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EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

JANUARY 1948

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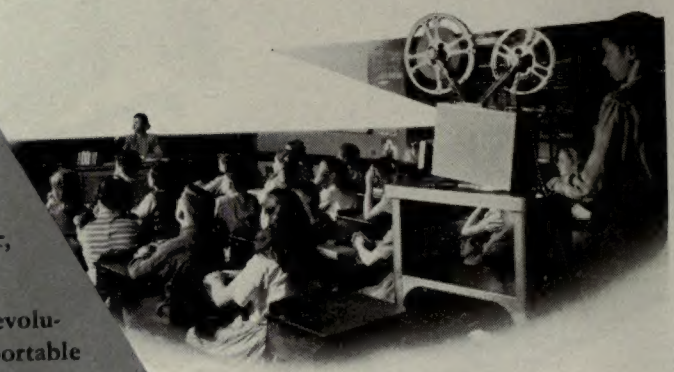

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Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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COVER: A scene from the Encyclopaedia Britannica film "Play in the Snow". The collaborator is Lawrence E. Briggs, M.S., Massachusetts State College, Amherst, Mass. The film is intended for elementary school children and shows the healthy, happy relationships of children playing in the snow.

Volume XXVII Number 1, Whole Number 258

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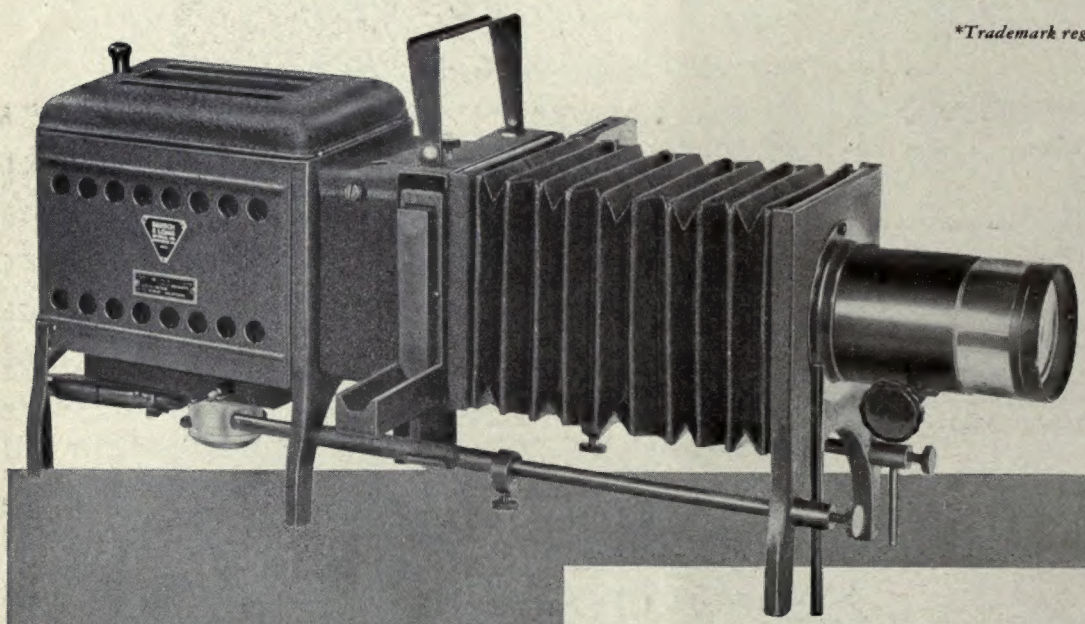

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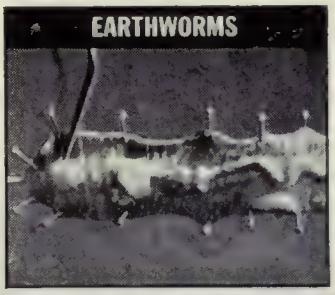

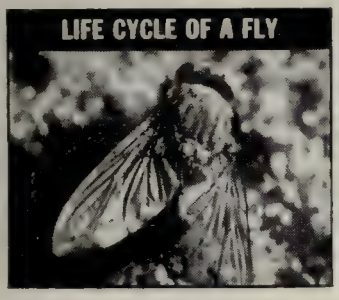

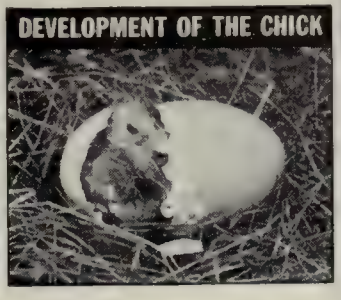

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Are You Guilty?

JOHN H. GRIFFITH
Director, Visual Education
Galesburg (Illinois) Public Schools

THE following mistakes in the use of Audio-Visual aids can probably be duplicated in almost every school system.

1. **Are you guilty** of going on a picture drunk? Have you been guilty of showing several complete film strips, sets of 2 x 2 slides, or several moving pictures all at one time?

2. **Are you guilty** of failing to prepare the student for that which you want him to see or understand?

3. **Are you guilty** of expecting a student to understand a picture, film, or diagram just because he looks at it? (A picture is not necessarily worth a thousand words.)

4. **Are you guilty** of failing to follow up the use of each aid with an explanation of points not understood and a check on what has been learned?

5. **Are you guilty** of failing to place the new vocabulary to be encountered in the film on the board?

6. **Are you guilty** of failing to ask unanswered questions about what is to be seen in order that the student will be alert in finding the answers to those questions?

7. **Are you guilty** of thinking, that because a certain film is good, the whole school ought to see it whether it fits into their unit of work or not?

8. **Are you guilty** of thinking that a film which lasts only 10 minutes is a waste of time? (Attention span of many children is not longer than this.)

9. **Are you guilty** of thinking, "I won't have to teach today because we are going to have a film"?

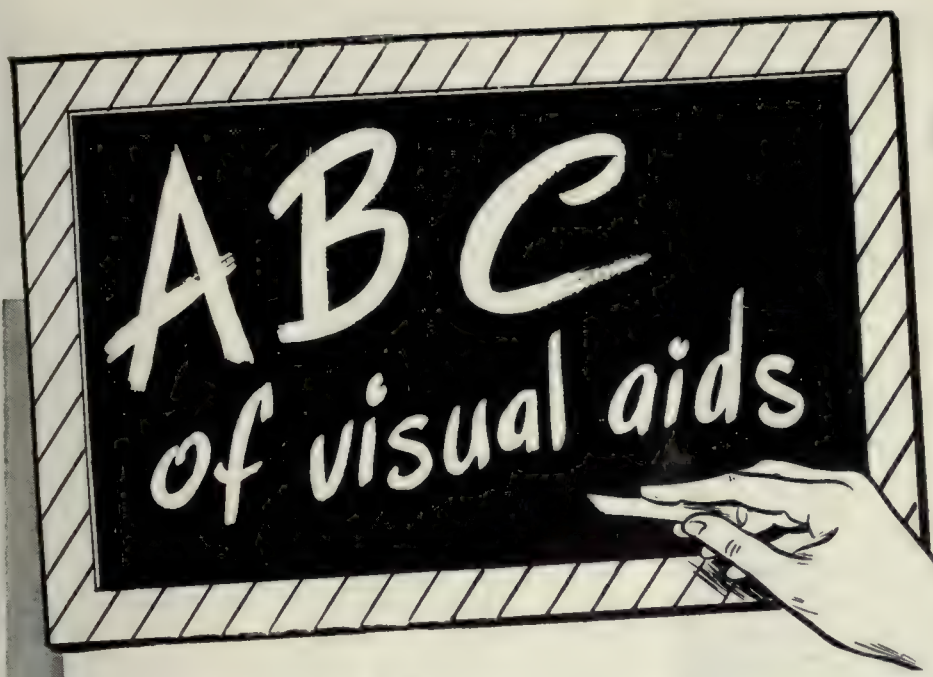
10. **Are you guilty** of thinking that a child gets all there is in a filmstrip or moving picture by seeing it once?

11. **Are you guilty** of failing to realize that many of the words you use are empty, meaningless words to your students and that they will continue to be so unless you are able to put meat on these word skeletons in the form of real and vicarious experiences?

12. **Are you guilty** of not realizing that materials in this field which you may have considered worthless in the past are now being replaced by excellent up-to-date materials?

13. **Are you guilty** of failing to think of visual aids as just one of the fine tools for learning and not a substitute for the teacher?

14. **Are you guilty** of believing that, because you have had bad experiences with poor films or strip films, poor projection, improper lighting, poor acoustics, failure to get materials at the time needed or failure to get them at all, no place to show them, etc. that this field can be of no future help to you?



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In other subjects, too, an opaque projector is an unsurpassed aid. You can project full pages from books and magazines. You can project maps. Beautiful photographs, drawings, and paintings from *Life, National Geographic,* and other publications can be reproduced on the screen in their natural full colors. You can show your class actual objects . . . the form and colors of biological, botanical and geological specimens — rocks, plants, flowers, etc. You can show moving mechanisms such as the workings of a watch.

The uses to which an opaque projector can be put in classroom and assembly hall are practically endless — limited only by the bounds of your imagination. It is a creative tool in a good teacher's hands. *Every classroom* should have an opaque projector.

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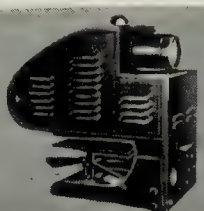

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It's the same loose and unenlightened talk all over again.

Such Claims Are Ridiculous!

● Way back in the earlier days of motion pictures there were visionary dreamers who became over-enthusiastic about the educational implications of this new medium. They may have meant well, but the harm they did by their loose and unenlightened talk took years to overcome. They made wild predictions that the motion picture would teach hundreds simultaneously. Class size could be increased manyfold. And teachers could be relieved for other duties or other jobs.

It took many years, and a lot of convincing demonstrations, to prove to some of the more fearsome teachers that the day of the robot teacher had not arrived.

BUT, NOW LOOK!! I knew you wouldn't believe it possible, so I tore out the paragraph and you can read it on this page.

It's the same loose and unenlightened talk all over again. This time it's television that is going to take the place of classroom teachers. New experts have come forth, and in their naive enthusiasm for their great new medium are making claims that are not only stupid and dangerous, but are absolutely unnecessary.

There is no doubt that television has much to offer education—both the formal and informal kinds of education. Television is much more than motion pictures plus radio. The combination of these two powerful media into one has probably produced a medium much greater than the sum of its parts. Television is so potentially important to education that it should not endanger its future with the words of inept and inexperienced advocates.

Could Help Teacher Shortage

It has been suggested that television might be used to compensate, in part, for the increasing shortage of teachers, a situation which is developing into one of the Nation's critical problems. Through television, a few of the recognized authorities in any subject could teach an unlimited number of students seated before television screens. And, because of the very nature of television, such teachings could be made more dramatic and the effect more lasting. Furthermore, greater efficiency in the outlay of educational funds would be realized when presenting a "one time" lesson, compared to the cost of present repetitive decentralized instruction. Another visionary but never[illegible] logical applic[illegible]

We know that this is an age of specialization, even in education. We have our "visual educators" and we have our "radio educators". Maybe we'll have to have our "television educators" too, but it seems to us that television education should look to the visual and radio education fields for its talent and prophets. No visual or radio educator with an earned reputation would make the ludicrous mistake of claiming that television "could help teacher shortage."

Maybe the trouble is that visual and radio educators are too much concerned with their own specialized media. Maybe they should be paying more attention to television—and to one another, too, for that matter.

Pictures bring the Rockies into the classroom.

SEEING THE MEANING

EDGAR DALE
Professor of Education,
Bureau of Educational Research,
Ohio State University

WE'VE all had students who "read" an assignment and didn't know what it meant. They could "say" the words but they couldn't "see" their meaning. Now a good reader ought to be able not only to recognize the printed symbols but also to have a clear grasp of their meaning. A history textbook, for example, said that a certain document was printed on *vellum* and members of the class "read" this fact and so reported in class. But not one of them knew what "vellum" was.

Sometimes we read a mistaken meaning into a word like the boy in Zanesville, Ohio, who thought that swine was the plural for swan. Certainly the boy who read that the king had an *abbess* on his knee needed a little visual education.

Now there is nothing very complicated about the way we get our understanding of persons, animals, or things. Sometimes we experience them at firsthand. We see or feel or hear or smell or taste them. We are quite sure, therefore, what water is, of the characteristics of a skunk, or of the qualities of a rose.

Substitutes for Experience

But many things are not met at firsthand. A boy in England might not have seen a skunk. Some things are distant in time or space and we must meet them secondhand. Most of us knew what an elephant looked like before we ever saw one. You probably saw the Rocky Mountains or the New York skyline or wheat-raising in the Middle West in a picture before you saw the real thing. (Unless, of course, you live in one of these places.) The Eiffel Tower or London Bridge or the Swiss Alps are not new to those travelers who saw them first in a picture.

A picture, then, may be a substitute for the real thing. But sometimes we have seen the real thing and use a picture as a reminder, or for further study. It helps to sharpen up our memory of places we

---

Editor's Note: This article by Edgar Dale, dealing as it does so practically with the how and why of using pictures, seemed so worthwhile that we sought permission to bring it to EDUCATIONAL SCREEN readers even though it also is to be published with other articles in a booklet, "How to Teach With Pictures".

We acknowledge with appreciation the permission granted by R. E. Fideler of Informative Classroom Pictures Publishers for this preprint privilege, and commend their initiative in providing this kind of guidance toward most effective picture utilization.

It is easy to get pupil participation with pictures.

have been or things we have studied. We use the picture to reconstruct or to recreate an experience much as you look over your snapshots of a trip.

Now when can we use a picture as a substitute experience? We can do this if we have enough related experience to understand the picture. Some children who had not seen a cow thought that it was about the same size as a mouse. And indeed in some of their books, the pictures of the mouse and the cow were almost equal in size. So when we are getting a new experience we need to have some of the older experiences tied in with it in order to understand it.

We can do three things in "reading" a picture. We can simply enumerate the objects in it. We can say, "I see a grass hut. There are four people in front of it." Or we can go beyond this and describe what the people are doing. Or we can go still further and interpret what we see.

To interpret a picture, and this is our chief interest, you must infer certain things that may not be visually present. You fill in certain things from your own experience. You infer that the climate is a wet one because of the sharp slope of the roof. You infer that the agricultural methods are advanced because you see a tractor in the picture. Some of these deductions are very simple; some are complicated.

Making Pictures Meaningful

You must put meaning *into* the picture to get meaning *out of* it. A geographer, a biologist, a sociologist, and a farmer would see some common things and some different things in a picture showing a farm scene in China. A child who has not had the experience of seeing a pioneer flatboat, or a model, or a picture of one, finds it impossible to put much real meaning into the word *flatboat* used in his history book. The word is "empty" until it is "filled" by seeing a picture, or by some other similar experience.

An Indiana county superintendent who found a class studying the ocean liner "The Queen Mary" in connection with a unit on transportation asked how many of the members of the class had ever been in a rowboat. About two-thirds had never been in a rowboat although the Tippecanoe River was only a mile away.

Pointers on Picture Utilization

Here are some of the ways we might use pictures in the meaningful way just suggested. They are not all different ways, some of them are quite closely related.

1. Use pictures for careful study.

Children may find answers to certain questions more readily in pictures than in written material. A written description of making soap in colonial days, or of the process of spinning, lacks the important details to be found in good pictures of these processes. Teachers can encourage children to find answers to their questions by consulting pictures. Children may prepare good questions to ask other members of the class.

2. Use pupil participation.

It is easy to get pupil participation with pictures. Children will readily talk about an excellent photograph. There can be excellent discussions about pictures and their meaning.

A pupil reporting to a class may choose a few pictures for illustrating his report. He may say "I've told you about how wheat was harvested with a cradle in pioneer days. Here is a picture showing how they used the cradle, and what it looked like."

3. Introduce a subject and arouse interest.

A few good pictures of life in India will help to interest pupils in that country. Keen interest results in a *desire* to read, find out, do and make.

4. Bring the outside world into the classroom.

The school was once thought of as a place in which the children unthinkingly memorized certain facts and practiced certain skills. There was little teaching material which could be used for creating a rich classroom environment or for bringing the outside world into the classroom.

Now we think of a school as a group of children with a leader whom we call the teacher, whose job it is to help create a rich, educational environment. The teacher tries to bring the local community, the state, the nation, and later the whole outside world into the classroom. If we are to bring the world to the children, we must use pictures.

In geography textbooks, we may find only five or six pages devoted to the territory of Alaska and about as many pictures. This is because the textbook, of necessity, must be limited in size. The publisher would like to include more pictures and do more visual teaching in the books he publishes, but the cost would be too high. An adequately illustrated geography book of two thousand pages might cost as much as ten dollars. However, an excellent file of well-selected pictures in the classroom makes it possible to provide rich learning experiences that would otherwise be impossible to get.

5. Enrich reading.

Still pictures are so inexpensive that any teacher

(*Concluded on page* 40)

Tommy's Day In the First Grade

RUTH HARTKE
Board of Education,
Dearborn, Michigan

A primary-grade film which led to a "make-believe" play and a valuable learning experience.

IN these days the privilege of being a teacher carries with it ever greater challenge. Producers and others interested in audio-visual materials are giving us substantial help in guiding the development of children into well-adjusted personalities. It is our privilege to choose and our challenge to use those materials best suited to further the education of our children, socially, emotionally, physically and mentally. Until recently there were few films within the primary grade range; now there are quite a few. One film which we recently selected and used was *Tommy's Day.**

May we share our experience with you?

An Opportune Moment

Children of six, seven, and often eight or nine lose teeth. Johnny comes up and says, "My tooth is loose but I don't want it pulled." Mary says, "My tooth came out when I bit into my apple. I must have swallowed it. Oh, dear, I wanted to give it to the fairy." So when Sandra came in with a, "Please pull my tooth for me," and the usual number of interested children gathered around, it seemed like the opportune moment to make use of our print of *Tommy's Day.*

The faces of the children as they gave their undivided attention to viewing the film left no doubt as to their interest. One child's "May we see it again?" was echoed by others, and a unanimous vote made a second showing mandatory. But this was only the beginning.

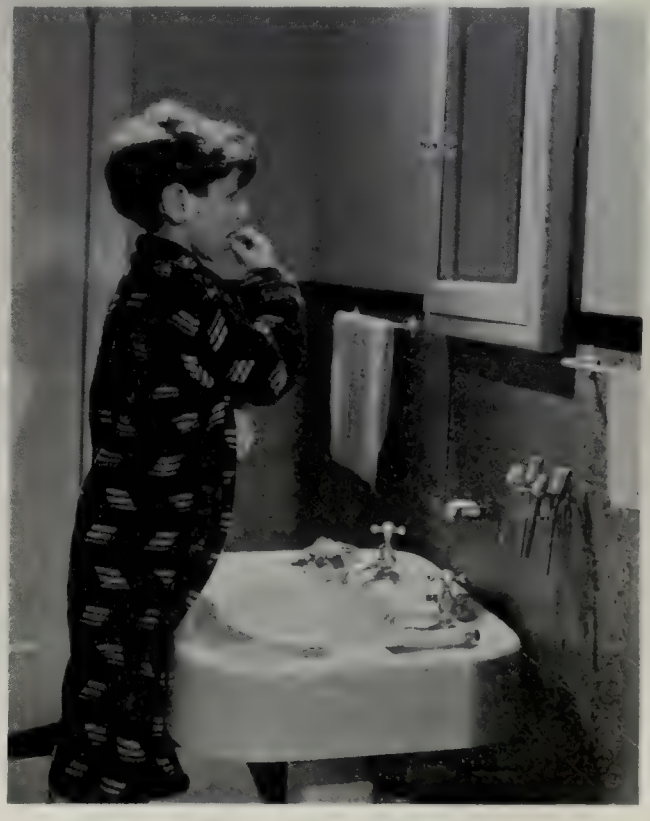
Tommy As a Springboard

Their interest in Tommy and his day served as a springboard for our health program, which included a study and discussion of food, teeth, dentists, doctors, cleanliness, neatness, play and safety. The children also thought it a good plan to use Tommy for our daily penmanship. This idea culminated in an interestingly illustrated *Tommy's Day* story. Deletions and additions changed the original story somewhat, but not fundamentally. "I think we should see *Tommy's Day* again" became a frequent remark when there were differences of opinion about the original story. The film was also used as an example of harmonious home-life, enjoyable living-together, home-happiness. Tommy was an example they could follow. Finally, it was decided to use *Tommy's Day* as a basis for developing a "make-believe" play for an assembly program.

The Play's the Thing

Much work had been done previously with different kinds of stories—stories that could happen but didn't, stories which just couldn't happen but were fun if we realized that they were just "pretend" stories. With this background and this new experience of a motion picture with a Narrator, we fell into the idea of having narrators and using pantomime for our assembly play.

"Try-outs" were held to determine which voices would be best for narrators. In order to be chosen as one of the eight narrators, a child had to enunciate clearly over the microphone, as well as make up his own continuity. "Try-outs" were also held for the selection of the pantomime actors. Narrators and actors were chosen by the group. All twenty-seven pupils in the First Grade took part in the play, as



THE LOOSE TOOTH

A scene from "Tommy's Day," produced by Young America Films.

*Produced by Young America Films

Hand-made signs set the scenes in the "make-believe" play inspired by "Tommy's Day."

narrator, actor or stage hand. The characters included in the play were Tommy, Peggy, Father, Mother, Teacher, and pupils. On the day of the performance the full responsibility of "putting on" the play was assumed by the group.

Scenes and "Props"

The four scenes were Bathroom, Breakfast, School, and Evening. The children made huge signs for each scene. Preceding the Bathroom scene, two stage hands (small boys) walked to the front of the stage with the sign "Bathroom", held it for a few seconds, then walked off; returned with the sign "Washbowl", kneeled and hid behind it while Tommy and Peggy came out, sleepily, stretching and yawning. No other stage properties were used—wash cloth, towel, soap, tooth brush were all "pretend" ones. Even the speaking on the stage was pantomimed. The Narrator interpolated such remarks as, "My, Tommy and Peggy! You look sleepy this morning. Hurry and wash!! Wash your face, Tommy. Wash your ears. Don't forget your neck. That's right, Tommy, hang up your towel—and your wash cloth. Brush your teeth. Did you find a loose tooth, Tommy? . . . Help Peggy button her dress, Tommy."

The Plot

It was interesting to note the timing of the Narrator. He didn't hurry. Plenty of time was allowed for the performers to "act out" the comments. This procedure continued until Tommy and Peggy were dressed and ready for breakfast. Then they hurried off the stage . . . The "Breakfast" sign was produced and another narrator took his turn at the microphone. Mother got breakfast while the comments concerned good breakfasts. Further statements were given concerning Tommy and Peggy's breakfast and the loose tooth while the family of four ate . . . The School Scene opened with a discussion on loose teeth, actual experiences with the dentist were given off stage. This led into a discussion of proper foods. The whole stage background consisted of huge pictures of labeled good foods. The Reading Class read a health story. A folk dance followed for the relaxation period. School closes . . . The last scene was an Evening at Home with Tommy, Peggy, and Mother listening to a story read by Father. Then, "off to bed" was the close of another happy day for Tommy.

Pleasure and Profit

The audience of three hundred kindergarten, first, second, and third grade children enjoyed this "pretend play" as given by the First Grade. The participants had fun and learned a great deal.

Tommy's Day proved to be a valuable educating experience for our grade. The positive approach in the picture did much in placing the emphasis where it belongs. The simplicity of development enabled the children to put themselves in Tommy's place and follow through. The simple theme gave them an opportunity for enlargement in many directions. The privilege and opportunity of using such materials does much to help us meet the challenge of educating today's children.

It's a "Snap" For San Jose Teachers

Provision has been made for them to make their own 2 x 2 slides — and to learn how to do it.

C. W. PALMER
Superintendent's Office,
San Jose School Department,
San Jose, California

MOST teachers are discerning when they begin to look for and to evaluate something to be used in the classroom. On excursions, trips during vacation, on the way to school and on the way home, they see objects, story-telling scenes, and beauties of nature—all visual lessons. Often the writer has heard a teacher remark, "If only I could have my class see this just as I'm seeing it."

It has been said that "Learning to See," is the first rule of photography. The camera, then, can become a means to an end—to bring what is seen into the classroom.

The person who does the seeing, who makes the evaluation of what is being seen, and who plans how to use the picture once taken on film, is the most important element in the picture taking process. When that person makes the proper camera adjustments and takes a picture, he is really seeing things "for keeps."

What an excellent medium for teachers to use! Of course many teachers are taking pictures to be used in the classroom, but too few are taking advantage of this splendid technique.

San Jose Experiment

Recently a study embracing this visual instruction area was conducted in the elementary schools of San Jose, California.

This was done to determine whether elementary teachers would be interested in making use of this area of the visual arts field to take their own pictures for school use. The thought was that these could be used as:

1. Functional teaching materials. 2. Unit Motivation. 3. Unit Evaluation.

The study was made in two parts: the first to discover the needs of teachers on the elementary grade levels in relationship to the pictures they could make; the second part to set up an in-service training program to meet the needs as discovered.

In taking pictures for class use, we had in mind the use of a 35mm camera, black and white film, and the making of 2 x 2 slides.

There is no longer need to fear the mechanics of the camera. With the equipment being produced today, many of the difficulties of taking a good picture have been solved by invention and design. It is as simple to use the present 35 miniature camera as it is to use the well-known "Box" type with results that far surpass the latter.

The Objectives

In the first part of the study we hoped to discover answers for four major questions:

1. What kinds of pictures should be taken?
2. Who shall take the proposed pictures?
3. What administrative problems should be anticipated?
4. Would such a program be beneficial to teachers and pupils?

The study required six months to complete. All fourteen elementary schools in San Jose were visited and the faculties of each elementary school were consulted individually. Two hundred ele-

Men at work in the community are shown in these pictures taken by San Jose teachers.

mentary teachers were reached in this manner and all were given an opportunity to answer the questions.

The superintendent of schools, the elementary supervisor, and the head of visual education watched the study with interest. The superintendent was advised of every move, and he was most helpful as a consultant. The study became more meaningful to the department because of the interest, alertness, and responsiveness of the administration in making it something worthwhile and significant.

It was found as one problem led to another that the visual education program depends upon many interrelated factors. When this study was begun, it had only one purpose. As it progressed, other problems were discovered and discussed. Since some of these problems were basic to the whole field of visual instruction, they had to be solved before San Jose's visual education program could advance. The discovery of these problems had in itself been of value to the school system.

The Results

A summary of the investigation follows:

There are 200 elementary teachers teaching in 14 elementary schools in the city of San Jose.

1. To the question—

"How many would be interested in an in-service training class in your own school to learn the use of this one specific camera and this one specific film?" 165 elementary teachers answered that they would be interested in such a class.

2. "Would you find it an advantage to take your own pictures?" 134 of the elementary teachers of San Jose answered "yes".

3. "If the methods and procedures proposed were put into practice, how many feel you could use these materials to advantage?" 178 answered affirmatively.

4. "How many are using projected visual materials in your classroom at the present time?" 169 stated that they were using such materials getting them either from our own department or from other sources.

5. The reasons that were given for not using more projected visual materials were these: (a) Teachers felt they lacked time to get materials (b) lack of electrical outlets so as to use the projector (c) didn't realize a projector was kept in the school (d) couldn't see use for visual aids in upper grades (e) fear of the mechanics of operating projectors (f) can't see the use of projected visual materials for lower grades (g) too difficult to darken rooms (h) not enough material for primary grades (i) no material of interest on Santa Clara Valley (j) no material on community in which we live (k) materials too old—outdated (l) material not on child level (m) when material is wanted it is usually being used elsewhere (n) equipment too heavy to "lug" (o) not enough material for social science upper grades (p) no materials on explorers (q) material too vague (r) material not organized along subject matter lines (s) must transport class (t) no materials for airplane unit (u) some pictures taken poorly (v) ventilation becomes a problem with use of movie projector (w) can't keep materials long enough (x) more extension cords needed.

6. "What kinds of new picture subjects could you use in your classroom as an aid to your teaching?" The teachers answered: Home—neighborhood—school helpers—teaching traffic procedures—safety—how to play new types of games—health—social science dramatizations by elementary students and by high school students for elementary students—excursions—community activity—community helpers such as postoffice, mailman, fire department, lumber yard, milk man, police man, grocery man, vegetable truck, street cleaners etc.—explorers—farm—points of interest in Santa Clara Valley—industry—pioneers—colonial period—westward expansion—charts for use with the fundamentals—missions parent classes—places of interest in California—the California Indian—transportation—pets—food—clothing—shelter—communications—school orientation—nature study—animals—aviation near us (Moffett Field)—health habits.

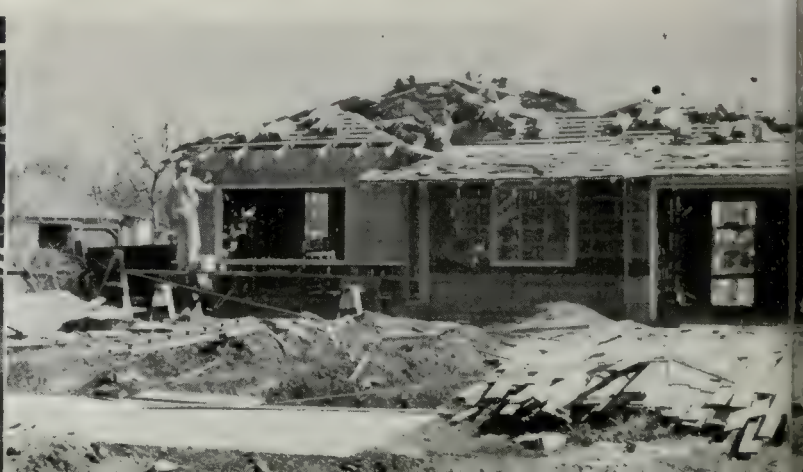
Conclusions

Because of the expressed enthusiasm for such a program as indicated by this study the administration arrived at the following definite conclusions:

1. It has been decided that teachers may take photographs from which slides may be used for class use. These will be made into sets to be retained by

(*Concluded on page* 34)

Construction activities provide excellent subjects for the cameras of San Jose teachers.



THE CHURCH DEPARTMENT
A Monthly Service
WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

Motion Picture Worship Services

THE TEMPLED HILLS is the first of a series of eight complete worship services in sound and natural color, running 40 minutes each, to be produced by Youth Films Inc., headed by the Rev. Dorland P. Dryer, of Hollywood, California (6406 Sunset Blvd.).

The nature of the film will be better understood if the sequences, together with their duration in minutes, are given: Organ Prelude (3), Opening Service (2), The Doxology (1), Responsive Reading (1¼), Congregational Hymn—"Come Thou Almighty King"—(2), Introduction to the Film (½), The Worship Meditation (16), The Sermon on the Screen (8), Closing Meditation (3½), Benediction and Prayer (1), Close of Service (1) The Organ Postlude (3).

In the responsive reading Mr. Dryer takes the role of the preacher. In the worship meditation, the scenic splendors of certain Western canyons are presented on the screen and the meditative comments revolve around the theme "I will lift up mine eyes unto the hills." The screen-sermon stresses two thoughts: Half Dome in the Yosemite National Park "graphically illustrates that God is eternal," and the "soft upright formations of recent geological erosions in Bryce National Park signify that human beings should also remain pliable, to be moulded by the Maker." No pictorial material accompanies the organ postlude, and during it the house lights should come on.

Utilization

The proposed utilization of this film is as follows: Mid-week services as a study in spiritual values; church night or church dinner programs; church school worship; men's nights and women's meetings; Sunday and week-day youth programs; college chapel, and hospital or rest-home inspirational service.

Utilization helps come with the film. The "exploitation package" contains a study guide giving a breakdown of the service, suggestions on how to use the service, suggested sermon material, suggested sermon outline, directions to the projectionist for monitoring the amplifier, together with suggested newspaper stories and spot announcements for the local radio stations.

The music of the films is quite acceptable throughout. It is bright, full-bodied, and well-recorded organ music. It would certainly be enjoyed and appreciated by most people. There is, however, a sameness about it in the long scenic sections which might have been relieved by some well-placed silences and the introduction of new themes.

Inadequacies

In the three principal sequences which together add up to nearly ¾ths of the entire footage (27 minutes), there is inadequate integration of the pictorial and auditory elements. The meditative comments are imposed upon the scenes presented. The ideas in the meditation are not suggested by the picture sequences. One gets the impression that the basic assumption is that religious thoughts can be gotten into the worshiper easier while he looks at pictures. The two principal points of the screen-sermon (see above) do not grow out of the inherent character of the pictorial material, and both points are too incidental and whimsical to carry much force. Is it possible that the psalmist of old sang of nature because he *had* experienced God rather than because nature revealed God to him?

The photography of the film (as photography) is technically good. The use of panoramic material, with very few exceptions, is one of the fundamental weaknesses of the film. There are no medium shots, no closeups, no angle shots, and no shots giving detail. We are confronted by the enormous, the spacious, the far-away to such an extent that the eyes hunger for some kind of detail. This is probably due to the character of the footage available. There are no surprises to delight us and stir the emotions. Scene succeeds scene monotonously. This lack of variety is a grave shortcoming.

The makers of this film claim that it was "specifically designed to arouse the emotional factor of the subconscious to the highest level of spiritual inspiration." If it was so designed, something went wrong with the execution. The film lacks psychological organization. There is little evidence that the producers thought out what they wanted the worshiper to experience and then went out with the camera to get the picture sequences which would bring this reaction about. The film has no obvious or effective climax.

A thorough reading of the promotional material on this film leads inevitably to the conclusion that the flesh pots of entertainment have not been left very far behind. The exploitation of the film's use in press and radio in the interest of the big crowd and the substantial offering, certainly does not harmonize with the concept of worship which exists in the minds of the great majority of clergy and laity.

At $590 per print and at $20 per rental the film is not realistically priced. Where are the distributors who can come out on such a print price? It will take the first year's rentals to pay for the print, and promotion and overhead will be accumulating in the meantime. Where are the churches who can pay out of the budget such a rental price? To "promote" a crowd and take up an offering (fortunately) is not the way most churches are employing films in the enrichment of their programs. Those who insist upon the production of these expensive films are only kidding themselves about the economics of visual education in the church, and they would do well to keep focused on the average American church rather than upon a few affluent ones.

Films for worship and inspiration will be produced eventually. They will be made by those who seek and find the implications of the elemental nature of the film for worship, and then integrate this knowledge with an understanding of the psychology of private and public worship. None of the so-called worship and inspirational films thus far produced give evidence of more than skillful carpentry. Every one lacks power, internal organization, and sound psychological construction. Mr. Dryer is to be praised for his willingness to venture in this difficult field, and, if the literature emanating from Youth Films Inc. does not overstate his empirical mindedness, he will learn much as he builds other films, and by the end of the series which he has undertaken he may develop a formula which will be more satisfactory than is found in *The Templed Hills.*

Some Suggestions

In the meantime several judgments are ventured for what they are worth: The motion picture worship service, when it comes, will consist of at least three distinct parts:

a) There will be an introductory segment which will bring the audience gradually, yet firmly, into the mood and the expectancy for worship. To produce this, the best craftsmen of studio and chapel will need to join hands, and have a humble respect for several branches of psychology. Usual "orders of worship" may need to be discarded.

b) The second part will be the body of the film, and it will be designed to evoke the worship responses. The key for its organization will be the normal pattern for emotional response and mental illumination. It will move to a climax, and it may be briefer than we now think.

c) The closing part of the film will be distinct from the other two. It will ease the worshiper back into the work and moral striving of the world from whence he came for spiritual refreshment and a vision of everlasting values.

(For more extended views on the film and worship, see Chapter Six of Mr. Hockman's book, *Projected Visual Aids in the Church.* Pilgrim Press, Boston.)

News

• The publishing interests of the Evangelical United Brethren have appointed visual aid personnel. The Evangelical Press, Harrisburg, Pa., has appointed the Rev. M. V. Fridinger as its full-time representative. The Otterbein Press, Dayton, Ohio, has named Floyd E. Watt as director of visual aids. Dr. Paul R. Koontz is the chairman of the committee on visual aids for the denomination's Board of Christian Education.

• Three-dimension Bible pictures in color and in actual photographs of living characters, developed jointly by Church-Craft Pictures, Inc., and Sawyer's Inc., Portland, Oregon, will be released next month according to Victor B. Growcock, newly-appointed sales manager for Church-Craft. These Bible reels are seen through a (stereoscopic) Viewmaster. Without doubt these pictures will be useful to ministers and chaplains in their visitation of the sick and other shut-ins.

Left to right: Rev. Paul G. Kiehl of Church-Craft Pictures, Inc., Joe Leslie, sales manager of Sawyer's, Inc. and Ed Mayer and Harold Graves, executive officers of Sawyer's, Inc.

Church-Craft Pictures

• United World Films, Inc., has established a special Religious Films Division with William Sherman Greene in charge. Mr. Greene is church school superintendent at Christ Church, Short Hills, N. J. His division will issue a periodic news letter dealing with motion pictures for church use. Send your request for their catalogue now in preparation, to 445 Park Ave., New York 22. Summarized, the Division's conditions for preview are as follows: a) request by user for film to arrive day early; b) preview by church conference or committee duly authorized and approved; c) preview by prospective purchasers.

• The Fund For Near East Colleges (Room 1209, 45 Cedar St., New York 5) is to be congratulated on its enterprise and wisdom in bringing to completion a 60-minute color film, *Outposts of American Education,* which tells the stories of the eight Near East Colleges

for which a fund of 15 million dollars is being sought. Across the years these colleges, little known to most Americans, have been oases of education and spiritual enlightenment. Their far-reaching influence is suggested by the fact that 29 alumni of these schools represented their respective countries in the San Francisco U. N. meeting. Serving the youth of six nations, they have an aggregate enrollment of 5,000 students. The film is available on a rental basis. Write to the above address. Those churches and schools who are interested but cannot project film, should ask about the kodachrome slides.

• The World Council of Christian Education, New York, will establish a new department of religious films and slides. The department is made possible by a gift from Mrs. Clifford S. Heinz, Pittsburgh, a vice-president of the former World's Sunday School Association, predecessor of the Council. In London, J. Arthur Rank has underwritten the expenses of the project and is building studios specifically for the production of religious films.

Films Seen

AT the Green Lake Workshop and at several other seminars and conferences, the Editor had the opportunity to see and use many films, some old and some new, and observe the reaction of groups both large and small.

Abraham and Isaac is certainly not for children—unless you are unconcerned about concomitant learnings and attitudes. While it presents the story of Abraham's near-sacrifice of his son's life, it is too nakedly literal and gruesome for all save adults. *And Now I See,* new Cathedral film on stewardship for the United Lutherans, will be most useful within the sponsoring communion and have considerable value outside. A bit slow and wordy, it gets its story told and its point over. Some folks may be bothered by the miraculous element.

Boundary Lines, impressionistic color and sound film, holds the attention and creates an impression. It can provoke discussion about the lines which separate men and groups from each other. Its informational content is scant; its philosophy of history and its social psychology are pretty wobbly. In it picture, color, and music are neatly and effectively integrated. *Brotherhood of Man* was criticized on two counts; the semi-comic cartoon medium, and on the easy assumption that the realization of proximity and inherent human equality results in altered behavior. We wish it did. The motives for brotherhood lie elsewhere—in the realm of religious ideas, motives, and attitudes.

No Greater Power, the story of Zacchaeus, is considered by many to be the best film Cathedral has produced—with the possible exception of their recent *Queen Esther.* It is not strange that this film is generally praised by church people. It is a good film. *Child of Bethlehem*—its quality acceptable—is still the best film on the Christmas story. *Faith Triumphant,* one of the St. Paul series, is the best of the series and is widely used.

The best Easter film to date is the British, *First Easter,* and there are so few prints of it in America

Cathedral Films

A frame from "How to Teach With Films."

that it is probably booked solid for 1948. *For All People,* Cathedral film telling the story of the Church of All Nations in Los Angeles, is weak in that too little of the footage is devoted to an exposition of the work of the church. An older film, *That They Might Have Life,* on a similar story centering in N. Y., point by point is a better film, and cost much less to produce.

Home Are The Haunted, principally in color, tells the story of modern Palestine and contains some very fine photography. It is not as compact, nor as useful as discussion background, as the March of Time film, *Palestine. How to Teach With Films* (Cathedral) has limited usefulness because it implies a church school procedure many leaders consider basically unsound. *Journey Into Faith,* Cathedral's crucifixion film, is not praised by those who know good films, even though is has considerable usage.

Life With Baby, March of Time's presentation of Dr. Gessell's notable work at Yale, finds general approval, and religious leaders got out their notepads and put it down as one for young parents to see. *A Nation Is Born,* new film telling of the fight for freedom carried on by Philippine educators and others under Japanese occupation, shows no missionary work, except by indirection. *Not By Bread Alone,* technically weak, can be used to help congregations visualize the reception and distribution of church-given relief by church agencies in Europe.

One World Or None, the best film-plea for the constructive use of atomic energy so far, makes a profound impression on all groups. It has information, plus logic, plus an impression. Because it appeals to the mind, it cannot be so easily shaken off as *The Way of Peace* (Lutheran) and *Boundary Lines.* It has an intellectual content. Those who saw it paired in preview with the foregoing, were discussing *it* several days later.

Wherever shown this summer, the films of the *2000 Years Ago* series made a good impression on educators, and were pronounced useful. Here are films close to the "core" of church interest and need, and they are being widely used by the church and the school—as useful in the latter as in the former.

Shy Guy, showing a high school youth getting into social circulation, was considered useful with both youth and parent groups. The follow-up would be varied to meet the general character of the group, and

the specific objectives being sought. Much controversy arose over the usefulness of the alcohol film, *Where Does It Get You?* While useful with youth groups in raising discussion, it does not have the scientific solidity of *It's The Brain That Counts*— the best film yet made on the subject.

The Way Of Peace, recent American Lutheran film calling for repentance lest we destroy ourselves with atomic power, fails to convince. While negative in its major notes and weak as a motion picture because of its puppetry and miniature sets, it can be used to condition congregations for a positive message. To follow it with discussion, is to mis-use it. For discussion, use *One World Or None.*

The new Cathedral film, *Amos,* was well received by the Green Lake Workshop and ought to be found useful by the church. However, future films on Old Testament characters ought to have more drama and story. A somewhat more imaginative treatment will be needed than was given the prophet of social justice.

In Production and Releases

• McHenry Films (537 S. Dearborn St., Chicago 5) announced December 15th as the release date on the sound and color film, *God Is My Landlord,* which tells the story of Perry Hayden's world-famous tithing wheat growing demonstration. It contains original shots made during the six years, some gorgeous harvest scenes. It is available to clubs, schools, and interested groups on a free-will offering basis.

• Three new films from the studios of Religious Films, Ltd., of Great Britain are expected at an early date. *Ruth* will tell the story of the ancestress of King David, debunks racial pride, and sets filial piety and simple family life amid the aftermaths of war in a constructive message to our generation. *The Burden Bearer* illuminates and illustrates the great saying of Jesus, "Come unto me all ye that labor." *The Wedding Feast* is a faithful and sparkling presentation of the Parable (Matt. 22 and Luke 14). The weakness of making excuses to justify disobedience is incisively revealed.

• *Let Us Give Thanks,* a 30-frame filmstrip with the titles on the film, is an inspirational service of thanksgiving. The scripture, prayers, hymns, and meditation are completely visualized, and the film requires from 20 to 30 minutes. It is finished in a new "color-tone" process which gives rich harvest brown and white. *Pattern For Peace* is a filmstrip of 40 frames which presents religion's pattern for peace as seen by one of America's great preachers, Dr. Roger T. Nooe, of Nashville, Tenn. Both are fall releases of Church Screen Productions, St. Louis 12, Mo.

• Many churches holding their every member visitation in the spring may want to consider using the 97-frame filmstrip, *Teamwork.* The narration, by Everett Mitchell, is recorded on two 78 r.p.m. vinylite records. The setting for the pictures is a Lutheran church in Chicago (Edgebrook) where the congregation acted out the visitation activities. The Muhlenberg Press, Philadelphia is the distributor.

Did You Know

. . . That you can get glass-mounted 2 x 2 slides of the popular songs from Long Filmslide Service, 944 Regal Road, Berkeley 8, Calif.? Write for their filmstrip and slide catalogue.

. . . That the Veritone Recording Co., Box 30, Village Station, New York 14, will make chime records of the hymns and music which you desire? Each record is individually grooved directly from the finest grade genuine chimes.

. . . That Cathedral Films has issued 21 of the fine hymns of the church on film? Included are such hymns as *Dear Lord and Father of Mankind, O Master Let Me Walk With Thee,* and the Doxology. Most of them run three minutes; a few four. Inquire of your dealer or rental library.

. . . That a two-record album, *Saul of Tarsus: His Conversion* has been issued by Cathedral Films? The writing was done by the Rev. Harley W. Smith, Vicar of St. Nicholas Episcopal Church, Encino, Calif. These records are 78 r.p.m. and should be useful in home, church school, youth groups, and religious services.

. . . That the Standard Publishing Co. (Cincinnati 10) is producing Biblicolor filmstrips on the Uniform lessons for 1948? Since no date or actual reference to the lessons appears on the filmstrip, they are useable in many other ways. There are 25 frames per filmstrip, and two filmstrips per quarter. A theme and appropriate scripture is given on each frame. The color is of good quality. The legibility of the captions would be better if larger letters were used.

SEND FOR YOUR COPY NOW . . . First Printing Now Available—Price 60c

The Religious Screen

William S. Hockman, Editor

A Reprint of 19 Helpful Articles from
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Many Helps and Suggestions for Use in Your
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☐ Enclosed find $1.00 for which please send me one copy of "1000 and ONE" as described elsewhere in this issue.

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City ..... Zone ..... State .....

A Motion Picture Work Shop

THE four-day Production Work Shop held in Kansas City in early November was probably without precedent in the film industry. It was attended by men and women from all sections of the country—from Connecticut to California, Oregon to Florida, plus four from Canada. There were 110 participants altogether, from universities, associations and from industrial companies. All were seriously concerned with the production of 16mm motion pictures.

Planning the Work Shop

Plans for the Work Shop grew out of many individual requests for such an experience-sharing meeting. The rapidly increasing use of motion pictures by educators, religious organizations, and industry created production demands that exceeded production capacity. So many schools and churches were going into the production of their own films, so many new producers were setting up shop that a great demand for knowledge of working techniques had arisen. This knowledge could be gained only by costly and time-wasting experience or by learning from someone else's experience.

The Kansas City company no doubt recognized that any improvement in 16mm standards, any increase in its productive capacity, would indirectly be of value to the company as a 16mm producer and service laboratory. At any rate, the Calvin Company decided to share its seventeen years' experience with other producers by devoting its time and facilities to such a project. There were no charges or registration fees of any kind; the company merely sent letters to some of its customers and to others who might be interested, inviting them to participate in an open forum discussion on the problems and procedures involved in 16mm motion picture production. The reception this invitation received clearly indicated the need in the field.

One of the Work Shop Meetings in Session

In the Work Shop: Right to left—Kenneth Edwards, Eastman Kodak Co.; Everett Miller, R.C.A.; Elliott Cooley, The Cooley Co.; Robert M. Corbin, Eastman Kodak Co.; John H. Maynard, J. E. Brulatour, Inc.; H. M. Stoepplewerth, Stoepplewerth Productions.

Well-Organized Sessions

Each person attending the meetings was given a notebook containing an outline of all the material to be covered. Each session was devoted to a particular subject with a complete outline of that phase of production. The discussions were led by company department heads. All material was taken up in detail, with each point open to floor discussion. For practically every discussion period, certain film examples were shown to demonstrate the common errors that are made in motion picture production. Larry Sherwood, Vice President, and Neal Keehn, Calvin Company Operations Manager, spent the better part of two months going through thousands of feet of film accumulating the sequences shown. Incidentally, the company received several requests for prints of this "what

Editor's Note

This story of the 16mm motion picture production work shop recently held in Kansas City seems to us particularly significant for two reasons:

1. Here was a commercial film producer, The Calvin Company, opening wide its doors for customers and competitors alike, and sharing with them the practical lessons learned in seventeen years of production experience, and

2. Here was a real and valuable learning experience —a genuine "work shop", planned with careful attention to minute details and executed with consummate skill.

This is healthy evidence of growth in the 16mm industry, a frank recognition that the field is big enough for all, and that any improvement in standards is a gain for all.

Larry Sherwood, Calvin Co. Vice-President, holds forth on production techniques during one of the Work Shop sessions.

not to do" material from university instructors who wanted to show it to their classes. The outline material also seemed to fit educational requirements because extra copies were requested.

Throughout the meetings there was an amazing frankness in the discussion of problems, the comparison of experiences. The sessions were all held on a large sound stage where everyone could be comfortably accommodated and demonstrations made. In general, the day sessions dealt with broad topics concerning production techniques while the evening meetings were devoted to technical problems. The night sessions were for people particularly interested in a certain phase of production, such as camera, sound, editing, etc. The whole series of meetings was conducted in a sequence similar to that which would be encountered in actual production. In other words, first came the film outline, then shooting the photography, editing, animation, master script, recording, etc.

Subjects Covered

Monday was taken up with a discussion of the film outline, the function of photography, some practical demonstrations of the use and limitations of Kodachrome, and then a demonstration of some

(Concluded on page 24)

In the Work Shop: Left to right—J. A. Wheeler, Fanchon & Marco Service Corp.; Rev. R. E. Southard, S. J., St. Louis, Mo.; Rev. Angelus La Fleur, Mount St. Francis, Ind.

e Audio-Visual Club

This playlet may be used in assembly programs to stimulate interest in audio-visual education and especially to recruit projectionists.

ROYDEN M. TRIPP
Central Junior High School
New Britain, Conn.

ENE. The storage-repair room of the Audio-Visual Depart-nt of any junior high school. In center of stage is a table th film rewind and repair kit. At rear of stage is a small letin board on one side and portable screen on other. At extreme left radio-phono on small table. Extreme right another work table and storage cabinet.
TIME. Second period in the morning any day.

Cast of Characters. Walter, Carl, Bill, Jack, Ralph, Jim — All members of the Audio-Visual Club

(As the scene opens Walter, alone on stage, is rewinding a film, pausing now and then to make a careful inspection. Enter Carl, in a hurry.)
CARL. What cooks?
WALTER. Plenty. Where have you been?
CARL. I had to do an errand on my way. Am I late? What is there to do anyway?
WALTER. Look at the master sheet. It shows everything for the day. (Points toward the bulletin board.) Help yourself.
(Carl goes to bulletin and takes down master sheet.)
CARL. Oh, yes! Let's see second period. (Reads) Rewind and clean films number 428 and 436. Teach boy from 8-A to cut a record. Give Jim a chance to take sound projector test. Arrange for preview of film in auditorium.
(Enter Bill from right. Carries silent projector, extension cord, reels of film, etc. Carefully rolls up cord and puts it away. Inspects projector, checks inspection slip, and files it, as he speaks to boys.)
WALTER. How'd it go, Bill?
BILL. Perfect! Not a single hitch. I'll just check over this projector and be on my way. Rewind these films for me will you, Walter?
WALTER. Sure, Carl and I'll take care of it. Does this film go back to the Film Library?
BILL. (On his way out) No. It's scheduled for the same room tomorrow, fourth period. I'll be seeing you.
WALTER. So long.
CARL. Who is the boy to learn about cutting records?
WALTER. Ralph Anyboy. Do you know him?
CARL. Don't seem to. When is he due?
WALTER. He's scheduled for the first part of the period. I can't imagine what's keeping him.
(Ralph enters.)
RALPH. I'm Ralph Anyboy. Is this where I learn to run the recording machine?
WALTER. You've come to the right place all right. We'll teach you.
CARL. You don't belong to the Audio-Visual Club do you?
RALPH. No, I couldn't get in. I'm going to try again next year though. Our English teacher wants a boy in 8-A to operate the machine. I volunteered. Is it hard?
WALTER. Nothing to it. We'll help you.
CARL. (Moves recording unit from left to the center of stage.) Well let's get going.
WALTER. To begin with, you know this is a combination radio, record cutter, and playback. If you want to use it as a radio this small lever must point to the word "Radio." (Turns on radio, picks up few stations. Points out things to Ralph.) When you want to make a recording of something coming in on the radio, the lever must point to "Record Radio." If you want to make a record of someone's voice, turn it to "Record Mike." In order to play records, it must be on "Playback." In making records, this is the cutting head. This arm is lowered on the blank, and this point cuts the grooves. (Points as he talks)
RALPH. (Interrupting) I think I'd get it better if you showed me.
CARL. Do we have any blank records?
WALTER. (Walking toward the cabinet, looking for record) Here's one. (Comes back with blank, shows Ralph how record is placed on turntable.)
CARL. First step: turn pointer to "record microphone". Ralph, you're going to perform. (Hands him microphone)
(Walter gets cutting head ready)
RALPH. Oh! No! What'll I say?
WALTER. Say "Mary had a little lamb."
RALPH. That'll sound too silly.
CARL. It was good enough for Thomas A. Edison when he made his first record, if the story's true, so it ought to be good enough for us. Go ahead.
WALTER. When I lower this cutting needle on the record, start talking. (Lowers cutting head—gives Ralph signal.)
RALPH. Mary had a little lamb, etc. etc.
(When record is finished, Walter lifts cutting head and stops turntable.)
RALPH. How'd I do?
CARL. The proof of the pudding, you know. You can hear it and decide for yourself.
WALTER. Do you think you can play it back?
RALPH. I'll try. Let's see. Turn the pointer to "playback". Start the turntable. Lower needle on record.
(Listens to the record.)
WALTER. Not bad, Ralph. You'll be on the radio before you know it.
CARL. Anything else, Ralph? Want to try it yourself this time? Take something off the radio. That'll give you good practice.
RALPH. That's a good idea.
WALTER. Turn the record over and go ahead.
RALPH. (Turns pointer to "Radio" and picks up a station on radio) How much volume?
CARL. Turn it on loud. Watch the volume indicator.
RALPH. Now check me if I'm wrong. Set the pointer toward "Record Radio." Put disc on turntable. (Practices what he

is preaching) Start turntable. Lower cutting head. (Lets it record for a short time, then plays it back.)

CARL. Not bad! Not half bad. You'll do, Ralph.

RALPH. I'll run along now. I'll be seeing you. Thanks a lot, boys. (Ralph exits right.)

WALTER. I'll get this radio out of the way while you get ready for Jim's test.

(Jim comes in right)

JIM. Am I late?

WALTER. Too late for what? Making a record?

JIM. No, I mean too late to take the test for my license.

CARL. Oh, no! The machine is all ready for you. You're expected to take it from the case, set it up, thread a film on it, run the film, control the sound, stop the projector, rewind the film, take down the projector and return it to its case. Do you understand?

JIM. Oh, yes. I knew that.

WALTER. Where's your check sheet?

JIM. (Produces check sheet) Right here. (Gives it to Carl.)

CARL. You have passed everything but the sound machine, haven't you?

JIM. Yes. If I pass this, I get my license and operator's badge. Sure hope I can do it. Where's the film?

WALTER. Here. Is it sound or silent?

JIM. Sound.

WALTER. How can you tell?

JIM. It has sprocket holes on one side only.

WALTER. Check that on the list, Carl.

(Jim takes out projector, sets it up on table in center of stage. connects speaker. Cleans lens and makes good focus on screen at rear of stage. Cleans film gate, starts to thread film)

CARL. I've checked you for all those steps, and I'm glad to see you've cleaned the film gate. That's important.

JIM. I've heard that before.

WALTER. Well you can't hear it too often. It not only makes good projection but prevents damage to films.

(Jim completes threading film. Turns on amplifier. Walter switches projector to silent speed when Jim is not looking. Jim prepares to start.)

JIM. Am I all right so far?

CARL. I've checked you as O.K. in every space so far. Keep going.

JIM. Here she goes.

(Jim turns on projector. Sound burbles. Jim hurriedly adjusts volume and tone control. Looks blank. Turns off projector. Looks over projector—finally finds difficulty and corrects it.)

JIM. I get it. Trying to play a little joke on me, eh? Smart guys! Left it on silent speed. No wonder the sound was crazy.

WALTER. No, Jim, we weren't trying to be smart. But that's a thing any operator might run into. You didn't check the projector to see if it was ready to start. Your check list has the things you should check. You didn't do that.

CARL. Don't feel too bad about it. That can happen to a fellow when he's in a hurry or nervous. Just take it easy and follow the check list in order. Try it again.

(Jim runs projector a little.)

WALTER. O.K. That's enough.

(Jim stops machine.)

JIM. Did I pass?

CARL. Take it down, and pack it up.

JIM. All right. (Does it)

CARL. Well, Walt, what about it? Do we pass him?

WALTER. Oh, I don't know. Everything was perfect except the right speed for the film. Doesn't seem right to keep his license away from him when he really knows how to operate the machine, and yet we must uphold our standards. What do you think?

CARL. About the same as you. Think you can remember about that one thing, Jim?

JIM. Do you think I'll ever forget now?

WALTER. (To Carl) Let's give him his trial license.

CARL. That suits me. (To Jim) Of course this will be only your trial license. Then if you project ten reels in classrooms and have no trouble, you can have your Junior License and badge.

JIM. What do I do to get my Senior License?

WALTER. Oh, there's a lot more. Learn to use two types of cameras, exposure meter, and all that. Look it up in your manual.

JIM. I will. By the way when do I start to get some jobs to run films for classes?

WALTER. Do you have any study periods? And are you doing well enough in class so that you can get excused from them?

JIM. Oh sure. Thursday, fourth period.

CARL. (Goes to bulletin board.) Next Thursday, period four, you can run the machine in room 224.

JIM. I'll be there.

WALTER. Come in before school and get everything ready.

(Carl looks at watch)

CARL. Time for the preview. (Looks out toward the audience) The customers are here. Boy do they look eager?

WALTER. Do you want to run the projector, Jim? It's all set up.

JIM. Sure! This'll be my first time under fire.

WALTER. You can't go wrong. We'll be right here. Help me with the screen will you Carl? (Carl and Walter lower screen for auditorium showing. Jim goes to projector set up in center of auditorium.)

JIM. Lights out.

(They project a movie for the assembly.)

END

A Motion Picture Work Shop

(*Continued from page 22*)

things to avoid in shooting. Tuesday continued along the production pattern with editing and the function of optical effects, both with many demonstrations. Tuesday afternoon was devoted to examples of master scripts and various types of narration. The great difference between writing for audio-visual aids and writing other types of script work was shown in many examples.

Sound recording and laboratory work were the subjects of the Wednesday discussion. Allen Jacobs and Bill Hedden, sound engineer and laboratory supervisor for the company, presented their material in a surprisingly simple and clear manner. Several sound tracks had been especially recorded to show some of the fundamentals of recording. The same was true of the laboratory discussion, including examples of what could be expected from a reliable laboratory and some things not to expect. The last day of the meeting was taken up with the problems of utilization and distribution of pictures. This portion of the program was especially interesting to the industrial users in attendance. The importance of showing conditions was particularly stressed; anything that would detract the audience's attention from the screen should be avoided at all costs.

The final meeting, on Thursday afternoon, was thrown open to a general recapitulation of the whole session. Great interest was shown in making the Work Shop a yearly meeting.

DAVID SCHNEIDER, Editor, Evander Childs High School, New York City

Navy's Special Devices

ON Saturday, December 6, the Fourth Annual Higher Education Conference was held at the School of Education, New York University. The theme of this conference was: Aids to College Teaching, and, needless to add, those were Audio-Visual Aids.

The exhibits included materials of instruction organized under different subject departments, such as Speech, Business, Home Economics, Music, Foreign Languages, Science, etc.

Your editor was very much impressed with the materials produced by the U. S. Navy's Special Devices Center—truly school-made visual aids to learning. Among the most interesting of the Navy's devices was the Automatic Rater, a kind of pinball machine, consisting of pushbuttons, numbers, cards and lights—a gadget to tempt the worst cases offering resistance to learning. The Automatic Rater can be used in every field of learning where mastery of certain facts is basic to further progress. On the vertical panel are seven pushbuttons, beneath each of which appear numbers 1 to 7, indicating multiple choice of answers. Below these numbers, to the left, is a small window indicating total questions (from 1 to 10, after which the numbers, though not the same questions, reappear.) To the right is another window which lights up with the total score. At the bottom of this panel is a sign which lights up in green (left side) with the words, "Correct Answer", if the right pushbutton is moved—otherwise the red sign, "Wrong Answer" will show up at the right.

The Question card with the multiple choice of answers appears in a window in the left side of the horizontal panel. The operator pushes the button in front of the panel to put the question card in position. He then presses the button on the upper panel to correspond with the choice of his answer. There is a marked timing device which allows four seconds for reading the question, with the score thereafter computed at a decreasing rate of one point per second of delay. No score is recorded if the selected answer is incorrect or if no answer is given within the twenty seconds, the maximum time limit. The operator can immediately learn the correct answer by looking in the upper right hand corner of the card, after it is fed into a second window following the registration of the score.

As was pointed out previously, this machine may be very helpful for students in acquiring fundamental facts based on the stimulus-recognition-response idea, but where, oh where, is the machine that can actually teach our non-verbal minded students to think?

New EFLA Plan

THE Educational Film Library Association—EFLA, to those familiar with its organization and activities—has set up a plan, long overdue in the educational world, whereby it will undertake to distribute films produced by schools, colleges, and other educational institutions. EFLA will, through its literature, publicize those films acceptable for distribution and will send on to the producers all orders for purchase of such films. EFLA will definitely not handle any requests for rentals.

The advantage of this plan to prospective purchasers as well as producers is that they do not have to send their orders for films to three or four distributors. EFLA will act as a clearing house for them. Secondly, the EFLA stamp of approval will represent the certification that the film was pedagogically planned and produced—a certification, we hope, which will be on par with the AMA stamp placed on material things which enter the physical parts of the human body.

Producers will benefit from this plan in two ways. EFLA will publicize their films to an exclusive list of film buyers. The prestige of an EFLA stamp of approval should certainly enhance the producer's reputation.

The preliminary announcement lists the following films: From Pennsylvania State College: *Baby Care—Feeding, Construction of a Light Airplane,* and *Drafting Tips.* From Association Films: *Play Championship Basketball, Play Volleyball, West Point Championship Football, You and Your Family,* and *You and Your Friends.* For further information address the Educational Film Library Assn., 1600 Broadway, New York 19, N. Y.

TEACHER - COMMITTEE EVALUATION of NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Instructor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Party Lines

(Bell Telephone Company, distribution by local company) 17 minutes, 16 mm, sound, color. Eddie Albert Production. Loan.

Description of Contents:

The necessity for sharing many conveniences with our families and neighbors is dramatized by Bill Baird's marionettes.

Arriving home from work, the hero greets his dog and tries to make a telephone call. His neighbor, however, is talking to her friend on their party line. After an animated diagram explains how telephone party lines operate, another scene shows what would happen if the neighbor woman were as inconsiderate about parking her car in the driveway as she is in monopolizing the telephone line. While the two women continue to carry on a very lively conversation, the man's telephone itself explains that some people just don't realize how selfish they are. The good and bad natures of the neighbor woman, personified as an angel and a demon, fight each other, with the angel barely winning. Next, a giddy high school couple, he standing beside a juke box and she sprawled on a davenport at home, get possession of the line. The demon encourages the boy to continue his "jivey" conversation, while the girl's father fumes at having to wait to use the telephone, just as he has to wait while she lolls in the bathtub.

The next time the hero tries to use the telephone, another man on the same line is making a long list of calls without giving others a chance between calls. Just as our friend's telephone rings and he begins a long-delayed conversation, another neighbor interrupts to try to get the line. The resulting quarrel is compared to the battle between two medieval knights on a narrow bridge. The commentator points out that such a battle doesn't get us anywhere, while a spirit of cooperation does get us places.

Another day, the hero sees a fire in the neighborhood. When he tries to use the telephone to report it, a grouchy man refuses to give up the line. This same man discovers, too late, that it is his own house which is burning. The commentator again points out that although every call is not an emergency, sharing the line keeps everyone happier. Several angels on a cloud illustrate desirable sharing of a line, and then the other characters follow the example and acquire halos.

Eddie Albert Production

Marionettes do the acting in "Party Lines."

Committee Appraisal:

Very clever marionettes are used to show with the humor of exaggeration how thoughtlessness and deliberate selfishness can inconvenience and irritate one's neighbors. Although the action throughout is based upon the sharing of a telephone party line, the implications are much wider, as the narrator points out repeatedly. The film should prove a thought-provoking basis for discussion by any group interested in problems of family and community relationships. The treatment is suitable for age levels ranging from elementary to adult.

Pasteur's Legacy

(Modern Film Corporation, 729 Seventh Avenue, New York City 19) 23 minutes, 16mm, sound, black and white, translated and copyrighted by Loew's International Corporation. 1947. Produced by Les Films Minerva, Paris, France, with cooperation of L'Institut Pasteur.

Description of Contents:

Filmed at the Pasteur Institute, the film depicts Pasteur's scientific research and discoveries as they contribute to the welfare of mankind.

The film shows Pasteur at the age of thirty-three, commissioned to do research, working on the causes of fermentation in wines, milk, and vegetable juices. His discovery of the microscopic organisms, or microbes, which cause milk to sour resulted in pasteurization of milk. The next sequence of the film is devoted to Pasteur's research in innoculation of chickens, sheep, and swine which resulted in the discovery of vaccines, valuable not only to animals but also to human beings. When Pasteur was sixty-six, the Pasteur Institute in Paris was founded in 1888. Pasteur worked here in his own memorial for seven more years. The film first shows Pasteur at work here and then other scientists at work carrying on the Pasteur tradition. Pasteur's development and use of the rabies antitoxin are shown in detail. Concluding scenes of the Institute's work in making industrial ferments and beneficial cultures and vaccines and using new and wonderful machines offer interesting contrast to the opening ones showing Pasteur with only such equipment as a Bunsen burner and a very poor microscope.

Committee Appraisal:

The three main purposes defined by the preview committee were (1) to present Pasteur's research and achieve-

ments. (2) to show the scientific method through actual laboratory experimentation, and (3) to develop an appreciation and understanding of the importance of devotion and patience in scientific research. The film should be effective for use by science classes in the high school, bacteriology classes in the university, and adult groups discussing public health. The Photomicrographs are excellent and the photography, in general, is good.

The Hare and the Tortoise

(Encyclopaedia Britannica Films, 20 North Wacker Drive, Chicago 6, Illinois) 11 minutes, 16mm, sound, black and white, 1947. $50.00, less 10% educational discount.

Description of Contents:

Based upon Aesop's fable by the same name, the film through actual photography pictures the conclave of animals who set up the race between the hare and the tortoise and are present as the tortoise crosses the tree root—a winner.

As the rooster, goose, owl, fox, tortoise, and rabbit visit in the woods one day, the rabbit brags of his own fleetness. The tortoise, bored with the rabbit's bragging, challenges him to a race. The owl is chosen referee and appoints the fox to lay out the course. The fox marks a difficult one, and the owl starts the two contestants on their way. The film follows first the hare as he easily outruns his opponent and gains a safe lead on the tortoise —such a lead that he feels perfectly safe in taking time out to nap. As the rabbit falls deeper and deeper into sleep, the steady tortoise faithfully plods along through the hollow log, across the stream, over fallen debris, past his slumbering competitor, and over the victory line. The rabbit is awakened too late by his friend the raccoon, and his flashy efforts to out-run the tortoise avail him naught. The film ends as the owl blinks his eyes and utters the words of wisdom, "Slow and steady wins the race."

Committee Appraisal:

The film brings Aesop's fable "The Hare and the Tortoise" to the screen through a delightful use of actual photography of real, live animals. Children in the kindergarten and early primary grades should enjoy the warm animal personalities and their almost-human behavior. The committee felt that the film would be effective in stimulating interest in reading and oral expression, as well as creative dramatics. Any liberties that Miss Storm and the producers may have taken with the original story or with actual animal behavior should not detract from the effectiveness of the film in terms of its contributions to developing a worthwhile moral or evoking spontaneous expression.

Encyclopaedia Britannica Films

Aesop's Fable comes to life in "The Hare and the Tortoise."

Coronet Productions

A member of the cast in the film "Snakes."

Snakes

(Coronet Productions, 65 E. South Water Street, Chicago, Illinois) 10 minutes, 16mm, sound, color and black-and-white, 1947. $90 and $45.

Description of Contents:

The three principal sequences of the film show (1) the structure and habitat of snakes, (2) the identifying characteristics of poisonous snakes, and (3) the various species and contributions of non-poisonous snakes.

Close-up shots of snakes crawling show that they use the scoops, or scales, on the underneath part of their bodies and a sidewise form of locomotion, or winding. A snake is shown catching live prey and swallowing it whole. Again close-ups are used to show the structure of the mouth and the presence of skin between the scales which makes possible the encompassing of live food.

The distinction between poisonous and non-poisonous snakes, in the case of the rattler, copperhead, and cotton-mouthed moccasin, is made on the basis of the presence of a pit between the eye and nostril. The fourth and only other type of poisonous snake, the coral snake, is identified by its markings.

The last sequence of the film is devoted to such non-poisonous snakes as the garter snake, the corn snake, and the king snake. Such advantages as snakes' eating mice and rats are pointed out. A battle between the king snake and a rattler results in a victory for the king snake, against which the poison of the rattler is not effective. The concluding statement of the film points out that most of the hundreds of kinds of snakes are non-poisonous and can be studied and observed.

Committee Appraisal:

The film is good for showing the appearance, habits, activities, and structure of several types of reptiles. It should be very effective in bringing out the basic differences between poisonous and non-poisonous snakes. The excellent color photography contributes a great deal to the value of the film. Recommended for use by general science and biology classes from intermediate through senior high school level and adult nature study groups discussing snakes.

Conference of DAVI National Executive Committee

VERNON DAMERON, Executive Secretary

THE National Executive Committee of the NEA Department of Audio-Visual Instruction held a series of meetings October 26 and 27 at the Hotel Continental in Kansas City, Missouri. President Stephen M. Corey presided over the meetings.

The secretary presented a resume of the DAVI Progress Report for 1946-47, which had been prepared as background information for the meeting. He suggested an agenda, solicited proposals for any additional topics to be considered, and requested the group to assign an order of priority for discussion of the topics. The following agenda, and order of priority, was decided upon:

1. Major objectives of the Department and means of attainment
2. Relationship between DAVI and the NEA Division of Audio-Visual Instructional Service
3. Divisional organizations for affiliation with the Department
4. Constitutional matters for decision by the National Executive Committee
5. Publication policies of the Department
6. National conferences of the Department
7. Projects proposed for joint action by DAVI and other NEA departments
8. Any additional topics growing out of the preceding discussions

Major objectives of the Department and means of attainment. President Corey stated that the objectives of the Department should be expressed in terms of service, leadership, and research. Mr. Albright stated that the activities of the Department should be considered in two phases: an immediate program and a long-term program. He then presented a detailed plan for an immediate program based upon the objectives of the Department as specified in the Constitution. A subcommittee was appointed to study the matter further and was instructed to report back to the Committee the following day. Following is an outline of some of the major aspects of this report:

I. Promote effective utilization of audio-visual materials.
   - A. Offer assistance to affiliated divisional organizations in planning and conducting their meetings.
   - B. Establish a speakers' bureau to serve state education associations upon request.
   - C. Channel selected articles on audio-visual materials to the journals of various NEA departments.

II. Serve as a clearinghouse of information on the audio-visual field.
   - A. Prepare and distribute bulletins, each dealing with a single audio-visual subject or problem.
   - B. Refer inquirers to audio-visual specialists, located in their respective areas, for consultation on local problems.
   - C. Assemble and make available a series of reprints of selected articles on various audio-visual subjects and problems.

III. Promote teacher education in audio-visual instruction.
   - A. In-service training.
     1. Provide guidance for audio-visual conferences in teachers colleges by collecting and making available copies of selected conference programs of various colleges.
     2. Provide guidance for audio-visual conferences in school systems by collecting and making available copies of selected conference programs of various school systems.
   - B. Pre-service training.
     1. Cooperate with the teachers college associations to encourage increased use of audio-visual materials in the various colleges.
     2. Collect and make available to teachers colleges selected syllabi of audio-visual courses.
     3. Cooperate with state departments of education to promote pre-service education in state teachers colleges.
     4. Cooperate with state legislatures to encourage the allocation of more adequate funds for pre-service education in state teachers colleges.

IV. Promote audio-visual instruction via NEA departments.
   - A. Provide information on audio-visual instruction to the various departments.
   - B. Offer assistance in planning audio-visual sessions for meetings of the various departments.

Some consideration also was given to the long-term program.

I. Promote and conduct research in audio-visual instruction.
   - A. Contact deans of institutions of higher education, suggesting topics of needed research and offering the cooperation of the Department in supplying information.
   - B. Assist institutions of higher education to obtain grants in aid when necessary and possible.
   - C. Confine the research conducted by the Department to those projects which are most needed and practical, and for which the

Department is uniquely qualified, such as:

1. Organization, administration, and finance (Project I)
2. Architectural facilities (Project II)

In addition to the foregoing, the desirability of continuing to interpret audio-visual instruction to the public via press, radio, and popular lay publications was discussed at considerable length, and several proposals were made in this regard.

A plan was proposed for a project in cooperation with other national organizations to promote teacher education in audio-visual instruction thruout the nation. With reference to a related matter, a resolution was passed to the effect that the National Executive Committee attempt to obtain funds for a project aimed at studying and increasing the use of audio-visual materials in teacher education institutions. The president and secretary were instructed to investigate the possibilities of obtaining financial support for the project and to report back to the Committee not later than at the Atlantic City Conference next February.

Relationship between DAVI and the NEA Division of Audio-Visual Instructional Service. Some confusion exists in regard to the relationship between DAVI and the NEA Division of Audio-Visual Instructional Service. Following is a brief explanation in regard to the matter:

1. There are 29 Departments of the NEA, each of which is a membership organization, has its own elective officers and executive committee, and formulates its own policies and procedures in an autonomous manner within the general purposes and policies of the NEA. The major purpose of a department is to serve its own members. DAVI was given departmental status by the NEA in 1923.

2. There are 15 divisions of the NEA. Divisions have no memberships and are an integral part of the headquarters staff, functioning under the direction of the NEA Executive Committee. Those divisions for which there is a related department are: Division of Adult Education Service—Department of Adult Education; Division of Rural Education Service—Department of Rural Education; and Division of Audio-Visual Instructional Service, which was established in September 1945.

3. There is a close relationship between the objectives and activities of the Department and Division, although some of these are of more specific and direct interest to one than the other.

4. The funds for all salaries, equipment, and operating expenses—with exception of the expenses for certain special Department activities—are paid thru the Division by the NEA.

A motion was carried to the effect that the president and secretary explore the possibilities of effecting closer coordination between DAVI and the related Division.

Proposals for a more adequate budget for the Department were discussed at considerable length.

Divisional organizations for affiliation with the Department. The group concurred with the suggestion that the audio-visual sections of the state education associations should be encouraged to affiliate with the Department. However, it was recognized that even though this may be a desirable general pattern of affiliation, considerable flexibility would be permitted. Therefore, various local, regional, and state audio-visual organizations also are eligible for affiliation, as specified in the Constitution. A motion was carried to the effect that the establishment of new audio-visual

The officers and national delegates are (left to right): F. Dean McClusky, University of California, Los Angeles, First Vice President; Grace Fisher Ramsey, American Museum of Natural History, New York, N. Y.; E. Winifred Crawford, Montclair Public Schools, Montclair, New Jersey; Vernon Dameron, National Education Association, Washington, D. C., Executive Secretary; Stephen M. Corey, University of Chicago, Chicago, Illinois, President; C. R. Reagan, President, Film Council of America, Austin, Texas; Helen M. Rachford, Los Angeles County Schools, Los Angeles, California; Thurman White, University of Oklahoma, Norman, Oklahoma. (Another national delegate, Roger Albright, Motion Picture Association, Washington, D. C., participated in the meetings but was unable to be present when this photograph was taken.)

organizations and the expansion of existing organizations for affiliation with the Department be encouraged regardless of whether all members of the local organizations are members of the Department. It was recognized that a national system of affiliated divisional organizations would greatly strengthen the Department as an organization and substantially increase the effectiveness of its program.

Constitutional matters for decision by the National Executive Committee. Following are the decisions which were made in regard to membership dues: active membership, $3; associate membership with publication, $3; associate membership without publication, $1; institutional membership, $3. A motion was carried directing that the practice of allowing $1.50 of each membership fee for a subscription to EDUCATIONAL SCREEN be continued, until at least September 1, 1948. A motion was carried specifying that 75c of each $3 membership fee be returned to the affiliated division, until at least June 30, 1948. A motion was carried authorizing the appointment of a committee to study the entire matter of membership dues and to determine their most equitable allocation.

A motion was carried to the effect that the members of the National Executive Committee present recommendations at the next session of the Committee for any revisions of the Constitution.

Publications policies of the Department. A motion was carried directing that EDUCATIONAL SCREEN be designated the official publication of the Department, until at least September 1, 1948. Several proposals were made in regard to more extensive and effective use of EDUCATIONAL SCREEN by the Department.

The importance of cooperating with all educational audio-visual journals was recognized, as well as the need for channeling materials to non-audio-visual journals in the field of education.

National conferences of the Department. A subcommittee was appointed to formulate a suggested plan for the forthcoming Atlantic City conference of the Department and was instructed to report back to the Committee the following day. The plan was designated as one which the Atlantic City Conference Committee may wish to include for consideration along with other plans. President Corey appointed James W. Brown of Syracuse University as Chairman of the Atlantic City Conference Committee. The necessary funds were appropriated for a meeting of the Conference Committee. It was decided that the Atlantic City Conference would be held February 23 thru 25, with morning and afternoon sessions on the 23rd and 24th and an afternoon session on the 25th.

It was pointed out that one of the general sessions of the NEA American Association of School Administrators was being planned to feature a demonstration of the use of audio-visual materials and that three discussion group meetings on the audio-visual field also were being planned.

A resolution was passed to the effect that the National Executive Committee urges the American Association of School Administrators to provide for the presentation of audio-visual instructional materials at a centralized location during the Atlantic City Convention.

It was agreed that at the Atlantic City Conference, wider publicity shall be given to the official publication, EDUCATIONAL SCREEN, and *See and Hear*.

A motion was carried to the effect that, since the proceedings of the Atlantic City Conference last March and of the Cincinnati Conference last July have been published in EDUCATIONAL SCREEN, no further plans should be made for publication and distribution of these proceedings.

It was proposed that an official decision be made in regard to the disposition of reports on the forthcoming Atlantic City Conference.

A resolution was passed in which it was urged that a meeting of the constituent members of the Film Council of America be held during the AASA Convention.

Projects proposed for joint action by DAVI and other NEA departments. Consideration was given to five audio-visual projects proposed by NEA departments for joint DAVI action. The various projects were proposed by the Department of Adult Education; National Association of Health, Physical Education, and Recreation; National Commission on Safety Education; National Association of Secondary School Principals; and National Science Teachers Association. Three additional proposals by other departments recommending action by DAVI also were considered. Because of the urgency of two of the cooperative projects, the secretary was authorized to proceed immediately to solicit the cooperation of DAVI members on these two projects. A motion was carried instructing the president to appoint a DAVI Publications Committee, part of whose function will be to study the other proposals for cooperative projects and to make recommendations to the National Executive Committee for action. A second motion in regard to this matter instructed the president to postpone the appointment of the general Publications Committee until the existing special committee on official publications has made its report. It was agreed that the general Publications Committee should be appointed before January 1, 1948 if possible.

Additional topics considered. The secretary was instructed to send communications to various individuals and organizations, including one with reference to the Department's availability to cooperate in an international meeting of United Nations members on audio-visual instructional materials and another in regard to the urgency of providing an adequate budget for the production of films explaining the United Nations to the peoples of the world.

A motion was carried authorizing Miss Grace Fisher Ramsey to represent the Department as a member of the United States Film Committee of the United Nations; another motion was carried authorizing Miss E. Winifred Crawford to serve as alternate member of this Committee.

In view of the fact that many of the projects proposed for the immediate and long-term programs already are in various stages of accomplishment, the secretary was directed to recommend an order of priority for engaging in new projects to effect a well-balanced program of service.

Important news for teachers and pupils...

6 IMPORTANT NEW ENCYCLOPAEDIA BRITANNICA FILMS!

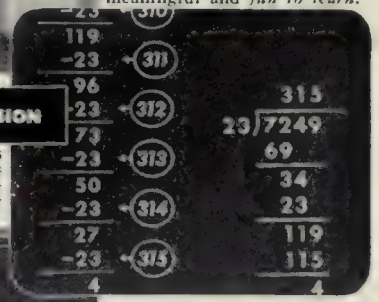
Every new EBFilm is a powerful contribution to good teaching, because every EBFilm is an authentic and forceful aid to learning. And because every EBFilm is core curriculum material . . . produced *by* educators *for* educators—designed specifically for classroom use.

Ready for you now are six new EBFilms: USING THE BANK, MEANING OF LONG DIVISION, A DAY AT THE FAIR, MAKING BRICKS FOR HOUSES, THE DOCTOR, and BUILDING A HOUSE . . . absorbing classroom material that will focus attention, provoke discussion, make both teaching and learning more effective, more thorough.

You'll want to see these films right away . . . and plan to use them in your classes. Remember . . . EBFilms are easy to obtain, easy to use, easy to budget. Write now for full information.

USING THE BANK

Explains banking functions so that even youngsters can grasp important financial operations. Makes arithmetic both meaningful and *fun to learn.*



MEANING OF LONG DIVISION

—Cleverly animated diagrams show long division as a series of simple subtractions, make this once-difficult subject easy to understand.

MAKING BRICKS FOR HOUSES

Complete manufacture of bricks, how they are used, why they are important to our civilization. Another in EBFilms' great social science series.

THE DOCTOR

A full day in the life of a child specialist, with valuable sidelights on the doctor's office, the hospital and the care and prevention of sickness.

BUILDING A HOUSE

Shows basic step-by-step processes in modern house-building, and how skilled craftsmen use tools and materials to build a low-cost one-family home.

A DAY AT THE FAIR

This film shows the gay, but serious trip of three bright youngsters to a great state fair, and teaches many lessons about farm life and farming.

EBFilms Also Announces
3 New Teaching Slidefilms Series

THE HUMAN BODY—A slidefilm series of 8 self-contained teaching units. Authentic drawings, photographs, and micro-photographs present a difficult problem in a memorable way.

ANIMAL FRIENDS—Produced by popular demand from eight great EBFilms. To be used alone or in conjunction with the films. Especially effective in language arts courses in primary grades.

USING NUMBERS—16 teaching units that cover clearly, simply, and understandably the meaning and use of numbers. Includes counting, reading numbers, writing numbers, and working with numbers.

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ETTA SCHNEIDER RESS, Editor

BOOK REVIEWS

● **The Art of the Motion Picture**—Jean Benoit-Levy, Director of Films and Visual Information, United Nations Department of Public Information—Coward-McCann, N. Y. 1946. $3.50. Translated from the French by Theodore R. Jaeckel. (French original, *Les Grandes Missions du Cinema,* published by Parizeau in Montreal, Canada. 1945)

An unusual book on the motion picture, *The Art of the Motion Picture* is the synthesis of one man's successful experience with all types: the theatrical, the documentary, and a variety of educational, scientific, and instructional films. Jean Benoit-Levy's life work has cut through every one of the "genres" to which he devotes a great deal of attention. In his opinion, the art of the cinema lies in the many types ("genres"), each with its own unique possibilities.

The author is well-known in the United States as the director (more accurately, "film-author," which includes writer, director, editor) of such dramatic film classics as *La Maternelle, Ballerina,* and *Helene.* These French films are perennial favorites in theaters throughout the world, for they are dramatizations of basic human problems that never go out of date. Surprisingly enough, the book begins with a serious discussion of the role of motion pictures in education, and postpones an analysis of the theatrical film until the latter portion. This is because the author, though occupied with dramatic film production for many years, believes strongly in the part that informational and instructional films can play in bringing about mass enlightenment and international peace.

Fundamental Laws of the Film

For all types of motion picture production, the author believes that there are certain fundamental laws to be observed: first that the film author select a strong, concrete idea; and secondly, that he choose the genre of film that will best interpret that idea. Genres of informational films include the classroom films (instructional, enrichment, or "the window opened on life", scientific, and professional films), films for adult education (those that are self-explanatory, as short subjects shown in theaters, and those that are to be accompanied by a lecture).

Among documentary films, the author lists the promotional or advertising film and makes some interesting observations on the potentialities of such films. But his great enthusiasm lies in the "film of life," the genre of which Robert Flaherty is the great master. This section of the book contains a unique history of the men and women who have produced documentary films in various nations of the world, recounted by one who has himself been intimately connected with the movement since its inception.

The Dramatic Film

The half of the book which deals with dramatic film production is both inspirational and provocative. The approach is that of the film maker who has operated in an atmosphere of freedom. Mr. Benoit-Levy speaks of the situation in which a film author chooses a strong dominating idea, to be shown in a satisfactory life setting or milieu, and who is so strongly imbued with this idea that his goal in casting, photographing, and editing the film is how best to translate that idea to the screen, *and not* how many glamorous names or how stupendous a production can be built around this idea. The author gives many interesting anecdotes to implement his philosophy, with illustrations from American, French, British, Russian, and other productions. There is a constructive interpretation of the Hollywood motion picture industry, which technically and organizationally is the ultimate in efficiency for a foreign film maker. But the author would also wish to see such excellence in the choice of subjects and in their interpretation.

In brief, *The Art of the Motion Picture* is an inspirational beacon to those who believe in the great mission of motion pictures, but who have found little in print to guide them.

● **Films in Business and Industry**—Henry Clay Gipson. McGraw-Hill Book Co., Inc., 330 W. 42nd St., New York 18, N. Y. 1947. 291 pp. $4.00.

Here is a book which tells in simple, nontechnical language when and how to use motion pictures and slidefilms—and the how and why of film construction. Designed primarily for business executives, sales managers, advertising managers, personnel managers, and others concerned with the application of visual aids to the problems of industry, it should be of interest and value to all who make and use visual materials.

The book covers in detail the developments of the past fifty years in the non-theatrical field and includes much new information on the use of the motion picture as a vital means of communication. Careful consideration is given to the advantages of motion pictures over the printed and spoken word, and the limitations of the film medium are also discussed. The sections on the use of films in television and related fields should interest television producers, script writers, educators, religious teachers, and many others.

The author is president of Filmfax Productions and the former Production Director of Films, Inc.

TEACHER TRAINING

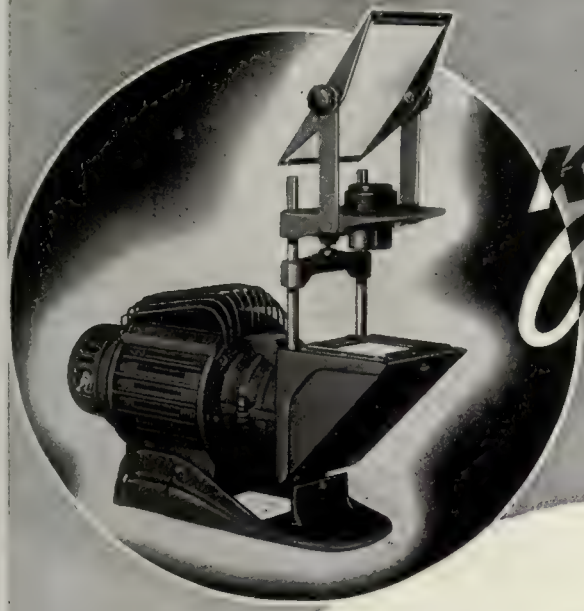
● **Audio-Visual Teaching-Training.** *Audio-Visual Guide.* 14:no.2:p.7. October, 1947.

Description of a pre-service training program at the Laboratory School of the University of Oklahoma, in which the audio-visual materials center was placed at the disposal of the various laboratory schools to be used by the regular teachers and student-teachers. It is recommended that every teacher-education institution establish a materials center, with a qualified coordinator of audio-visual education; that faculty and staff make frequent and effective use of such materials; that student-teachers be given adequate training and experience with such materials.

SOURCES

● **Filmstrips for the Social Studies**—Joseph B. Hillyard—*Audio-Visual Guide,* 14:no.2:p.10. October, 1947.

Each filmstrip is described at length, and teaching possibilities are indicated.



MAKE **FULL** USE OF YOUR

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IT MEETS **EVERY** NEED OF GROUP INSTRUCTION

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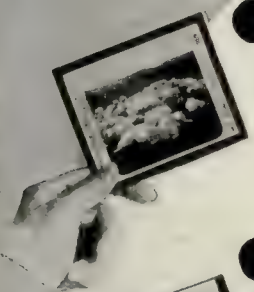
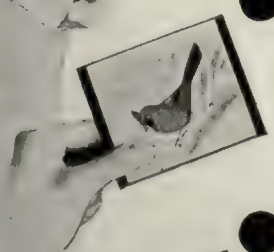
Have you seen the latest additions to Keystone's vast library of educational slides? Some of these new units will make your work more effective—and easier.



Many instructors realize the possibilities of

Handmade Lantern Slides

—not only for the presentation of special subjects, but for obtaining enthusiastic group participation.



You can sometimes make a worthwhile cut in the cost of lantern slides, by using

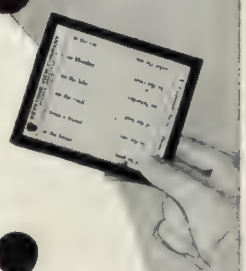
Quadruple Slides

—with four exposures, which are screened singly by means of a quarter-size mask.

Place a Flashmeter on your Overhead Projector, and you have a

Tachistoscope

—of thoroughly proven value for efficient training in spelling, reading, recognition and general visual skills.



By means of an inexpensive adapter, you can show

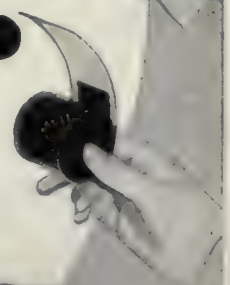
2-Inch Slides

—with the clear, inexpensive daylight projection made possible only by a 750 or 1000-watt lamp.

You can also buy an attachment for showing

Strip Film

—and here again, have the advantage of the Keystone Overhead Projector's powerful illumination.



An adapter is also available for

Microscopic Slides

--and with the microscopic slides (as well as with two-inch slides and strip film) you can use the five-diopter *supplementary lens*, shown at left, which enlarges the projection two dimensions each way.

Supplementary Lens

Write for Circular

All this with ONE *Highly Versatile Projector!*

KEYSTONE VIEW COMPANY • MEADVILLE, PA.

SINCE 1892 — PRODUCERS OF SUPERIOR VISUAL AIDS

It's a "Snap" for San Jose Teachers

(*Continued from page* 16)

the teachers. The master copy will be kept in the Visual Aids Library of the San Jose School Department. All materials are to be furnished by the department.

2. Because of the interest shown in this area during this study, seven new slide projectors have been bought, and added to those already owned. A 35mm camera has also been purchased. This equipment will be used in the training of personnel.

3. We will use the regular 35mm film, such as the well-known super xx type, and a reversal process. This will give us not only a 2 x 2 slide but a 2 x 2 negative for prints or additional slides as well.

4. The advantage in using the regular film is that we will have:

(a) A master negative for filing
(b) As many sets of slides as needed
(c) Central Office control of their use
(d) Central Office retention of "master copy"
(e) School retention of individual sets.

5. A photo finishing establishment in San Jose has been selected to do the processing. It promises that we may have completed slides four days after pictures have been taken. They will develop the roll of film and reprocess it so that the film will yield a set of 2 x 2 black and white miniature slides.

6. Rolls of film will be stored for distribution in the Visual Aid Library of the San Jose School Department.

7. An in-service training course was started in April, 1947. This training consisted of learning to use all the projected visual aid equipment as it pertains to the 2 x 2 slide area, both colored and black and white. It is the intention of the department to continue to make this training available to small classes of teachers 10-12 so that they may "learn by doing". The first class of ten teachers seemed to enjoy the work and the slides they made show mastery of the technique of taking 2 x 2's. This course comprised 14 hours of training given from 3:30 to 5:00 once a week on Wednesday. Hereafter, however, the course will be of a longer duration, since both the writer and the department heads feel that twenty hours of training would be more valuable.

8. The Elementary Supervisor and Visual Department Head will teach an advanced course on the use of the 2 x 2 slide in functional teaching.

9. For the training received during these 20 hours, teachers will receive one and one-half in-service training units.

10. If a teacher presents a good reason for wanting to take a set of slides in color instead of black and white it will be allowed, if the request is well based.

11. The number of rolls of film an individual may take in a year will depend largely on the individual problem. This decision will rest with the Visual Aid Department.

12. Most of the slides will be taken to aid and supplement the social studies units. It is recommended that teachers follow the Source Unit and course of study in determining what to take.

13. Teachers will be taught not only how to take and what to take, but will be given an opportunity to see what is already taken, so that they will know the projected materials on hand which can be used as supplementary aids.

14. Teacher groups will be encouraged to plan pictures to be taken while teaching a unit.

15. Teachers will be encouraged to work out plans with principals as to what will be taken.

16. There are many problems which will have to be met as they arise. The administration is aware of this fact and has pledged its cooperation to insure that the principles evolved in this study will be the basis for continuing this project.

Present
OCCUPATIONAL ORIENTATION
and
OCCUPATIONAL INFORMATION
Clearly and Efficiently
Your Life Work Films
16mm. sound, black & white
32 Vocations now covered
For Sale or Rental
Write for Complete Information
VOCATIONAL GUIDANCE FILMS, INC.
International Distributors
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Starts Cooperative Film Library

Clyde E. Riley, director of Audio-Visual Aids at Westboro, Mass., has brought together a group of small schools in Worcester County for the purpose of starting a cooperative film library. According to his plan, each school will purchase one-hundred dollars worth of films each year.

Two meetings are to be held each year, one in the spring to determine the films to purchase, which must be done before September first of the next fall and the other meeting in September to arrange the schedule for the year. Each school may choose its own films but must make the information known to prevent duplication. The chief advantages are that each film may be used at a school for a period of at least two weeks and only six schools will be using each film during the year.

There are other advantages which favor such an organization. By purchasing one hundred dollars worth of films each school has the use of at least six hundred dollars worth of films and yet still owns its own. Each school may plan in advance for the extended use of each film.

RECOGNITION FROM BELGIUM FOR AN OUTSTANDING FILM!

The International Film Foundation is proud to be the recipient of this high honor from Belgium for its new color film, BOUNDARY LINES . . . an animated film on the imaginary lines that divide people from each other.

IS THIS FILM IN YOUR LIBRARY? IS IT BEING USED IN YOUR COMMUNITY? IF NOT, WHY NOT ORDER YOUR PRINT TODAY . . . OR PERHAPS YOU NEED ADDITIONAL PRINTS.

Write for a complete description of this film and our other subjects now available.

INTERNATIONAL FILM FOUNDATION

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Never Before! A LARGE HANGING SCREEN LIKE THIS!

Your visual education dealer has Da-Lite screens in 22 standard rectangular sizes for movies and 19 standard square sizes for slides and movies. Priced from $10.00 up. *Write for details!*

★ NEW RUGGEDNESS ★ NEW SMOOTHNESS
★ NEW UNDISTORTED PICTURE PROJECTION

Here, *for the first time,* is a large screen that hangs right every time! The new *Da-Lite Model C Screen* has an *oversize steel roller* (2½" or 3" in diameter, depending upon the screen width)—a tubular *steel* slat in the lower edge of the screen fabric—and a *long* steel reinforcing saddle for the pulling ring—for greater strength and rigidity. No bulge, no pockets or billowing to distort pictures!

Other exclusive features include built-in-wall and ceiling mount (see inset) handsome grey-enameled hexagon-shaped case and choice of two famous Da-Lite screen surfaces—Da-Lite Crystal Beaded or Mat White. Write for new descriptive circular. Da-Lite Screen Co., Inc., 2723 No. Pulaski Ave., Chicago 39, Ill. Dept. 1ES.

DA-LITE MODEL C SCREEN SIZES AND PRICES*								
SIZE	6' x 8'	8' x 8'	7' x 9'	9' x 9'	8' x 10'	10' x 10'	9' x 12'	12' x 12'
PRICE	$78.00	$83.00	$86.00	$96.00	$105.00	$115.00	$143.00	$160.00

**Black borders 6c per sq. ft extra, based on picture size of screen.*

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DA-LITE ...WORLD'S LARGEST SELLING SCREENS SINCE 1909

To help you teach

BEGINNING FRENCH

use these

Educational French Films

in your classroom

At last—a series of films with which you can augment your classroom instruction in French. Each film presents an important geographical sidelight on French life. As the subject appears on the screen, a commentator describes it in French carefully edited for use in teaching the language to students.

Through these films your pupils learn the language by seeing typical French scenes and hearing them described in faultless diction.

Ask for full information about:

A Paris • La Loire • La Garonne
Le Rhone • En Bretagne • En Champagne
En Normandie • Les Canaux

These are not commercial foreign features. They are designed for the purpose of teaching French.

You may rent these 16mm films from your nearest educational library, or purchase them outright from the International Film Bureau.

Rental: $5 per film per day, or $7.50 per school week.
Purchase: $67.50 per film. A printed commentary in simple French included with each film. Extra copies for classroom use 10 cents each.

International Film Bureau, Inc.
84 E. Randolph St., Chicago 1, Ill.

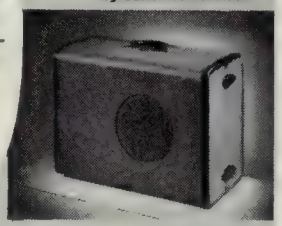
THE *Ultimate* IN RECORD PLAYERS
THE NEW *Sonomaster*

- PLAYS STANDARD 10 INCH AND 12 INCH DISCS AT 78 R.P.M.
- PLAYS TRANSCRIPTIONS up to and including 16 inches, recorded at 33-1/3 R.P.M.

Designed and manufactured exclusively for VICTOR ANIMATOGRAPH CORPORATION by Sandwick-Bowen

Flawless in performance the Sonomaster attains a new peak of perfection in modern record playing equipment. Designed for the multiple uses of educational institutions. Thousands of records are available from numerous sources.

See your local Victor headquarters today or write for descriptive literature on the new Sonomaster—the ultimate in record players.



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MAKERS OF MOVIE EQUIPMENT SINCE 1910

News a

Cleveland Film Council

The recently organized Cleveland Film Council held its first dinner meeting on Thursday, December 4th, at the Cleveland Automobile Association headquarters ballroom. Mr. Thurman J. White, Executive Director of the Film Council of America with headquarters in Chicago, Illinois, was the principal speaker. Mr. White stressed the importance of the work of the Film Council in the audio-visual educational field. He explained to the group the purpose and scope of the Film Council nationally and the functions of the local chapters. Mr. White illustrated his talk with a very fine film worked out under the direction of the Newark Film Council, which gave the group an idea of the type of progress that can be undertaken by a Council.

Mr. Charles Burris, President of the Cleveland Film Council, presided over the meeting, which was attended by approximately sixty people. The members of the Cleveland Council in attendance included people interested in audio-visual education, with representatives from the Board of Education, Council of Churches, Cleveland Chamber of Commerce, Federation of Women's Clubs, The Cleveland Museum of Natural History, newspapers, and private industries, including motion picture producers and distributors.

Brotherhood Week—February 22-29

"As never before the world needs brotherhood." With these introductory words President Truman accepted the honorary chairmanship of national Brotherhood Week, February 22-29, 1948, under the auspices of the National Conference of Christians and Jews. The job of teachers and educators everywhere in getting the big idea of brotherhood across to children and adults is one of tremendous importance and urgency. It is the business of the schools and colleges to teach skills in living with people of different national origin, race, religion—people who are "different" in any way.

The observance in 1948 of national Brotherhood Week gives teachers and educators, and all others, the opportunity of emphasizing the necessity of inter-group education. Films, picture and poster displays, book illustrations are some of the visual materials which can be used along with other instructional aids to teach the lesson of brotherhood.

U.S. State Department Film

As a part of their overseas program, the U. S. State Department will produce a film, "The Story of Hoover Dam," to be distributed abroad. The film, translated into 27 languages, is a part of the State Department's program to show aspects of the American way of life. The picture will show particularly how the individual efforts and initiative of groups of Americans resulted in better living conditions, increased agricultural output, and better industrial production—all benefiting not only one section of the country but the entire United States and many foreign countries.

Notes

New FCA Regional Committee

A newly-organized regional committee of the Film Council of America met November 4th in Chicago to organize plans intended to stimulate general public knowledge and interest in the use of educational films. Results of this meeting will help to intensify an overall effort to use the motion picture screen as a channel of communication.

Arthur H. Motley, president of Parade Publications, was chairman of the meeting. Other participants were: Margaret Carter, Canadian National Film Board; Donald White, executive director, National Association of Visual Education Dealers; Edward Myers, EDUCATIONAL SCREEN; Otto H. Coelln, Jr., publisher of *Business Screen* and *See and Hear Magazine;* Laurin Healy, Public Relations Director, *Encyclopedia Britannica* Films; Patricia O. Blair, American Library Association; Robert Faber, *Coronet* Instructional Films; and Paul Wagner, Bell & Howell.

New Film Services at the University of Georgia

With the movement of the Film Library of the University System of Georgia from Atlanta to Athens, the campus of the University of Georgia has become the scene for important new educational film services. Over 1500 16mm educational motion pictures, along with opaque slides, records, and slidefilms, are available for classroom use. A projection room with operator is available for instructors. A detailed catalog of all films in the library has been published, and instruction is provided in the use of all equipment.

The Audio-Visual Extension Service serves elementary and secondary schools, colleges and universities, civic groups, and local church groups. Since the movement of the Film Library to Athens in late October, 1,357 films had been shipped to points throughout the United States by November 24.

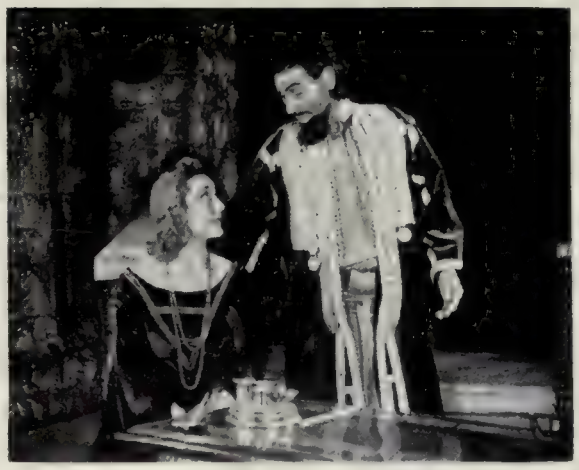
The Tip of the Month

You have all seen announcements of the FM tuner, an ingenious and inexpensive little piece of equipment with which you can convert any radio to an FM radio.

But did you know this?

By simply plugging a tuner into the microphone input of your sound motion picture projector or record player or public address system, these equipments can also be converted into FM radio receivers without loss of sound quality or volume. In other words: tuner plus amplifier plus speaker equals FM radio receiver.

Two makes of tuners are available: the Pilotuner and the Meissner FM Tuner.



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NEWEST OF THREE GREAT SHAKESPEAREAN PICTURES...

OTHELLO

AN EASTIN SCHOOL FILM

16mm Sound — 44 Minutes

PURCHASE: $75.00 RENTAL: $5.00

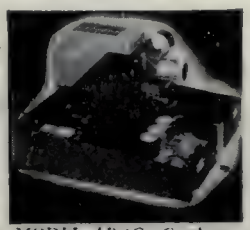
EASTIN PICTURES CO.

General Office: DAVENPORT, IOWA

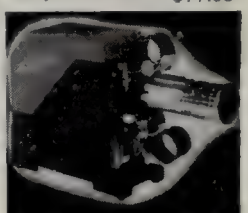
Easiest TO USE PROJECTORS

Instant 5-second threading! From strip film to slides — and back — immediately!

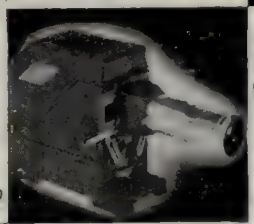
Show your strip film and slides at their ultra-brilliant best with optically perfect Viewlex projectors. Exclusive Aspheric Condenser system provides greatest light concentration and uniform screen illumination. Tests prove Viewlex 150 watt projector gives greater screen brightness than other 300 watt projectors. Result: More economy and less heat, protecting slides and film. Order Viewlex, the finest projectors and best value obtainable!



MODEL AP-1C—Combination all-purpose slide and strip film projector! Complete, self-contained! Case, built-in slide carrier, slide file, and screen.... $77.00



MODEL AP-2C — Deluxe combination all-purpose slide and strip film projector. Built-in slide carrier, elevating mechanism, Luxtar 5"Anastigmat lens, $67.00



MODEL AP-3 — Standard 5" focal length slide projector with 5" Luxtar color-corrected Anastigmat lens, complete $39.50

Free

Written by Graham T. Horton, famous authority, this superb little booklet gives you fascinating secrets of better projection. Shows you how to get the most from visual material! Mail postcard for your FREE copy!

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See the EXTRA brilliance!
Get the EXTRA safety!

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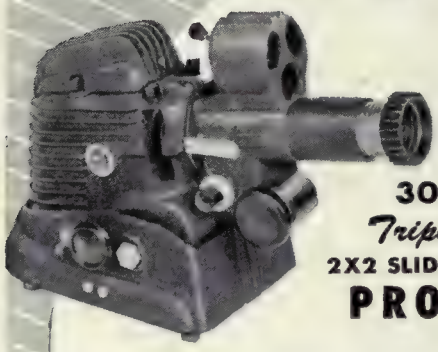

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300 WATT
Triple Purpose
2X2 SLIDE AND FILMSTRIP
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Write for Filmatic Bulletin No. 452

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New M.I.T. Center for Learning Aids

A center for scientific aids to learning to study methods of collecting, organizing, and communicating knowledge will be established at the Massachusetts Institute of Technology under a grant of $100,000 from the Carnegie Corporation of New York, Dr. Karl T. Compton, President of the Institute, announced recently.

The new center is conceived as a national and international resource in its field and will concern itself with research and experimentation on aspects of printing, documentary reproduction, visual education, sound recording, and mechanical selection systems. It will also serve as a center for training technicians, librarians, and others in allied fields in the theories and practices of scientific aids to learning.

Commission to Release Film Evaluations

The Commission on Motion Pictures in Adult Education is now completing the first phase of its long-term program of evaluation of 16mm films suitable for educational programs of adult groups, reports Morse A. Cartwright, Director of the American Association for Adult Education and Chairman of the Commission.

To date some 400 theatrical films—chiefly short subjects and excerpted from longer productions—have been evaluated by reviewing groups working under the Commission's direction, and over 150 of these have been recommended for use in adult groups.

A preliminary catalog containing the approved film titles has been prepared by the Executive Secretary, L. Harry Strauss. All of the films approved thus far by the Commission are distributed by Teaching Film Custodians, Inc., and will be available to community groups through numerous educational film libraries, several public libraries, and Association Films.

The second phase of the Commission's work will get under way early in 1948, and will concentrate on the evaluation of films produced by non-theatrical producers. Additional information may be secured from the Commission's office, Room 1414, 19 South LaSalle Street, Chicago 3, Illinois, or from the American Association for Adult Education, 525 West 120th Street, New York 27, New York.

"Films in Public Libraries"

More and more public libraries are adding film divisions, and this trend has been stimulated by a publication entitled *Films in Public Libraries* which is being distributed by the *Library Journal* free of charge to every major library.

This 90-page illustrated publication is sponsored by the Audio-Visual Committee of the American Library Association, and states in effect: (1) public libraries should use films; (2) here's how to get started.

According to a survey made by the *Library Journal* in July, 1947, 15% of the public libraries and 31% of the college libraries reported they handle films. The survey results indicated that 848 libraries "hope to be able to purchase 16mm films within the next three years." The figure was 831 libraries interested in 16mm projectors, 514 interested in slide films, 452 interested in slide film projectors, 288 interested in projection

room equipment, and 209 interested in opaque projectors.

One of the features of *Films in Public Libraries* is a list of 155 outstanding films, prepared on the basis of reports from public libraries having active film divisions. Patricia Blair conducts the regular, twice-a-month film evaluation section of the *Library Journal,* with the aid of a panel of reviewers representing seven U. S. public libraries having film divisions.

Films in Public Libraries is by Hoyt R. Galvin, Director of the Charlotte (N.C.) Public Library.

Films For Labor

A major attempt to organize the field of non-theatrical films to expand the use of motion pictures on behalf of the labor and democratic movement of this country was inaugurated at a New York meeting of a provisional executive committee for a national film centre, attended by representatives of a score of leading national civic and labor organizations. A survey committee was set up to formulate a plan to establish the film center as a cooperative non-profit venture, to operate its own film library and to engage in the distribution and general promotion of films dealing with public affairs.

The first executive committee meeting was held at Freedom House, 20 West 40th Street, N. Y. C., with Robert Delson, motion picture and labor attorney and chairman of the executive committee, presiding.

"This is the first attempt to coordinate the film activities of those whose special interest lies in the forward movement of American democracy," Mr. Delson said in announcing the plan for the centre. "The Hollywood motion picture industry, with its hundreds of millions of dollars invested annually in production, believes, whether or not with reason, that it cannot profitably make films with social significance. The genius of American writers, directors, and technicians has not been utilized in the promotion of public awareness of social issues. Heretofore there has been no concerted attempt to utilize for education in public affairs the greatest weapon available in the arsenal of democratic education—the motion picture medium," Delson stated.

The center expects to open key distribution offices in New York City, Chicago, and Los Angeles, and to work with and through the state and city chapters of the various labor and civic organizations involved. The activities of the film centre will include the screening, cataloguing, and indication of the sources of existing films on public affairs, including foreign films. Also a program guidance service to advise the organization members of the types of film suitable for various subjects and sources from which to obtain such film will be a prime objective.

A central library of films produced or controlled by member groups, including a distribution service and booking offices in key cities, will be set up also. The plan ultimately envisages the stimulation of production of films by member groups, with the national film centre giving advice to these units on production of their own films, and finally, the production of films by the centre itself.

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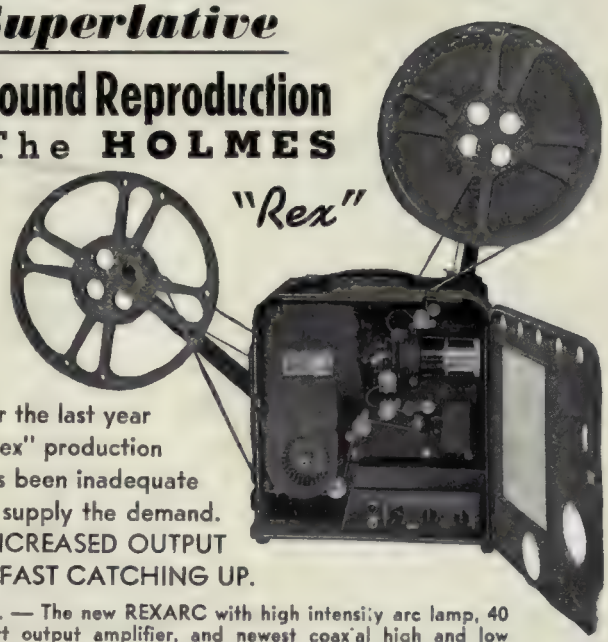
Superlative
Sound Reproduction
The HOLMES "Rex"



For the last year "Rex" production has been inadequate to supply the demand. INCREASED OUTPUT IS FAST CATCHING UP.

P.S. — The new REXARC with high intensity arc lamp, 40 watt output amplifier, and newest coaxial high and low frequency speaker available.

BEFORE YOU DECIDE TO PURCHASE write for the new catalog detailing the advanced features found only in a REX 16mm Sound-on-Film Projector.

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Each one reel in length

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- 52% Lighter in Weight (34 lbs. complete)
- 69% Smaller in Size—but takes full 2000 ft. reels.

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Seeing the Meaning

(Continued from page 12)

or school can afford to provide an abundant supply. Pictures can make new words meaningful. They can turn the word pictures of the textbook into concrete visual pictures. Pictures are an excellent supplement to assigned reading.

6. Correct wrong impressions.

Every child has many mistaken impressions of geography, history, and other subjects. There are hundreds of words in his textbooks which he fails to understand and which result in mistaken impressions that confuse and discourage further progress. Well-selected and well-printed pictures help prevent this condition.

7. Increase retention of what is taught.

The cost of forgotten learning amounts to millions of dollars annually. Think of the millions of classroom hours that are wasted because of ineffective learning and because of forgetting what was poorly learned. *Why do my pupils retain so little of what I try to teach them?* is a question that has been asked by thousands of teachers. Many a conscientious pupil has asked: "Why do I forget so much of what I am supposed to learn?" Scientific studies and abundant classroom experience prove beyond doubt the value of audio-visual methods of instruction in reducing forgetting and in making learning more permanent.

Necessary Conditions

If pictures are to be used effectively in the classroom, certain conditions must be present. The pictures must be easily available when needed. They must be filed so that the needed pictures can be found at once. Pictures that are filed in the classroom where they can be used at a moment's notice are many times more valuable to the teacher and class than those in some other part of the building. The pictures in the classroom collection must be clear, accurate and easily understood. There should be descriptive material accompanying the pictures so that relevant information is at hand. The pictures should be printed on stock that can stand wear.

All of us like to look at pictures. As teachers we must capitalize on this interest and provide for our school an ample supply of excellent, informative picture materials.

Safety Film May Soon Be 35mm Standard

A considerable amount of 35mm safety film of improved quality has been in experimental use by 35mm distributors. So far, this film seems to compare favorably with the nitrate (inflammable) stock as far as wearing qualities and shrinkage are concerned. It is understood that the new 35mm safety film is of different composition from the 16mm safety film.

AUDIO - VISUAL TRADE REVIEW

American Standards Association Announces Preparation of New Standards for Recordings

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

Work is being started immediately to prepare standards which it is expected will result in better performance of disc records used on home record players and in broadcast studios, the American Standards Association has announced recently. The work as planned will also include magnetic recordings and sound track on film. A new committee, under the leadership of the Society of Motion Picture Engineers and the Institute of Radio Engineers, has already taken the first steps toward this end. Representatives of the radio manufacturers, the motion picture industry, broadcasting companies, and the War and Navy Departments, are cooperating.

Standard definitions of terms, methods for determining the quality of the sound and standard dimensions to insure complete interchangeability and more satisfactory operation of automatic record changers are among the problems to be undertaken immediately.

The new process for recording sound on magnetic materials which is now gaining acceptance in Hollywood studios, broadcast studios, and in combination radio-phonographs for home use has helped to bring the need for standardization into prominence. The different groups concerned are anxious to take the necessary steps to provide standards before differences in dimensions in the magnetic material and in the recording and playback equipment have become widely accepted. At the same time, it will be the aim of the committee to avoid requirements which will prevent new developments.

One general problem before the committee will be agreement on uniform definitions of technical terms. Misunderstandings due to different interpretations of terms appearing on shipping vouchers, on instructions from recording studios to process plants, and even on customer's invoices have been the cause of economic loss and unsatisfactory service. Such words as "dub", "dupe", "re-recording", "track", "live recording", "original master," and "plates" may seem simple in themselves but must be defined from one group in the industry to another.

Lovers of music who operate home phonographs with automatic record changers have frequently been annoyed by the uneven volume level between one record and another and distortion of the sound. These are among the performance problems that will be considered. Before recommendations can be made, however, methods of measurement to determine what constitutes distortion and how the volume of one record compares with another must first be set up.

George M. Nixon, assistant development engineer of the National Broadcasting Company, Inc., has been elected chairman of the Committee which will develop these standards, with John K. Hilliard of the Altec Lansing Corporation, as vice-chairman.

In addition, five technical subcommittees are being set up to correlate the work of existing organizations and to develop standards in fields in which none exist at present.

Cine Equipment Listing

A list of 864 standards, including cine equipment approved for national use of industry by the American Standards Association, has been made public and available for general distribution.

"The revised list of standards, which includes many of those developed under war procedure and now approved for peacetime use, will be made available to interested trade, technical, and governmental bodies and individuals without charge," Dr. Agnew said.

The standards listed include definitions of technical terms, specifications for metals and other materials, methods of work and methods of test for finished products. They reach into every important engineering field including still and motion picture photography.

NAVED Regional Meetings

The National Association of Visual Education Dealers will hold a nationwide series of six regional meetings during February and March of 1948, according to an announcement made recently by Olson Anderson of Bay City, Michigan, President of NAVED. The schedule calls for two groups of three meetings each, meetings within the groups being spaced approximately one week apart.

Here are details on the individual meetings:

Southern—Biltmore Hotel, Atlanta, Ga., February 6 and 7. E. E. "Jack" Carter, of Raleigh, N. C., will direct the meeting.

New England—Hotel Statler, Boston, Mass., February 13 and 14. Douglas K. Hammett, of Portland, Me., in charge.

Eastern—Senator Hotel, Atlantic City, N. J., February 21 and 22. Art Zeiller, of Newark, N. J., in charge. (This meeting is to be held during the American Association of School Administrators convention in Atlantic City, through courtesy of the AASA.)

Midwestern—Hotel Sherman, Chicago, Ill., March 12 and 13. Ernie Ryan, of Davenport, Iowa, will preside.

Southwestern—Melrose Hotel, Dallas, Tex., March 19 and 20. John Gunstream of Dallas will preside.

Western—Hotel Clift, San Francisco, Calif., March 25 and 26. Howard Smith, of Los Angeles, in charge.

As in 1947, the 1948 series will include informative talks on subjects of importance to dealers, film libraries and salesmen. Slides, charts and other visual aids will be used to "visualize" these for rapid understanding. In addition, each person attending the meetings will have ample opportunity to participate in the open forum discussions which are a basic feature of all NAVED meetings. This year's discussions will center around film library and equipment sales problems. Further information may be obtained by writing NAVED, 431 South Dearborn St., Chicago 3, Ill.

Television Service for Advertisers

The establishment of a television department by Florez Incorporated, a training and promotion organization in Detroit, has been announced by Genaro A. Florez, president. The new department is under the direction of Charles E. Skinner formerly of Hollywood and New York where he has had experience in both television and motion picture production. The department is intended to help advertisers, through their agencies, take full advantage of the opportunities offered by television.

Production Activity

Johnson-Hunt Distributors

Johnson-Hunt Productions of California have announced recent additions to the distributors of their 16mm color productions: Audio-Video Institute as exclusive distributor for Texas, National School Supply Company for North and South Carolina and Virginia, Photo and Sound Inc. for the West Coast, and Princeton Film Center in the East.

In common with other color film producers, Johnson-Hunt has found it necessary to raise per reel color costs from $75.00 to $85.00. Black and White print costs remain the same.

MPO Productions Formed

Lawrence E. Madison and J. L. Pollock announce the formation of MPO Productions, Inc., with offices at 342 Madison Avenue, New York City, to produce all types of sponsored motion pictures.

The latest motion pictures produced under Mr. Madison's direction are the Ford Motor Company films, *Men of Gloucester, Pueblo Boy,* and *Southern Highlanders.*

Jam Handy Expands

The Jam Handy Organization announces expansion of its national program for the distribution of visual aids in the educational field with the appointment of three additional exclusive state distributors.

John R. Moffitt, Montgomery, Alabama; Mississippi Office Supply Company, Jackson, Mississippi; Newton School Equipment, Jacksonville, Florida, are the new distributors.

Victor Builds

Pictured is the architectural sketch of the new $1,500,000 building project of the Victor Animatograph Corporation, Davenport, Iowa. This modern structure will house the entire manufacturing facilities and main offices. The project will include a cafeteria, playground, ample parking lots and trackage facilities.

Graham, Anderson, Probst, and White, Chicago, are the architects of the new building. It is expected that the project will be completed in about one year.

Ampro Acquires Additional Plant

A five-story building, with approximately 100,000 square feet, has been acquired by Ampro Corporation to accommodate their expansion program. This additional building at 240 E. Ontario St., Chicago, will be used as an assembly plant for all Ampro products, which include 8 and 16mm silent and sound projectors, slide and strip-film models.

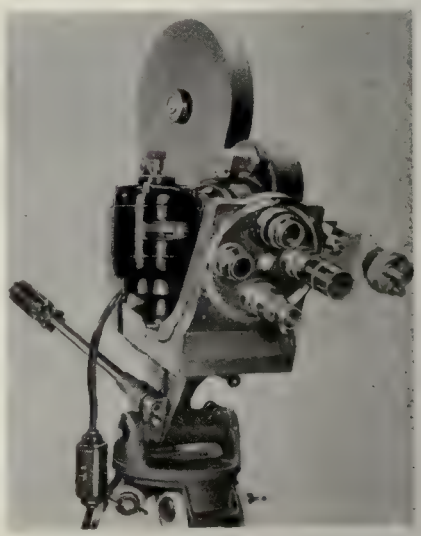
Ampro's original plant at 2830 N. Western Avenue will continue operation, and the removal of the assembly and shipping operations will give this plant more space for the manufacture of parts and the enlargement of executive departments.

Ampro's New Chicago Plant

Equipment

Busy Month at Bell & Howell

Last month was a jack-pot affair for news releases on new products from the Bell & Howell Company. Announcements of a new 16mm camera, film storage cases, adjusto-stand for projection, and a high-intensity lamp



Filmo Specialist Camera

for film printing were included in the new equipment available.

The Filmo Specialist 16mm camera (pictured) features professional shift-over focusing (lens stays in photographic position during focusing), four-lens turret which eliminates optical interference with longer lenses, viewfinder parallax adjustment, positive viewfinder, light-baffled shutter (prevents fogging of first frame), powered by hand-crank, spring motor, or electricity, and 400-foot film capacity.

The "Adjusto-Stand" is made of aluminum alloy and is guaranteed to support 300 pounds although weighing only 12 pounds itself. Height is adjustable from 33 to 57 inches with a top surface of 12 by 22 inches. The unit is supported by tripod construction.

The film storage cases of all metal construction with sectional divider are available in two sizes; one holds twelve 8mm 200 foot reel cans, and the other twelve 16mm 400-foot cans.

The new high-intensity lamp for Bell & Howell continuous film printers features a 300 watt pre-aligned lamp, high speed motor and fan which also protects gelatin color filters, and a variable voltage resistor.

Further information may be obtained from Bell & Howell at 7100 McCormick Road, Chicago 45.

Beseler Overhead Projector

The VU-GRAPH, a unique type of overhead projector, is the latest product of Charles Beseler Company. The outstanding feature of this new projector is that it affords a large size (7"x7") horizontal, fully exposed projection stage upon which any transparent material may be placed and projected. Opaque material is projected in silhouette.

The apparatus is usually placed upon the lecture table projecting its image to a screen placed on the wall at the rear of the speaker. Not only is it possible for the speaker to face his audience, but the accessibility of the projection stage permits him to readily point, underscore, write or draw on the material being projected, without turning away from the spectators, to change his own slides or copy and, with the aid of specially prepared films, to develop problems on the apparatus as they are being projected. The illumination is such that only partial shading of the screen is required and in many cases no darkening of the room is necessary at all.

Specially prepared films are available which permit either white on black background reproductions, or the reverse. These films are priced so inexpensively that they can be discarded after use as so much scrap paper. The films can also be preserved for future use by mounting in specially prepared card holders, facilitating handling in projecting them. With this film, stencils can be made on a typewriter or drawn with an ordinary pencil.

Beseler Vu-Graph

The apparatus consumes about 550 watts, is air-cooled by forced draft and is applicable to any 115-120 volt commercial circuit, either A.C. or D.C. The Screen Adette Equipment Corporation will handle this new projector exclusively on the West Coast.

Eastman Kodak's Kodaflector Senior

An "ambidextrous" lighting arrangement for indoor picture taking, which provides picture takers with two reflectors for flood lamps, both capable of swinging horizontally or vertically on easily adjustable arms, is now available in the Kodaflector Senior, Model 2.

In addition to the greater flexibility of the arms, further improvement is offered over previous models, in that the legs are screwed into the base rather than being held by friction.

Baby Boom Utility Light From Radiant

Radiant Manufacturing Corp. have announced an addition to the Radiant product family. The newcomer is their new Baby Boom Utility Light, a device specifically designed to fulfill a long-felt need among home photographers for a flexible, mobile light unit. Boom adjusts to an almost limitless variety of angles and heights from vertical to more than 90 degrees. Folding tripod features exclusive Radiant finger-tip control, to open or close unit at the flip of a finger.

Perfect for use with floodlight, spotlight, or reflector, the new Radiant Baby Boom is made of steel and aluminum, to create a sturdy, lightweight unit, which folds up compactly for easy carrying and storage.

THE LIGHTER-WEIGHT PROJECTOR YOU'VE DREAMED ABOUT IS HERE

Only $325.00 Buys

THE NEW "Bantam" DeVry

THEATRE-IN-A-SUITCASE

16mm. SOUND PROJECTOR AMPLIFIER, SPEAKER AND SCREEN—ALL-IN-ONE—SMALL, COMPACT CASE WEIGHING LESS THAN 31 LBS.

The New Under 31 lb. "Bantam" at $325 Gives You BIG Projector Features Plus Many New Exclusive DeVry Refinements

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- ★2000 ft. Film Capacity
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- ★Sound and Silent Projection
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- ★Coated Projection Lens
- ★Coated Condenser Lens
- ★Automatic Loop Setter
- ★Rotating Sound Drum
- ★Prefocused Exciter Lamp
- ★Simplest Film Threading
- ★Instant, Positive Tilting
- ★Precision Built of Quality Materials
- ★Absolute Film Protection
- ★Motor Driven Forced-Air Cooling
- ★Operation on Either AC or DC

Single Case "Bantam" with built-in 6-inch ALNICO 5 permanent magnet speaker, is readily detachable for placement at screen as desired.

Dual Case "Bantam" projector and amplifier in one case. 8" ALNICO 5 permanent magnet speaker in separate matched case.

Your new DeVry "Bantam" has adequate illumination (750-1000 Watt) for projecting brilliant pictures in auditoriums.

ESQUIRE

ONLY FROM DeVRY

do you get 16mm projectors designed and built by the same craftsmen whose 35mm equipment is used to produce the "perfect show" in the World's finer theaters

NEW DeVRY "12000" THEATER PROJECTOR

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Only 5 Time Winner of Army-Navy "E" Award for Motion Picture Sound Equipment

DeVRY

Spencer 2" x 2" Projector

A new Spencer 2"x2" colorslide projector, designed to provide greater screen brilliance, more even illumination from edge to edge, coolness of operation and slide safety, is announced by American Optical Company. The new MK Delineascope is available in 150, 200, and 300 watt models with all surfaces of the optical system scientifically hard-coated to assure brilliance and image contrast.

MK Delineascope

Other features announced by the company include a new 5" focus f/3.75 achromatically corrected objective and a new slide carrier which automatically centers glass, cardboard or metal slides in the focal plane. No refocusing is necessary once adjustment has been made.

The projector features spiral focusing, an efficient heat-absorbing glass (plus fan cooling in the 300 watt model), and easy access to bulb and condensers.

The most complete catalog ever published by the manufacturers of the famous SOLAR Enlargers, B&J Speed Press Cameras, GROVER and B&J View Cameras. Fully illustrates and describes hundreds of items every photographer needs. Nineteen full pages of lenses of every make and description from one-half inch to 80-inch focal lengths. Cine, commercial, portrait and process. The most complete lens stock available! Everything photographic from America's leading photographic manufacturer and supply house.

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People

Eastman Ups Edwards and Hall

Appointment of Kenneth Edwards to a newly-created post of adviser on non-theatrical films has been announced by Eastman Kodak Company. As adviser, Edwards will head a new film counselling activity for users of motion pictures in the non-theatrical field and in television. He will consult with educational institutions and groups which are setting up or maintain motion picture departments and will counsel commercial and semi-professional producers who seek technical advice.

Typical of those Edwards will aid are the producers of "documentary" films, commercial producers, and producers directing units at universities or in industry. He will devote full time to assisting all non-theatrical producers in adapting the motion picture medium to their own specific needs.

Edwards served as production manager of Eastman Teaching Films from 1929 to 1943. Later he organized and managed the company's Informational Films Division, which produces motion pictures for Kodak's own use.

Kenneth Edwards

Edward B. Hall succeeds Edwards as manager of Informational Films. Hall joined Kodak in 1935 and became an assistant on the executive staff at Kodak Office in 1936. In 1939 he was made secretary of the company's packaging committee. After leaving for Navy service in 1942, he returned to Kodak in 1945 and joined Informational Films.

Cinema, Inc. Expands

Cinema, Inc., 234 Clarendon Street, Boston, Massachusetts, announces the appointment of F. M. "Nick" Carder as Audio Visual Aids Consultant to their newly opened Audio Visual Equipment Division. The development of this department has been the result of a growing demand from the New England educational and industrial fields for a competent service which will be available for survey, recommendations, or installations of both sound and projection equipment.

Sales representatives have been appointed for each state in New England, and Mr. Carder will have associated with him Mr. Hobart Troop in charge of the sound department and Mr. Henry A. Stebbins to direct sales in Connecticut and western Massachusetts.

Additions to United World Staff

The appointment of Edwin H. MacArthur as Manager of Educational Sales was announced recently by James M. Franey, president of United World Films, Inc. Increasing inter-relationship between textbooks and films as teaching tools is evidenced when educational film producers draw trained textbook personnel into their work, as is the case of MacArthur, who for sixteen years was with Charles E. Merrill Co., Inc., as Educational Sales Representative, Divisional Manager, Assistant Sales Manager, and Assistant to the President.

The still more recent addition to the United World educational staff of Leo B. Guelpa, Jr., co-author of "The Physical Universe," a new type college science textbook into which many sound film and visual aids have been integrated, is another case in point. He is the author of several other books, including mathematics workbooks used in the U.S. Merchant Marine Academy where, with the naval rank of Lieutenant Commander, he served as chief of the Section of Natural Sciences.

British Information Plans Baird in Midwest

Thomas Baird comes to Chicago fresh from an extended visit to the British Isles, where his object was to bring himself up to date with recent events there and to familiarize himself with current feeling at the present time. He also spent some time at the Foreign Office in London. As Regional Director for British Information Services, he will be responsible for all B.I.S. services throughout the Midwest and Rocky Mountain area.

Wagner Goes West

Lawrence R. Wagner has been named district manager of Encyclopaedia Britannica Films for the states of Washington and Oregon, it has been announced by H. R. Lissack, vice-president in charge of sales.

Wagner will consult with school administrators and audio-visual education directors and assist them in carrying on their audio-visual programs. Wagner has temporarily established headquarters at 412 N. E. Laurelhurst Place, in Portland, Oregon.

Slidefilms and Slides

■ **SOCIETY FOR VISUAL EDUCATION, INC.,** 100 East Ohio St., Chicago, Illinois, has produced a new Canadian Regional Geography Series with the cooperation of the Information Division, Department of External Affairs, Canada. The series consists of three slidefilms, each accompanied by a teaching manual.

Eastern Canada covers the Maritime Provinces and the two large provinces of Quebec and Ontario. *Western Canada* pictures the provinces of Manitoba, Saskatchewan, Alberta, and British Columbia. These two slidefilms are intended to introduce the student to the environment and occupations of the Canadian people, the natural resources of the vast land, the industrial and agricultural activities of the particular provinces.

Northern Canada pictures the northern parts of the Canadian Provinces and the immense Canadian territories. Of particular interest are scenes of Port Radium, where, during World War II, 225 people worked the Eldorado Mine to produce the pitchblende from which uranium, the vital component of the atomic bomb, was obtained.

■ **POPULAR SCIENCE PUBLISHING CO.,** 353 Fourth Ave., New York, has made available two new teaching aids on the subjects of food and nutrition: a slidefilm series and a slide set. The slidefilm series, entitled "Food and Nutrition," consists of five films: *The Essentials of Diet; Eat Well! Live Well!; The Nutrients in Food; How Food Is Digested;* and *Consumer Problems in Nutrition.* Original color photographs and art work in color are used in the slidefilms. The slide set, also entitled "Food and Nutrition," consists of Kodachrome photographs and cartoons. Teaching guides accompany the slidefilm series and the slide set.

"Food and Nutrition."

■ **KNOWLEDGE BUILDERS,** 625 Madison Ave., New York, N. Y., offers a slidefilm entitled *New England Industries* which shows interesting sidelights from the past followed by scenes of ten of New England's major sources of livelihood today. The film is accompanied by a complete commentary script and manual.

Current Film News

■ **UNITED WORLD FILMS, INC.,** 445 Park Ave., New York 22, have produced a series of ten new motion pictures, designed to help train high school and college athletes in track and field sports. Approved coaching techniques in the various sports are presented and the demonstrated results of the practical application of these techniques. The productions are particularly timely, in view of the coming of the 1948 Olympic Games.

"The Hurdles."

Separate titles in this series of approximately ten instructional films cover: *Sprints, Middle Distances, One and Two-Mile Runs, Hurdles* (high and low), *Relays, High Jump, Broad Jump, Pole Vault, Shot Put, Discus-Javelin.* Every bit of the photography is new, and especially shot for this production. Care was taken to show athletes of varying degrees of ability and of differing build, so as to make the lessons as widely applicable as possible. Where several accepted styles exist, each was illustrated, and the reasons for preference under stipulated conditions were made clear.

Other new releases from United World Films are:

Latitude and Longitude—1 reel—functional presentation of two basic geographic concepts usually found most difficult of comprehension by pupils. By use of the most modern film techniques, it teaches the "why's" of latitude and longitude. It was produced with the collaboration of the

New Home Economics 16 mm. Films Clearly Demonstrate and Explain

SEWING TECHNIQUES and PROCEDURES

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SEWING FUNDAMENTALS Presents and explains step-by-step the fundamentals of sewing and basic tools.	**SEWING — HANDLING MATERIALS** Shows how to handle cottons, woolens, silks, and synthetics in preparation for sewing.
SEWING ADVANCED SEAMS Demonstrates construction of French, Slot, Flat Fell, Welt, Tucked, and Piped seams.	**SEWING — PATTERN INTERPRETATION** Discusses markings on commercial patterns, how to get pattern size, yardage required; interpretation of instructions.
SEWING — SLIDE FASTENERS Shows how to set them. Explains concealed side openings of skirts, dresses—and center-front or back of garment for design purposes.	**SEWING SIMPLE SEAMS** Demonstrates preparation for plain seams with edges pinked, edges overcast, stitched, bound, catch-stitched, and top-stitched.

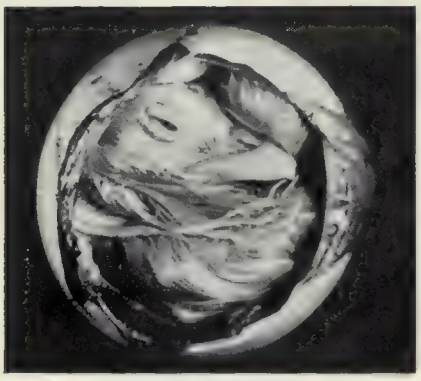
FREE: Interesting, profusely illustrated new Young America Films Catalogue — describes teaching films, 2 x 2 slides, slide films. No obligation, mail postcard today.

YOUNG AMERICA FILMS, INC.

Dept. ES-1, 18 E. 41st Street, New York 17, N.Y.

Royal Geographic Society, Grand Prix winner at the International Film Festival in Brussels, and honored at the World Film Festival in Chicago. Available also in color.

Development of the Chick (1 reel)—the hour-by hour development of a chicken embryo in the egg. The life cycle of the chicken is shown in clear detail.



"Development of the Chick"

■ **KNOWLEDGE BUILDERS CLASSROOM FILMS,** 625 Madison Avenue, New York 22, N. Y., offers the following mathematics 16mm sound teaching films:

Properties of Triangles—which illustrates the importance of the rigidity of triangles by comparing the strength of triangles with the strength of non-rigid figures. Animated treatments of the "Angle Bisectors Theorem," the "Perpendicular Bisectors Theorem," the "Altitudes Theorem," and the "Medians Theorem" follow. The film is intended for use when the theorems mentioned are studied.

Pythagorean Theorem—which presents the historical background of the theorem and includes a detailed discussion of an interesting use of the 3-4-5 triangle by the Egyptians. The basic importance of the theorem is stressed.

Simple Fractions (1 reel)—animated in such a way as to give meaning to fractions. Simple additions are made reasonable by showing parts being combined. Concrete objects are used in the gradual development of abstract ideas of such fractions as ½, ⅔, ⅗, 5/6, and 6/7.

■ **PORTAFILMS,** 1520 N. La Brea Ave., Los Angeles 28, Calif., announces the early release of the second film in its safety series:

A Safe Home—for which a series of classroom tests were conducted to carefully check student reactions to the techniques used in the film. As the story treatment is more unusual than the approach used in *Let's Play Safe,* the first film of the series, it was felt by the Audio-Visual Curriculum supervisors consulted that the only way to get a valid evaluation of the script would be by student testing. The test were conducted in Los Angeles City, Los Angeles County, and Parochial schools.

■ **THE MARCH OF TIME,** 369 Lexington Avenue, New York 17, lists the following two subjects among their recent 16mm offerings:

The American Cop (2 reels)—how the American policeman serves his community. The burden of putting down the increasing number of violent crimes lies upon the "cop." A specific case is depicted.

Problem Drinkers (2 reels)—the story of such well-known organizations as Alcoholics Anonymous, the Research Council on Problems of Alcohol, and the laboratories of the Yale School of Alcohol Studies and their efforts to control alcoholism and have it recognized as a disease. The film follows an alcoholic's course from his downfall to his rehabilitation. It shows how he slips from "moderate" drinking into uncontrolled excess.

■ **ENCYCLOPAEDIA BRITANNICA FILMS, INC.,** 20 North Wacker Drive, Chicago 6, Illinois has released the following new film:

Live Teddy Bears (1 reel)—a film for primary children about the Australian koala bear. The film was photographed in an Australian park and in the remote bush country, sole place in the world where koalas live out of captivity.

"Live Teddy Bears"

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, New York 20, and branches report the availability of these new films:

Return to Action (2 reels)—the rehabilitation of the disabled. The Disablement Resettlement organization helps such persons to return to skilled or other useful employment.

The Royal Tour (3 reels)—official film story of the British Royal Family's first visit to the Union of South Africa. During the tour, the Princess celebrated her 21st birthday, and the film records her dedication to the people of the British Commonwealth.

Blood Transfusion 1947 (2 reels)—a survey of blood transfusion and its development in international medical history from Landsteiner's discovery of the four blood groups in 1901. Suitable for both professional and lay groups.

North East Corner (1 reel)—latest "Pattern of Britain" film. The setting is in Aberdeenshire and the surrounding countryside with accent on the fishing industry but including shots of modern farms and the reclamation of land.

■ **CORONET INSTRUCTIONAL FILMS,** Coronet Building, Chicago 1, include among their late productions:

City Fire Fighters (1 reel, color or black and white)—the importance of organized fire fighting, filmed for elementary social studies. Emphasis is placed on fire prevention.

Panama: Crossroads of the Western World (1 reel, sound, color or black and white)—the effect of the intermingling of peoples on the cultural and economic life of the city. Valuable for classes in geography and social studies. Suitable for intermediate, junior and senior high school students, and adults.

Pigs and Elephants (1 reel, black and white only)—introduces such foreign animals as the Babirusa of the East Indies, the Wart Hog of Africa, the Pigmy Hippopotamus, and others. The film shows the relationship of these animals to the pig and is intended for primary and intermediate students.

What Is Science? (1 reel, color or black and white)—a visual definition of the word, "science." The five steps of the scientific method are illustrated: curiosity, observation, hypothesis, testing of hypothesis, and the conclusion.

Magnetism (1 reel, color or black and white)—for general science courses in elementary and junior high schools. The film mentions types of permanent magnets, attraction, and repulsion, making magnets, fields of force, electro-magnets, and uses of magnets.

Oxygen (1 reel, color or black and white)—an introduction to this important element through dramatic experiments.

■ **SOUTHERN EDUCATIONAL FILM PRODUCTION SERVICE,** Athens, Ga., offers the following recent films:

Florida: Wealth or Waste?—22-minute sound film in color—filmed for the Florida Resources—Use Education Project. It tells the story of a state's fight for permanent prosperity despite such odds as winds, freezes, fires, unstable markets, and its dependence on tourist business.

Mr. Williams Wakes Up—29-minute film in black and white—concerning community health and sponsored by the North Carolina State Board of Health. The film shows what community health work has done in North Carolina, what it is doing now, how it cooperates with private physicians and volunteer groups, and what kind of citizen participation it needs to be more effective.

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■ **YOUNG AMERICA FILMS, INC.,** 18 East 41st St., New York 17, N. Y., announces several new releases:

The Teen Numbers—1 reel—is a continuation of the Young America Arithmetic Series. It is an arithmetic teaching film prepared for the primary grade level and is a companion film to such previous releases in this series as *What is Four, Parts of Nine, Parts of Things, and Meaning of Percentage.*

Sewing Fundamentals and **Sewing-Slide Fasteners**—each 1 reel—are continuations of the Sewing Series begun with *Sewing Advanced Seams* and *Sewing Simple Seams,* all designed for home economics instruction in high school, trade school, college, and women's groups.

Modern Guide to Health—1 reel—is a cartoon-type film dealing with such health problems as posture, care and selection of clothing, and the importance of rest and sleep. It is aimed at parents and other adult groups but is regarded as having high value for school audiences. The film was made in Great Britain, and Young America Films has been appointed as the exclusive sales agent in the United States and Canada.

■ **FILM STUDIOS OF CHICAGO,** 135 S. La Salle St., Chicago 3, Ill., announces that selected stories which have been or will be appearing in issues of "The Woman," digest-sized magazine with 500,000 monthly readers, will be filmed exclusively by *Woman Speaks,* woman's page of the screen. Devoted solely to activities and accomplishments of women, *Woman Speaks* was honored recently by being selected for permanent preservation in the film archives of the Library of Congress in Washington.

■ **BRANDON FILMS, INC.,** 1600 Broadway, New York 19 is distributing the following film:

Kitchen Come True (2 reels)—demonstration of how an old-fashioned farm kitchen may be converted into a modern and convenient one. The film was produced by the National Film Board of Canada.

■ **AMERICAN BANKERS ASSOCIATION,** 200 Madison Ave., New York 16, and **EMERSON YORKE STUDIO,** 35 West 45th St., New York 19, distribute a film of interest to agriculture groups, bankers, and economics students:

Bill Bailey and the Four Pillars (2 reels)—the value of diversification in

"Bill Bailey and the Four Pillars"

farming . . . four crops for four seasons: sheep, tobacco, cattle, and wheat. Bill Bailey, who stars in the film, is actually a banker in the town of Clarksville, Tennessee. He promoted the plan advanced in the film to promote prosperity for the farmers of his area.

■ **FILMS OF THE NATIONS, INC.,** 18 W. 55th St., New York 19, N. Y., have acquired the exclusive sales rights for the new British Information Service's film:

Charter of the United Nations—which analyzes the work and structure of the General Assembly, the Security Council, and the various commissions of U.N.

■ **THE PAN-AMERICAN UNION,** which is now producing its own educational films, offers four new 16mm sound films to schools and other institutions with visual education programs. These are *Bogota, A Story of Coffee, A Story of Bananas,* and *The Republic of Colombia.* Each film runs about 10 minutes. *Bogota* and *The Republic of Colombia* are in color.

Conversion of old kitchen into modern one ("Kitchen Come True")

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Current Film News

(*Continued from page* 47)

■ **ACADEMIC FILM CO.,** 113 West 42nd St., New York 18 has added one new film to their American history series of five (*Our Constitution, Our Monroe Doctrine, Our Bill of Rights, Our Louisiana Purchase, and Our Declaration of Independence*):

Ben Franklin's Albany Plan (1 reel)—a re-enactment of the Albany Congress held in 1754 by representatives of the American Colonies for the purpose of treating with the Six Indian Nations and drafting a scheme for a general union of the Colonies. Despite the failure of the plan, it contained the framework for the future constitution.

■ **ALL-SCOPE PICTURES, INC.,** 1200 Taft Building, Hollywood 28, California, has completed, under the sponsorship of the California Prune and Apricot Growers Association, the following film:

A Fortune in Two Old Trunks (3 reels, color)—the story of the prune industry in California, explaining how Louis Pellier, a Frenchman who came to California seeking gold, established a nursery. Parent stock for prune trees was brought from France in two old trunks.

■ **U. S. DEPARTMENT OF AGRICULTURE,** Motion Picture Service, Office of Information, Washington, D. C., has announced the following:

The Frying Pan and the Fire (18 minutes, color)—aimed primarily at the hiker and camper as a part of the cooperative forest fire prevention campaign.

It's Your Land (4 minutes, 16 and 35mm)—devil-in-phantom tells how through erosion he has been wasting land and people for centuries.

■ **THE NATIONAL FILM BOARD OF CANADA** announces that starting in January, 1948, it will issue a monthly newsreel to be entitled *Eyewitness.* The film will show domestic Canadian news events.

■ **WARWICK M. TOMPKINS,** 2031 Greenfield Ave., Los Angeles 25, California, announces a new film in Kodachrome:

A Tall Ship on Deep Water—running time 21 minutes—which covers a cruise from San Francisco to Hawaii and return. It shows the ship's young sailors engaged in all the many aspects of sea life. Animated charts and models have been utilized in ten of the 100 scenes to explain various meteorological and nautical terms. The film has accompanying study aids—a study outline and a colored cutaway picture of the ship.

■ **WORLD IN COLOR PRODUCTIONS,** Elmira, New York, offers a film for the atomic age:

Atomic Fury—16mm Kodachrome and black and white (also 8mm)—composed entirely of shots of atom bomb explosions, as filmed by Army-Navy Joint Task Force One.

■ **GRAPHIC SERVICES SECTION, BUREAU OF MINES,** 4800 Forbes Street, Pittsburgh 13, Pa., has added the following new films to its extensive educational film library:

Sulphur (2 reels, color)—production operations and utilization of this important mineral. The film was sponsored by the Texas Gulf Sulphur Company and makes effective use of animated diagrams.

This Is Aluminum (3 reels)—the mining and preparation of the ore as well as the fabrication of the metal. Graphically the film shows the production of pure metallic aluminum in a reduction plant by the only known process—the passing of an electric current through a bath of alumina dissolved in melted cryolite.

A Story of Texas and Its Natural Resources, The Drama of Steel, The Story of Nickel (revised), and *The Fabrication of Copper* are other Bureau of Mines films.

FCA Film List for U.N. Appeal for Children

The General Assembly of the United Nations on December 11, 1946, endorsed a proposal which was amplified into a special world-wide appeal to meet emergency relief needs of children everywhere. A contribution of one day's effort from every citizen of the world is the goal of the appeal.

Films can play a significant role in acquainting people with the plight of the world's children and with the urgency of the UNAC. A special committee of the Film Council of America has prepared a bibliography of films which can be used in the classroom, assembly hall, church, adult forum—in any group interested in understanding and promoting the UNAC campaign. Almost all of the films listed have had wide national distribution. All local sources, dealers, public libraries, school boards and state universities should be consulted before writing to the national source of the producer.

Films For UNAC

Children of Tragedy (20 min.) **AF**—showing the consequences of malnutrition among the children of Norway, Holland, Belgium, France. Produced for the "Save the Children Federation."

Czechoslovakia Comes Back (18 min.) **FN**—showing families and children, orphans and displaced persons returning to their shattered homes.

Friends in Need (8 min.) **IFB**—showing the children of this continent gathering shoes and clothing to send to their "friends in need" across the sea.

Italy Rebuilds (10 min.) **IFF**—a report by Julien Bryan of the ways in which the UNRRA farm, food and medical supplies were put to use by the Italian people.

Mary Visits Poland (10 min.) **IFF**—a picture of children and family life in Poland.

The New France (17 min.) **MT**—a portrayal of life and problems in France today.

Out of the Ruins (29 min.) **NFBC**—showing the Greek people's efforts to rise again from a land devastated by war.

The Pale Horseman (19 min.) **BF**—a report on the health and food problems following in the wake of war, what is being done to prevent the spread of famine and epidemic in Europe.

Poland (18 min.) **IFF**—a picture of Poland, with emphasis on current social and economic problems.

Seeds of Destiny (18 min.) **FN**—showing the present suffering of the children of Europe and the threat which their plight makes to the future peace of the world.

Suffer Little Children (10 min.) **NFBC**—showing the needs of the sick and hungry children of Europe, the work of UNRRA, the work yet to be done.

The World Is Rich (43 min.) **BF**—the story of the world situation as it affects children and adults, and as it will affect future generations unless the U. N. plans for world food and farming improvement are implemented wholeheartedly.

AF Association Films, 347 Madison Ave., N. Y. C.
FN Films of the Nations, 18 W. 55th St., N. Y. C.
IFB International Film Bureau, 84 E. Randolph, Chicago.
IFF—International Film Foundation, 1600 Broadway, N.Y.C., 84 E. Randolph, Chicago.
MT—March of Time, 369 Lexington Ave., N.Y.C.
NFBC National Film Board of Canada, 620 5th Ave., N.Y.C., 84 E. Randolph, Chicago.
BF Brandon Films, Inc., 1600 Broadway, N.Y.C.

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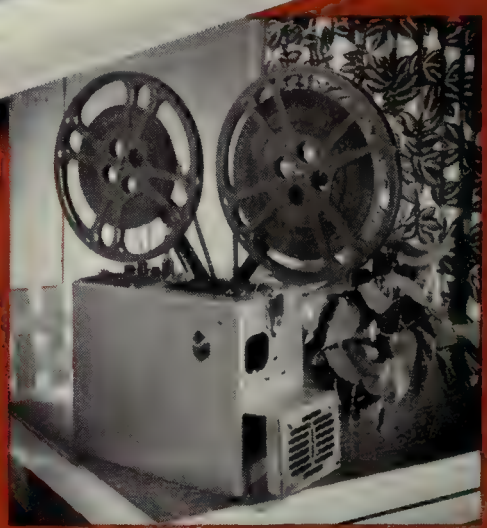

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Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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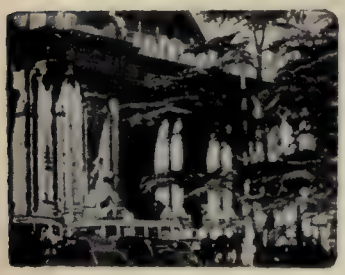
COVER: Picture by courtesy Coronet Instructional Films. The still is from the Coronet production "We Discover Fractions", soon to be released.

Volume XXVII Number 2, Whole Number 259

France...

A NEW COLOR SERIES

SIMMEL-MESERVEY, INC. is proud to announce the first post-war series of educational films to be made in France. Photographed by Eugène and Frédérick Croizat of Paris, with cooperation by the French Government . . . the series will include pictures on many phases of present-day and historical France. Narration is in English with French narration contemplated. Despite post-war travel difficulties the Messrs. Croizat with specially trained crews completed over 30,000 feet of color material for this series. First to be released are:



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A Reader Writes

FROM time to time EDUCATIONAL SCREEN readers prove their interest in the magazine by writing in approval or, as in this case, in honest indignation. We feel the point of view expressed in the following letter so significant that we sought and gained permission to publish it.—The Editor.

EDITOR, EDUCATIONAL SCREEN:

It will come as no surprise to you to learn that some of us engaged in the production of instructional films were aggrieved by much of what was said—and unsaid—in your December symposium on "The Correlation of Films with Textbooks." I found myself wishing it were all taking place in an open forum so that I might offer a few heated words in rebuttal and ask a few sharp-edged questions.

My purpose in writing, however, is not to quarrel with any particular statements nor to defend the policies of my company, but to "view with alarm" certain basic themes which seem to run through the various articles.

First, there is the heavily-plugged theme that films must be supervised by authors of textbooks. Most people working in the field of visual education will agree with that statement as far as it goes—but don't we also agree that it doesn't go far enough? Haven't we pretty well agreed that it's one thing to write a book—another thing to teach a class—and another thing to produce a *good* motion picture or filmstrip? By all means let's enlist the services of the "subject matter specialist" and the classroom teacher. Each has his own knowledge and experience to contribute. But let's also employ the services of —and recognize the vital role of—the professional filmmaker. A quick check into "Movies That Teach" reveals that our mutual friend says there: "educational groups and professional motion picture producers should work together to make films which conform to educational needs and standards."

Another quotation from the same source will introduce my second point of issue; "Films should be produced as basic teaching materials, not as supplementary aid . . . films should be produced to spearhead new curriculum developments, not simply to support or reinforce a status quo." There is no question but that films can serve well, as your authors point out, in giving depth and breadth and impact to the lessons of the textbook. It is quite understandable that such should be the sole concern of the publishers in entering the field. However, it is alarming that (with the exception of Eric Bender), none of the writers seems to be aware of the infinitely richer field of opportunity.

Finally, I close the appropriately seasonal cover on the symposium feeling that someone is attempting to do my thinking for me—that is, if I were a teacher. Did the various writers really mean (as I sense) that textbook authors will tell me what pictures I should show and what pictures I should not show, because I am not capable of making such decisions myself? Did they say that I must not present a point of view slightly different from that taken by the textbook author; that my pupils must be shielded against knowing that recognized authorities often disagree, that this world is one of conflicting ideas and ideals? Did they they mean that "correlation with the textbook" is the only key to "integration with the curriculum"?

For years now, Coronet has been working in close coordination with practicing educators, authors of textbooks, and (even!) publishers of textbooks. We have never felt that they imposed upon us—or attempted to impose upon us—any of the restrictive concepts named above.

RICHARD P. CREYKE

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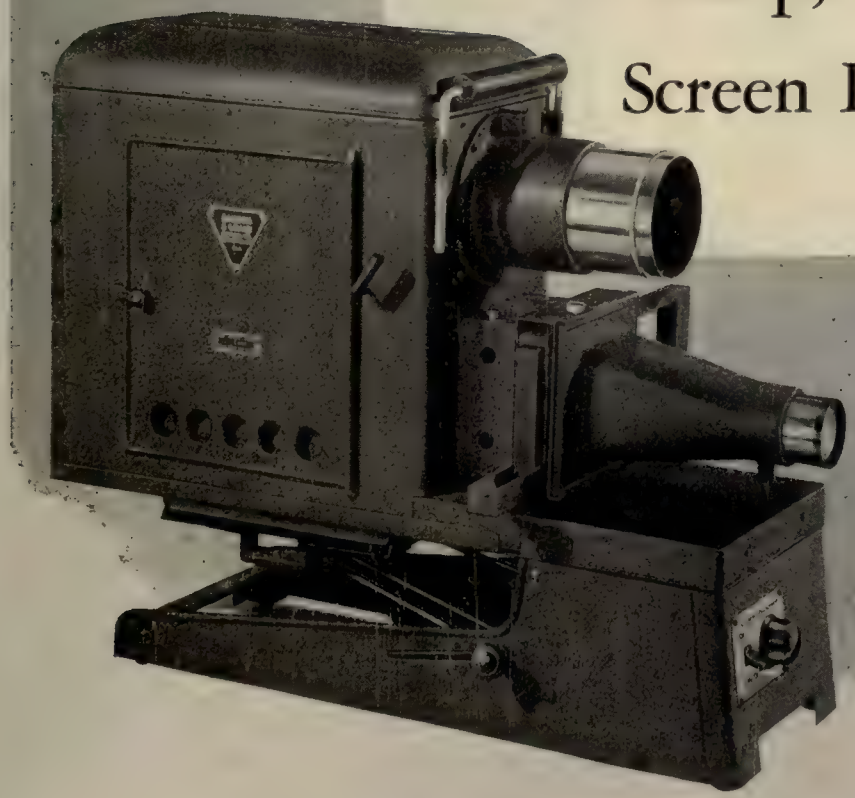

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AASA Annual Convention

ONE of the major educational events of the year, the Annual Convention of the American Association of School Administrators, will be held at Atlantic City February 21-26. Some 40 other allied educational groups also will hold meetings at the same time.

Speakers for the AASA convention program include General Omar Nelson Bradley; Pearl Buck; Dr. Lyman Bryson, of the Columbia Broadcasting System; Miss Eva Carmichael, exchange teacher from England, now teaching in Anderson, South Carolina; Dr. D. J. Rose, president of the National Council of State School Boards Associations; James Lee Ellenwood, secretary to New York State Executive Committee of the YMCA; Oscar R. Ewing, Federal Security Administrator; Erwin D. Canham, editor of the *Christian Science Monitor;* Dr. Gerald Wendt, editorial director of *Science Illustrated* and former editor of *Time;* Congressman Walter Judd of Minnesota; T. V. Smith of the University of Chicago; and H. Roe Bartle, chief executive, Kansas City Area Council of the Boy Scouts of America.

The AASA convention will feature a nationwide school building exhibit and a commercial exhibit of instructional supplies and school equipment, including everything from lead pencils and textbooks to school buses.

Tentative Program for DAVI Atlantic City Conference

THE Atlantic City conference of the Department of Audio-Visual Instruction of the National Education Association, to be held February 22, 23, and 24, features an emphasis upon the implications of recent developments in several different fields of education for those concerned primarily with audio-visual instruction. Details of the Atlantic City conference were drawn up by a planning committee at a meeting at the American Museum of Natural History, New York City, in late December. The committee consisted of Floyde E. Brooker, U. S. Office of Education; Grace Fisher Ramsay, American Museum of Natural History; Louis Goodman, College of the City of New York; W. H. Durr, Virginia State Department of Education; A. W. VanderMeer, Pennsylvania State College; Vernon Dameron, Department of Audio-Visual Instruction; and James W. Brown, Syracuse University, chairman.

Meetings will be held in the Atlantic City Auditorium, Atlantic City, and special rooms are being set aside for the purpose.

Following is a tentative program for the DAVI conference:

Monday, February 23, 9:30-12:00—"Informal Get-Together"

Atlantic City Auditorium, registration, refreshments, contact your old friends.

Monday, February 23, 12:15-2:00—DAVI Luncheon

Introduction of Executive Committee members; announcements by DAVI President, Stephen M. Corey; announcements by DAVI Executive Secretary, Vernon Dameron; demonstration of radio and television developments, with discussions, to be arranged by Louis Goodman, Supervisor, Audio-Visual Center, College of the City of New York, with displays of technical equipment by cooperating manufacturers.

Monday, February 23, 2:30-3:45—"Recent Trends in Teacher Education"

Presentation of recent developments in the field of teacher education to be presented by nationally-known speaker; followed by panel discussion of implications of such trends for audio-visual instruction by audio-visual specialists; discussion from the floor. *Chairman*: A. W. VanderMeer, College of Education, Pennsylvania State College, State College, Pennsylvania.

Monday, February 23, 3:45-5:00—"Production"

Presentation of the problem of the producer (by a person selected by a committee from the industry) as they are related to the purchaser and eventual user; presentation of visual materials representing crucial elements of the topic; response to the problem by educators representing school, school system, business, and university and college users of audio-visual instructional materials; floor discussion. *Chairman*: Floyde E. Brooker, U.S. Office of Education, Washington, D.C.

Tuesday, February 24, 9:30-12:30

Presentation by two nationally-known speakers of (1) the application of mass media for communication to problems of education and world peace, (2) recent trends in curriculum revision and school administration practices; followed by panel discussion of the topic, "Modern Tools for Modern Teaching," stressing implications for audio-visual instruction of the trends described by previous speakers. Visual presentation of a well-planned audio-visual program in action in a city school system to follow to express in concrete terms the principles developed by the panel. *Chairman*: Stephen M. Corey, Department of Education, University of Chicago, Chicago, Illinois.

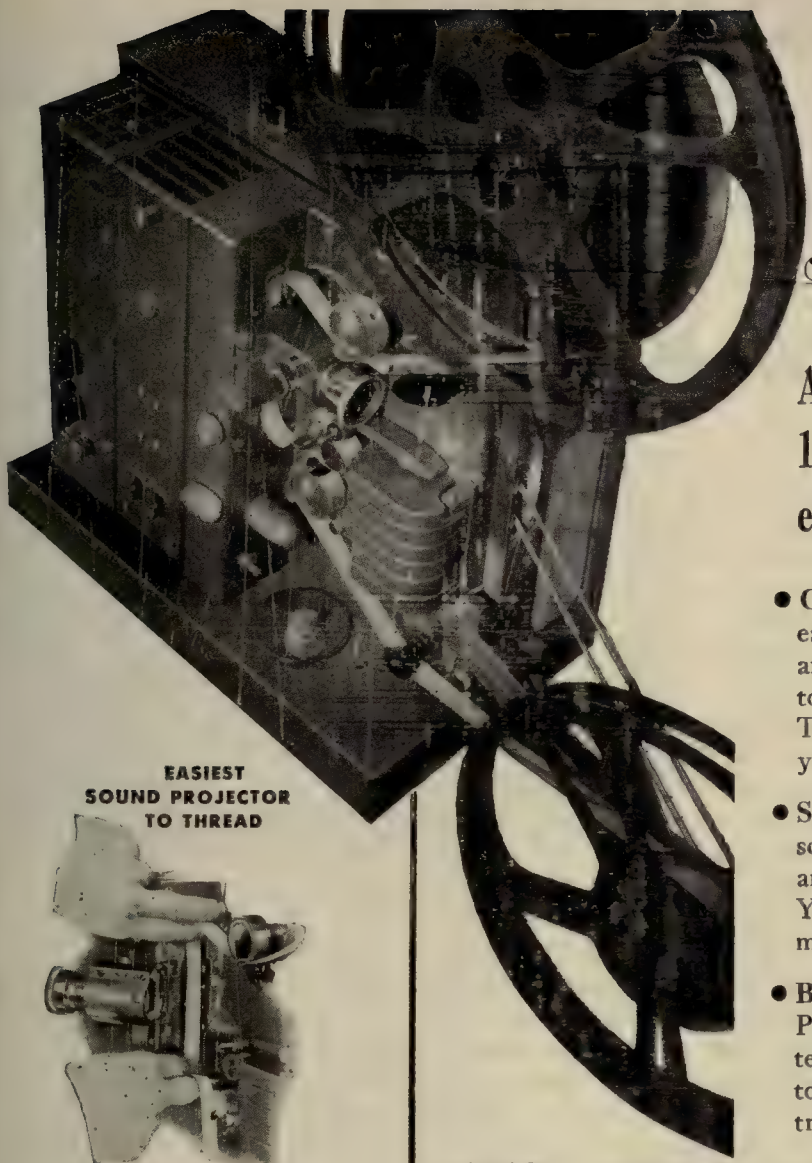
Tuesday, February 24, 2:30-3:45—"Research"

Round-up of research related to audio-visual instruction currently under way in this country; descriptions of research activities by several persons now engaged in them; brief indication of research gaps; floor discussion. *Chairman*: James W. Brown, Syracuse University, Syracuse, N.Y.

Tuesday, February 24, 3:45-5:00—"Problems of the Audio-Visual Director"

Presentation by speaker on significant problems of audio-visual directors, based on his experience and the experience of others in the field; panel discussion of related problems, with indications of possible means of solving problems considered; floor discussion. *Chairman*: Mrs. Grace Fisher Ramsey, Curator of Educational Relations, American Museum of Natural History, New York City.

(*Continued on page* 80)



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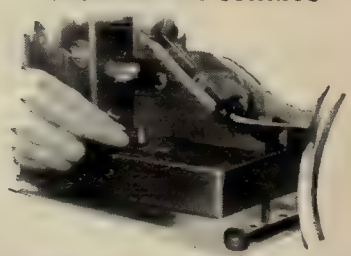

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Maybe there should be a "fair play" code!

Preview Practice Is Changing

● Previewing and evaluating visual materials troubles a lot of people. It troubles the producers, for what should they do about the ever-increasing requests for previews—not only from potential purchasers, but the merely curious as well? It troubles teachers and administrators, for they have the very real problem of selecting the best materials to use—and they want the best. It troubles editors and others who have the responsibility for telling you about the materials.

EDUCATIONAL SCREEN does not take this responsibility lightly. We bring you announcements and descriptions of new materials. We publish regularly the "Teacher-Committee Evaluation of New Films"—a department ably edited by L. C. Larson and his staff of Indiana University. Significant new materials are featured in articles and illustrated reviews. And special articles, such as the one in this issue by Dr. Hoban, report current practice, stimulate thinking, and reflect trends. But there are still troubles.

Even the best of appraisals and evaluations, when made by others, can be only *guides* to selection. This was generally conceded as a fact at a recent conference of directors and co-ordinators of audio-visual programs in New York State. Evaluation of materials for selection and acquisition must be based upon first-hand preview experience. It is further being realized that such previews cannot be conducted successfully in an ivory tower. Current best practice calls for previews close to the point of eventual use. Teacher and pupil judgment are being given most weight.

If this is a trend, and we believe it is, it will not lessen the troubles of producers. Teacher-pupil evaluations will be more time consuming and will increase the wear and tear on preview prints. It will increase the cost of doing business and the eventual cost of the materials. This imposes still greater responsibilities for "playing fair" on those who request materials for preview.

Maybe there should be a "fair play" code! Preview requests should not be made unless definite previewing procedures have been worked out in advance. Requests should not be filled unless there is honest intent to purchase, or unless the previewers have both a responsibility and a way to guide others through their evaluation. Assurance should be given of extra-careful handling of materials. Evaluation results and decisions based upon previews should be communicated directly and promptly to producers. Such considerations could be the basis for better understandings.

Would it not be to the advantage of producers and users alike for them to develop together a statement of policy and standards of practice that all could agree upon?

Teaching Films, Inc.
"Rhythm Is Everywhere"

Film Evaluation in Practice

By CHARLES F. HOBAN, Jr.
Associate Professor of Audio-Visual Services,
School of Library Training and Service,
Florida State University

SUPPOSE we come at film evaluation in an operational way. To be specific, let us start with the arrival of a preview print of the new film *Rhythm Is Everywhere,* produced by Teaching Films, Inc. The problem is whether the film should be purchased for use in schools, and, if so, in what quantity.

Bear in mind that we are not attempting to isolate any particular technique in the film to determine its effectiveness, nor are we attempting to determine whether motion pictures are an educationally effective form of communication. These are problems for research and experimentation. The question is whether this specific film should be made available to teachers as one of the many experiences that teachers arrange for their pupils.

The Print Arrives

The preview print of *Rhythm Is Everywhere* arrived at the Administration Building of the Philadelphia Public Schools in the morning mail. It had been requested from the producer on the basis of a laudatory review appearing recently in one of the magazines devoted to audio-visual materials. At this point, the question may arise as to why the film was not purchased on the basis of the review alone. There are two reasons why not. First, the reviewer was not known to us either personally or through reputation. Second, we make it a practice to bring representatives of our instructional divisions into decisions involving the purchase and use of instructional materials. This insures the selection of materials consistent with curriculum developments and objectives. It also insures the integration of these materials into the curriculum through the normal activities of our instructional supervisors. When instructional personnel are given a decisive voice in the selection of instructional materials, they assume responsibility for the wide and effective use of these materials in the curriculum.

On the day the film arrived, we made it a point to have lunch with our director of music. In the course of the conversation, we mentioned that a new film on rhythm had just arrived, and would he like to see it? Sure he would, how about right after lunch? And would we mind if he brought some other members of his staff along and some teachers who were working

EDITOR'S NOTE

We asked Dr. Hoban what they were doing about evaluation in Philadelphia. This article was his reply.

In the letter which accompanied it, he wrote, "The evaluation process described is an account of what actually happened here in previewing "Rhythm Is Everywhere." I have presented the material in narrative-descriptive form to convey the sense of actuality in the process. It is something we do right along, and we do it in connection with a lot of other things going on at the same time in the school system. That is, we don't evaluate in a vacuum. We keep the process flexible and informal, varying the technique (but not the principles) in the light of various circumstances."

Then he left for Florida! We wish him well in the challenge of his new position.

on the music curriculum? We'd be delighted to have them.

The Previewers React

The preview was set for 1:30 in the preview room, which doubled for an office and a sound studio. The showing was attended by mixed reactions. The supervisors and teachers close to actual teaching situations in the primary grades were highly enthusiastic; those who worked on the high school level seemed to be more coldly critical.

"It was too slow moving," said one of the high school people. "And they certainly could have been more imaginative and more dramatic in their choice of scenes and sequences. I don't think the children will get much out of it. They should have put a lot more into the film. It doesn't teach anything! If the decision were up to me, I wouldn't waste money buying the film."

The elementary teachers and supervisors were not put off by the criticism of their higher minded colleagues. "The children in the primary grades will be crazy about it," they said. "It has a single, simple purpose; to make children aware of the rhythm that is all around them. Everything in the film adds up to this purpose. The youngster in the film looks and acts like any youngster his age. Our children can easily identify with him. As he becomes aware of the rhythms in the film and keeps time with them, the children will become aware of these same rhythms and mentally keep time with them. Most of the rhythms shown in the film are familiar to the children in our community, only they aren't alert to these rhythms. We think the choice of situations is very well suited to younger children. High school teachers aren't close to little children. They get boys and girls in high school after we have taught them the foundations of rhythm and other music understandings and skills. We must teach these understandings and skills and we must teach them fresh to young children. This film will definitely make children aware of rhythms right around them, and will help to build a good foundation in this basic music understanding and skill. Furthermore, we think it is paced just right for young children. Sure, the pace is too slow if you look at the film as an adult, or if you think of it in terms of the way high school pupils would respond. But if you look at it through children's eyes, its pace is just right.

"And as far as not teaching anything, it teaches one of the hardest things we try to teach young children—an awareness of rhythm and a rhythmic response to it."

Give and Take

It was good-natured give and take among the teachers and music supervisors, with the usual ribbing that goes on between elementary and high school people. There was discussion of learning by imitation, how films are a natural and effective means of promoting such learning, and how so few educational films have been produced which employ this principle effectively and imaginatively. There was more talk of identification with characters in a film, about the learning values of new things in old and familiar settings, about basic music understandings, about awareness as an educational objective, about pacing in films, and about the differences in responses and learning levels between younger and older children. They didn't use these words in the discussion, but they used the concepts and they understood them in the context of their employment in this educational motion picture and its application to teaching rhythm to young children.

A Diplomatic Suggestion

As the discussion moved forward, it became apparent that the disagreement among members of the preview panel, in their evaluation of the film, was disagreement between those who were close to the children for whom the film was intended, and those whose teaching experience was somewhat remote from these children. Both groups were competent in the special field of music instruction.

After a while, the music director, a born diplomat and an accomplished music educator and director, stepped into the discussion. "Why not," he suggested, "take the film out to a school and try it out in the first several grades? Watch how the children react, and ask the teachers to report its values as they are able to observe them under typical conditions."

The Pupils React

Arrangements were made for such a tryout two days later. One of the teachers working on the revision of the music curriculum in the elementary schools took over this next phase of evaluation. It would have been better, perhaps, if the film were shown in classrooms under the direction of teachers who were, at the time, busy with rhythm experiences, but, because of the short time available, the film was shown in the auditorium to youngsters from the first through fourth grade. For many of the first-graders, it was the first movie they had ever seen. For all the first-graders, it was their first time in the school auditorium.

Our teacher explained to the children that she was going to show them a new movie on rhythm and that she would like to have them tell their own teachers later how they liked it. The shades were drawn and the film went on the screen.

They Get Rhythm

When the showing was completed, the teacher asked the assembled pupils if they would like to have her play some music as they walked out of the auditorium. Of course they would. This was carefully planned, to be sure, but to the children it was just a nice teacher who would play some music on the piano.

As the stirring notes of a march rose from the piano, the first-graders swung into line. They swayed in time with the march. Arms swinging, they tramped out of the auditorium in crisp cadence. They had never been in the auditorium before and they had never marched as a class to music. The other classes followed with the same swing and the same cadence. As they marched out, the projectionist looked at the teacher and said, "I guess you have the answer already." So she did.

One of the unanticipated responses came from a teacher. "You know," she confided, "I have never been able to get up courage enough to introduce rhythm work with my children. I've seen how it's done, and I feel that I can do it. I'm going right out of here and start."

Rhythm Is Everywhere

Here is what the classroom teachers told us a few days later. "The children understood the application of what they saw in the film—they began watching and listening for street activities . . . . Excellent film—particularly from the standpoint of outgrowths rather than mere immediate enjoyment . . . The film gave a wealth of material for future work and was especially helpful in the suggestions it gave to the child less rhythmically inclined . . . Points in film well emphasized —please send more of this type . . . A decided stimulus to creative work . . . "

The first and second grades told their teachers things like this, "I liked it because it really happened . . . I loved it . . . It shows that music never stops . . . That little boy knows things . . . I liked it when he kept time with his head . . . when he was skipping . . . I liked the cow chewing . . . the man snipping the hedge . . . the horse trotting . . . They didn't hold the drum sticks right!"

From the third and fourth-graders: "I kept time with Tommy . . . I wanted to keep time with all the things he did . . . I think I could keep time with that windmill . . . It helped me to know more about keeping time."

A little fourth-grade girl wrote this note to her teacher: "I liked the picture very much because I take piano lessons and I know about rhythm. It was nice to see how there is rhythm everywhere, the chewing of a cow, the windmill, and many others. I thought it was wonderful, and thanks for showing it."

Proven Value

On the basis of the immediate behavior of the pupils in marching out of the auditorium in cadence with music, on the behaviors teachers observed in the classrooms in the days following the film showing, on the children's own reports of how they felt during the film showing and after it, and on the teacher's reports of even further probable outcomes in the future, we concluded that *Rhythm is Everywhere* would provide a worthwhile ten-minutes of experience to children in the first four grades, that its stimulating effect would give rise to further pupil activities, and that hesitant teachers might be encouraged by it to introduce desirable activities in their classrooms. These are worthy purposes of instructional materials. Obviously this film constituted worthwhile instructional material that should be made available to teachers in Philadelphia's 180 elementary schools.

On the basis of the general enthusiastic response from all the teachers whose classes saw the film, and of the importance attached to rhythm activities by our music division, it appeared likely that there would be a

(*Concluded on page* 71)

Teaching Films, Inc.

Tommy learns rhythm in "Rhythm Is Everywhere." Said one of the pupils who previewed the film: "I kept time with Tommy . . . I wanted to keep time with all the things he did."

Filmstrips for Primary And Elementary Grades

By VERA M. FALCONER
Consultant on Filmstrips and Motion Pictures

"FILMSTRIPS—A User's Guide and Descriptive Index" is the title of the book, soon to be published by the McGraw-Hill Book Company, from which this article has been taken.

In the nearly six hundred pages of the book are the detailed reviews of over three thousand filmstrips, carefully and thoughtfully annotated. In addition, the forepart of the book contains several chapters of valuable general information about filmstrips and their use—well illustrated.

Because everyone interested in the use of audio-visual materials has needed this kind of book for so long, we consider it a privilege to bring you this excerpt in advance of publication. We appreciate the permission granted us by the author, Vera M. Falconer, and by the publisher, the McGraw-Hill Book Company.—The Editor.

IN SELECTION of filmstrips for primary grades, the suitability for that level and its particular requirements is perhaps more important than at any other level, since the instruction received by primary pupils must not only give them factual information, but also provide them with a basis for future learning. The interests should be stimulated and directed; good habits for group and individual play and work encouraged; experience and vocabulary broadened; and a readiness for learning established.

Primary-Grade Filmstrips

Well-produced filmstrips can help the primary teacher to meet these objectives, and usually it will be found that filmstrips produced specifically for this level meet the requirements best. Young America Films' "Primary Health" series, for example, stimulates interest in good health and directs these interests toward proper health habits through suitable motivation devices and reasons that appeal to the children themselves. A number of the available strips on different subjects can assist in providing vicarious experience and environmental vocabularies; for example, Encyclopaedia Britannica Films, "Children of Many Lands" series; Popular Science Publishing Company's "On the Farm with Tom and Susan" series, which deals with elementary science topics; and some of the reading series, such as Long Filmslide Service's "The Home" series and Stillfilm Company's "Primary Reading Set."

Intermediate-Grade Filmstrips

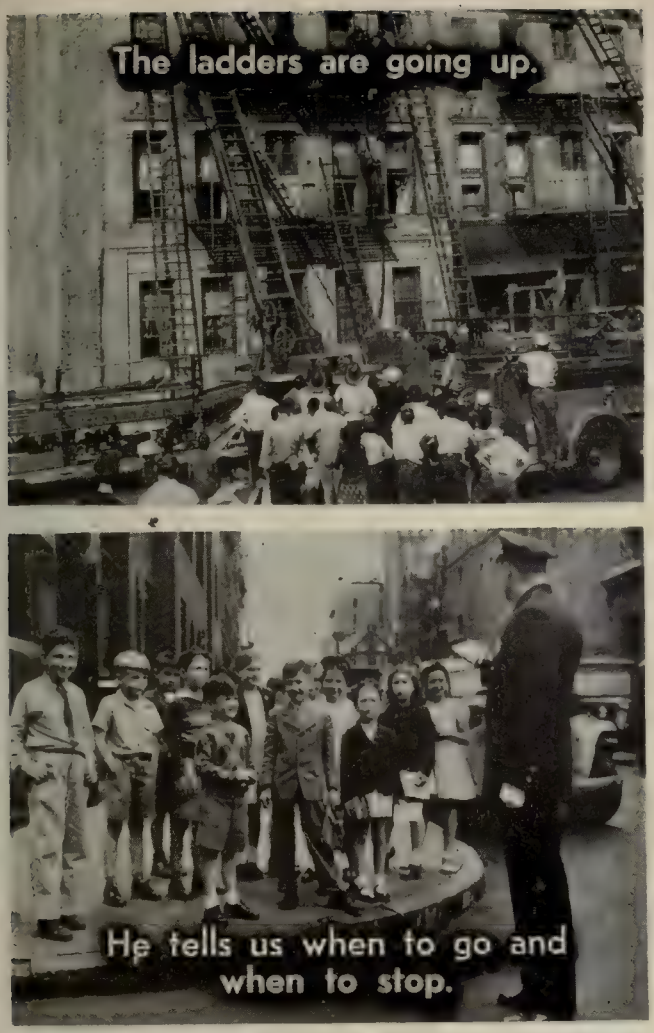
Selection of filmstrips for use in the intermediate grades should consider the contributions that filmstrips can make to the special problems of that level. Perhaps one of the major tasks of the teacher in these grades is to satisfy the many divergent requirements of her pupils. Children at this level frequently vary much more in background, previous learning, experiences, and interests than do primary pupils.

Filmstrips can assist in the broadening of individual backgrounds and providing vicarious experiences common to the entire group for use as a basis for further class study. They can be useful also as interest stimulators, helping to get the class as a unit ready for the next stage of learning. By the time children have reached this level, they are usually able to "read" pictures, gaining an understanding of what a picture means, while earlier they were able to describe only what they actually saw in the picture itself. Therefore, illustrative filmstrips become more meaningful at this level than before and can be used for such purposes as bringing life and reality to the social studies, nature study, geography, and history.

Reviews of Filmstrips

(*Editor's Note*: The following reviews of filmstrips for primary and elementary grades have been chosen from the more than 3000 such reviews which appear in Vera M. Falconer's book.)

■ **Community Helpers** (Popular Science, 6 films, silent, about 40 frames each, teacher's guide). This new group of primary instructional filmstrips may be found particularly helpful in development of attitudes and appreciations of workers and the work that each does and of realization of the dependence of people in communities upon various workers. The series, while suitable for reading, can be used profitably in social studies, language, and other primary activities. Child identification with the experiences presented is heightened by the use of stories concerning a small boy, Jerry, who introduces the subject of each strip. The pictorial frames have brief superimposed captions and the



Popular Science Publishing Co.

Community Helpers: The Fireman (top) and The Policeman (bottom).

strips contain many pupil-participation devices. (Miss Falconer describes each of the six films; one of the individual titles and its description are included here.—Ed.)

The Fireman (40 frames). Opens with scenes of firemen at work stressing rapidity of their attack on the fire. Presents questions: Should Jerry cross the street when he hears the sirens? Why should automobiles not park by hydrants? Sequence showing how the fire engines came to the fire so quickly: alarm turned in; how this reports the fire in the firehouse; signal board; sleeping quarters; use of the pole; firemen's training schools. Fire fighters on the water. Indicates need for firemen to be strong, brave, and healthy. Method of introducing pedestrian safety measures and child cooperation particularly well done.

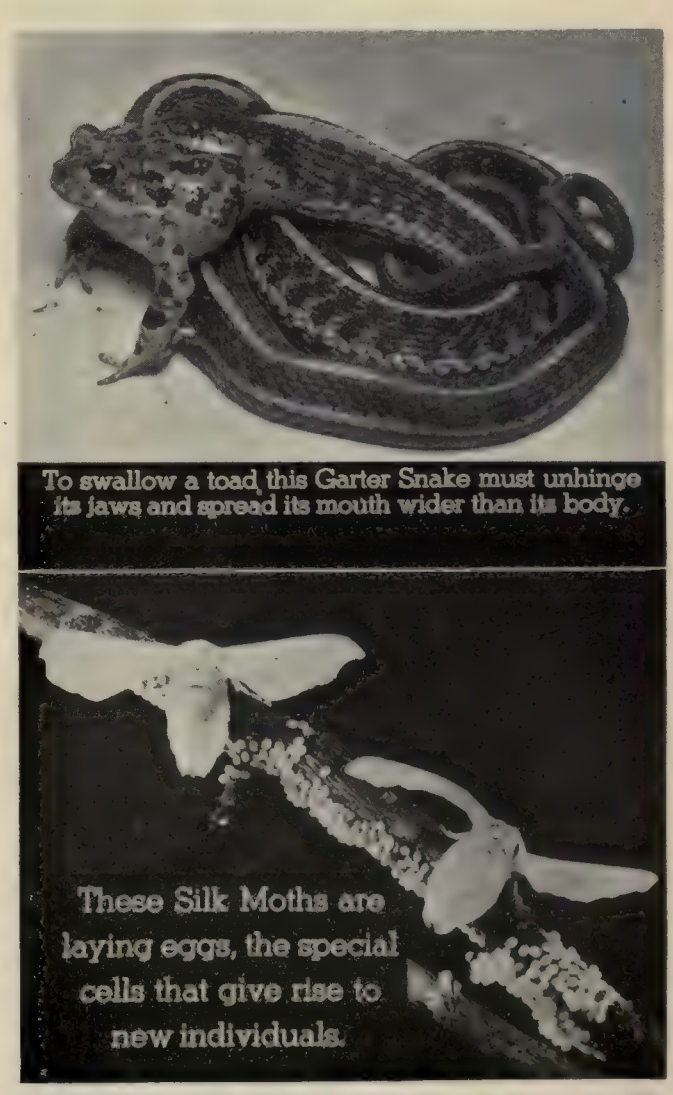
■ **Nature Study Illustrated Series** (SVE, 35 films, silent, about 50 frames each, manuals). Each strip provides general information concerning the subject indicated by the individual titles, using text frames alternating with photographs. The text frames vary in length from very brief captions to lengthy text, but in general are fairly brief. Although the plants and animals shown are those of the west coast, particularly of California, classes in other areas may find selected strips applicable (such as the first ten). Treatment and subject matter suitable for intermediate and upper elementary study. The strips may also interest clubs learning to identify flowers, trees, birds, or animals. Individual titles are listed below with brief descriptions where required. (Only three of the titles and descriptions are included here.—Ed.)

How Animals Get Food. Type of food and method of getting it of animals, including various insects, reptiles, birds, and a few small animals.

How Animals Get Air. Methods of breathing and breathing apparatus of various fish, shellfish, insects, reptiles, amphibians, and a few mammals.

How Animals Reproduce Themselves. General information on reproduction of various insects, birds, and mammals.

■ **Good Health** (Young America, 6 films, silent, 40-45 frames each, teacher's guide). This recently produced series of health films for intermediate grades provides good motivation and acceptable reasons for development of proper health habits. The treatment combines motivation with straightforward factual information. Simple drawings with brief superimposed captions visualize each subject interestingly and clearly. Questions and suggestions for pupil participation are included in all the strips; and all, except the strip on cold germs, end with



Long Filmslide Service

Nature Study Illustrated Series: How Animals Get Food (top); How Animals Reproduce Themselves (bottom). Distributed by the Society for Visual Education, Inc.

Young America Films, Inc.

Good Health Series: Your Posture (top); You and Your Clothes (bottom).

brief tests. (One of the individual filmstrips is described below.—Ed.)

You and Your Clothes (No. 1, 41 frames). Introduction indicates that primitive men wore clothing for protection (skins, woolens) and that today we also wear clothing for the same purpose, but have special clothes for each kind of weather. Stresses comfort. Shows proper clothing for hot, cool, cold, and rainy weather. Second part presents methods of caring for our clothing, neatness, changing to fresh clothing, bathing.

■ **Children of Many Lands** (EB Films, 8 filmstrips, silent, 65-70 frames each). Designed for use in conjunction with motion pictures of the same titles, but so organized that they may be used independently. Each strip presents various aspects of the life of children in other lands, arranged in short sequences dealing with such topics as the appearance of the country or the village in which children live, their home activities, clothing, school, and games. Each sequence contains one or two questions for pupil participation, and each strip ends with a review followed by suggestions for further study, reading, or things to make. To aid in making the vicarious experience as personal as possible, the information is usually organized as the daily activities of one specific family. The opening frame suggests that the viewing class may wish to ask questions as the pictures are shown, providing motivation for expansion of subject matter presented. The series uses photographs with brief, simple superimposed captions. (One of the individual titles is listed at the right with a brief description.—Ed.)

Encyclopaedia Britannica Films, Inc.

Children of Many Lands: Mexican Children (top); Eskimo Children (center); Children of China (bottom).

Children of China (63 frames). Appearance of village; work; activities; customs; schools; rickshas; sedan chairs; merchants and their shops; use of abacus; grinding grain; professional letter writer. Farm home life—working in garden, drawing water, cooking methods and foods, chopsticks, use of water buffalo and ancient tools.

Let's Face Facts!

A realistic picture of current film usage at the adult level

GORDON B. HALSTEAD

ISN'T it true that one of the really tough jobs in life is to get people to face facts? And that goes for film people too. As producers, distributors or visual educators I often wonder if we don't live too frequently and too long in a film dream world of our own fancy. In that dream world we visualize most of the American people thinking and acting about films pretty much the way we do in our more optimistic moments. It's rough to have to come down to earth and to face the facts of film life; but it must be done.

Red-Faced in Russia

On this matter of fact facing, I am reminded of a personal experience some years ago in the course of a trip through the Soviet Union. Faced with the rather grim prospect of a long railroad journey in a third-class coach, I had purchased a cheap fife in a Moscow bazaar. The first day of the journey I sat on the unyielding wooden benches, fife in hand, trying to think of tunes to play. For some strange reason the first one that came to mind was the college song, *Hail Pennsylvania.* With the first few notes my Russian fellow travellers (FBI please copy) looked up. From astonishment their faces rapidly registered looks of annoyance and finally anger. An international incident was averted in the nick of time by a compatriot whose world knowledge of music exceeded mine. Grabbing my arm he said, "Hey, don't you know what you're playing? That's the Czarist hymn!" Right then and there I faced the fact that people don't all think alike in this world and that those who wish a pleasant and uninterrupted journey across the Soviet Union just don't play the *Czarist Hymn,* even when it is *Hail Pennsylvania.*

Misuse of 16mm Films

Journeying across this country during the past year in connection with leadership training programs in film utilization, I have had to face some pretty unpleasant facts about current film usage at the adult level. In this past year I have travelled to a large number of communities in various parts of the United States, talked with hundreds of presidents and program chairmen of all kinds of adult organizations about films, and conducted over a hundred film forums and other types of film programs before widely varying audiences. We had better face the fact that there is a very wide misuse of 16mm films by adult organizational leaders.

Like All Gaul . . .

As film people we all ride our pet hobbies on the subject of why the potentially vast adult organization film market is so slow in developing. Like all Gaul, we can be roughly divided into three parts. There is (a) the-poor-quality-of production group, (b) the chaotic-state-of-distribution bunch, and (c) the-trouble-is-with-utilization fraternity. Many film workshops with leaders of adult organizations have led me into the company of the third fellowship. Over and over again I have asked audiences at the close of demonstration forums, "Do you believe that if more adult leaders were familiar with and trained in skillful and tested film utilization techniques, they would use more films and use them more frequently than they do at present?" The answer has always been a unanimous YES. I have tried to plumb for the chief film need of adult organizational leaders. Invariably and everywhere it has been revealed as the need for specific, practical, easily-applied information on how to use films successfully in adult programs. A very recent confirmation of this fact was found in the results of a questionnaire sent out by the Program Committee of the Mountain-Plains Conference on Adult Education. In the 600 replies, interest in getting information on the techniques of education was much greater than in securing help on subject matter. And the technique *most demanded* was that of film utilization!

Consumer Education

American industry has long recognized the wisdom of customer education in the proper usage of products. 16mm projector companies have been among those who have followed this well-established business practice. These companies go to considerable effort and expense to try to teach projector purchasers just how to operate projectors for best results. But it appears to be a totally different story when it comes to the item of consumer education in methods of effective film utilization. And

About the Author

Mr. Halstead, a consultant to Film Program Services, was in charge of the International Film Forums, a series of demonstrations of film forum techniques in the field of international relations conducted in 14 cities and towns of Colorado and Iowa last spring. The project, sponsored by the International Film Foundation, was financed by a grant from the Carnegie Endowment for International Peace, and was planned in consultation with the Commission to Study the Organization of Peace, the Foreign Policy Association and the Institute of Pacific Relations.

Film Forum at Des Moines, Iowa, one of the International Film Forums conducted by Mr. Halstead

the strange thing is that the way in which a film is used has really a great deal more to do with that ultimate goal of business, "the satisfied customer," than the way the film is projected. (Please don't think, however, that high projection standards are unimportant.)

Perhaps the 16mm industry, including film producers, would take more seriously this matter of instructing adult film consumers in the best known techniques of film utilization if it took a good look now and then at the way films are generally used in adult organizations. If my experience is any guide, what it would see would be (a) a sad picture of present film utilization practice, (b) generally unsatisfactory program results from the use of films, and (c) widespread disappointment over 16mm films.

Why the Misuse?

Two factors explain, I believe, the present prevalent adult abuse of 16mm films. The first is simply that most of these leaders do not realize that there is a definite "know-how" for successful film utilization and that it takes time, effort and experience to acquire this "know-how", as it does everything else worthwhile in life. The second fact is that very little has been, and is being, done by professional film people to acquaint organization leaders with this "know-how". The existence and importance of techniques in the classroom use of films are widely recognized by educators. Many colleges and universities now offer training to teachers and prospective teachers in these techniques. Educators know that unless films are skillfully used by teachers in classrooms, school administrators and boards of education will not appropriate increasing shares of school funds to visual education. Wise adult leaders take much the same position, I think, with respect to the use of films in adult organization programs. If films are to be used in greater volume at the adult level, there will have to be a very marked improvement in the ways they are being used.

War and Peace

There is an aspect to employment of films with adult groups, however, that is much more important than the economic well-being of the 16mm film industry. Adult education has assumed in our day a vast importance and urgency. The reason is found in the deepening world crisis. We are faced with a crisis only slightly less serious than that of war itself. In war we harnessed the great power of the film for Victory. Our wartime experience with films clearly demonstrated the importance of utilization techniques. Special films were produced showing how to use films for training and for other war purposes. Thousands of men were trained in tested "film tactics" and sent across the face of the earth to see that "the cutting edge"

Film Forum, Mountain Plains Regional Conference, UNESCO, Denver, Colorado.

ot this tool was kept sharp. To win a war we used mass media with skill and imagination. Can the same be said of the way the 16mm film is being used to win the Peace?

"Today We Have a Movie"

Visual educators know that the 16mm informational and documentary film is essentially a tool. They also know from much past sad experience that when attempts have been made to use such films as substitutes for the teacher, the film field has been seriously injured. Yet all over America, program chairmen of service clubs, women's clubs, farm, labor and management organizations, etc. are constantly trying to use 16mm films as "complete programs". If one could hitch a ride on the coat tails of Superman, swish across America in an afternoon or evening of almost any day and look in on the adult programs in which films are being used, he would find that rarely are they being used as "program tools". North, south, east and west he would hear countless chairmen saying this, "Ladies and Gentlemen, for the program today we have a movie. I just don't know what it's about, but the title is 'Europe Rebuilds'. Immediately after the movie is over, refreshments will be served. Now can we have the movie?" Or this, "Tonight we have a real treat. We have two movies to show. The first is called 'The Challenge to American Education'. And since so many fathers are here tonight, we are going to show a second movie just for them. This will be on 'Ski Thrills in Vermont'. The movies will be followed by a special program to be given by Miss Davis' 6th grade class in Social Studies."

Film Magic

Only in a fairy tale does a surgeon say to his scalpel, "Scalpel, perform this operation for me while I sit by and watch". Yet across the United States, adult program leaders by the thousands seem to expect some such magical performance from the 16mm informational and documentary film. They act as though all that had to be done was to thread the projector and then say, "Film, do this program for me while I sit by and relax. And I want you to achieve all my program purposes."

The Vicious Circle

Let's face the fact once and for all that a major reason why the immense potential adult organization film market has been, and still is, so slow in developing is because there is so little known about the techniques of good film utilization by adult leaders and consequently there is so little effective utilization. Present adult misconception and misuse of films create a vicious circle. Because they use films poorly, they get unsatisfactory results. And because they get unsatisfactory results, they stop using films. On the other hand, I have watched many, many times the outburst of new or rekindled enthusiasm that invariably emerges from demonstration film utilization programs in which tested and effective techniques are used. Each time this happens the conviction deepens that somehow the 16mm film industry must be persuaded that more money, effort and personnel must be employed in training adult leaders in these techniques of successful film usage.

A Weapon For Peace

The 16mm film can and must assume a large role in preventing the impending world crisis. For those who aspire to be the peacemakers of an atomic age, the mass media of such an age must be skillfully and forcefully used. Of the three popular tools of mass communication, the film, the radio, and the press, the 16mm film is most accessible to the majority of adult leaders. It is highly mobile; it can be talked back to; it can serve many program purposes when used skillfully as a tool by trained leaders; it is powerful; it has potential popular appeal; and it is relatively inexpensive. It is, I believe, THE WEAPON for leaders of American adult education to use in the great struggle to pierce our own "iron curtain" of mass apathy, ignorance and misunderstanding about today's world. Through its skillful use we can set up thousands of "Forums of the People" so that people can talk to people under the stimulus of the film. In every deep crisis of our country, Americans have always talked to fellow Americans with the techniques of their times. From this "talk" has always emerged the "common sense" which is the abiding strength of a Democracy. While there is yet some time left us, will we take the necessary measures to train American leadership in the "know-how" of putting Democracy's Weapon for Today, the 16mm film, to work in the cause of universal understanding and peace?

Film Evaluation in Practice

(*Continued from page 65*)

widespread demand for this particular film. We therefore decided to order approximately the number of prints that we maintain on *Bunny Rabbit* and other popular primary films.

A Sound Evaluation

Notice, we didn't go about this thing with an involved procedure of check lists, tests, etc. The evaluation moved directly from the showing of the film to a group of professional adults to its tryout with several groups of young children. The evaluation was informal, it had elements of spontaneity, it involved the cooperation of several agencies within the school system, it was related to curriculum development and teacher education, it involved clear concepts of educational objectives, it was geared into a relatively narrow range of grades, and it was based on observed behavior of the students which, at least in one situation, appeared to be the direct outgrowth of the film showing. And, it was conducted in such a way as to bring about the promotion of the use of the film by those people directly responsible for the curriculum area for which the film was intended.

A Survey of Visual Materials Used in Vocational Guidance

A summary report based on the study of 252 educational institutions and agencies.

By GORDON H. FINN

THIS STUDY was made with the purpose of determining the types of visual materials used and the extent of their use in vocational guidance. Of 252 agencies, 90 used visual materials in their guidance activities. The vocational guidance programs of these 71 educational institutions and 19 community agencies were studied further. Questionnaires, telephone calls, interviews and directories were used to secure the information desired.

Flat Picture Material

The study revealed that pictorial materials are the most extensively used visual materials in vocational guidance programs. Eighty-six of the 90 agencies use flat picture materials in their guidance programs at various times. They are especially effective in showing tasks or tools used in an occupation. Pictures of occupational value can be easily secured from newspapers, magazines, and pamphlets. Pupils are encouraged to collect and mount these pictures for their albums or scrapbooks. The bulletin board, classroom wall, or opaque projector may be used to display or project pictures. Pictorial materials are effective in guidance when they are used to illustrate a specific point and are correlated with other methods of instruction.

Charts, Graphs and Posters

Charts, graphs and posters, the second most extensively used group of visual materials, may be used to provide a considerable amount of occupational information. Seventy-five of the 90 agencies use graphic materials at various times in their guidance programs. Charts showing the educational requirements and lines of advancement in numerous occupations may be made or purchased. Posters can also be made or secured inexpensively. Graphic materials, because of their varying degrees of abstraction, require careful selection, proper preparation and accurate interpretation.

Tours and Excursions

The third most frequently used visual material is the tour or excursion. Sixty or two-thirds of the agencies using visual materials make use of the tour in guidance. Tours to industrial plants, offices and stores enable students to observe the working conditions and requirements for success in many occupations. Like any other worthwhile activity, tours must be skillfully directed and coordinated with the curriculum.

Motion Pictures

Motion pictures are the fourth most extensively used visual materials in vocational guidance. Fifty or a little over half of the agencies use motion pictures in their guidance programs. In a relatively

Motion pictures help students choose careers. Stills from Carl F. Mahnke Productions appear below: "Teaching" (left) and "The Librarian" (right).

Vocational Guidance Films

brief period of time, they show students what the workers do in an occupation and provide other essential information. Motion pictures may be secured without charge from numerous agencies, or they may be rented or purchased. Teachers should be cautious in using free film sources, since many of these films are out of date or overbrimming with propaganda.

Slides and Filmstrips

Slides and filmstrips are the least used visual materials in vocational guidance programs. Ten agencies have reported using the filmstrip and 17 agencies use the slide. Limited sources and materials prevent greater use of these potentially useful aids. Available slides and filmstrips may be rented or purchased. Guidance workers can stimulate interest in an occupational unit by showing slides or filmstrips and may also use them with an accompanying text to present the connected story of a process.

The five types of visual materials used in guidance programs and the extent of their use by the 90 agencies studied

Types of Visual Materials	*Number of Agencies Which Use Them*
1. Flat Pictures	86
2. Charts, Graphs, Posters	75
3. Tours and Excursions	60
4. Motion Pictures	50
5. Slides and Filmstrips:	
Slides	17
Filmstrips	10

Evaluation of the Survey

As yet, no positive or complete program has been developed for the use of visual materials in vocational guidance. This may be due to the fact that vocational guidance has only recently become a part of the school curriculum.

Teachers, counselors, club leaders and social workers, when interviewed or in response to the questionnaires, indicated the following in order of

Types of agencies engaged in guidance activities, showing the number using visual materials

Type of Agency	*Number Using Visual Materials*
● Schools:	
Colleges	4
Jr. Colleges	3
High Schools	40
Parochial	10
Suburban	14
● Libraries (Public):	
Central Bldg.	0
Branches	0
● Community Centers:	
Boys' Clubs	4
Settlements	3
Y.M.C.A.'s	4
Y.W.C.A.'s	1
● Service Groups	3
● Governmental Agencies	2
● Placement and Guidance	2
TOTAL NO. OF AGENCIES	90

frequency as the most important reasons for not using visual materials more extensively in vocational guidance: (1) Lack of funds to secure visual materials and equipment. (2) Lack of information on sources of visual materials for vocational guidance. (3) Lack of adequate production of visual materials for guidance. (4) Lack of understanding and training in the use of visual materials.

The problem of adequate financial support for the purchase of visual materials and equipment might be met through cooperative action. Schools should endeavor to enlist the support of local parent-teachers' groups and other community organizations to help purchase equipment and visual materials.

Lack of information on sources of visual materials on guidance might be met by encouraging some national agency to compile and release annually a directory of visual materials for vocational guidance. Visual materials become outdated rather

(*Concluded on page* 80)

"Woodworking" (left) and "Finding Your Life Work" (right), both Mahnke Productions. 50 of the agencies surveyed use motion pictures in their guidance programs.

The "New Look" in the sound projector fashion world is definitely lightweight and low-cost.

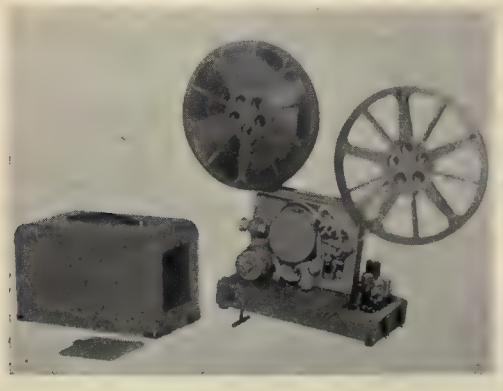
Sound Projectors for the Classroom

By PAUL V. MULLIGAN
Director of Visual Education,
Revere Public Schools,
Revere, Massachusetts

The new Revere 16mm lightweight sound projector, weighing about 31 lbs. with speaker.

TWO years ago one of the most urgent audio-visual equipment needs was for a light, inexpensive classroom projector. I stated this need in a letter which was published in the EDUCATIONAL SCREEN in the April, 1946 issue. The need was further disclosed through a national survey conducted by Robert Schreiber among the readers of his "The A.B.C.'s of Visual Equipment" department of the SCREEN. The results of that survey indicated that the demand was widespread. We were assured in letters from several manufacturers that the problem was being studied and would be solved.

Now we have not one, but several lightweight, low-cost sound projectors on the market. What a contrast in the manner in which American Industry and Business sees its problems, attacks them, and solves them, compared to the everlasting fumbling and dawdling by which our field, Education, solves its problems! The projector manufacturers are to be commended for the manner in which they have responded.

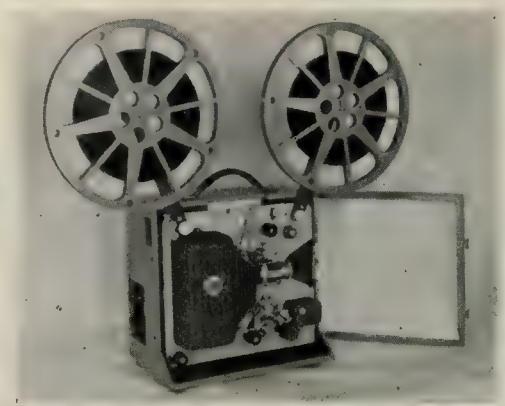


Left: Movie-Mite 16mm silent - sound projector, weighing 27½ lbs.

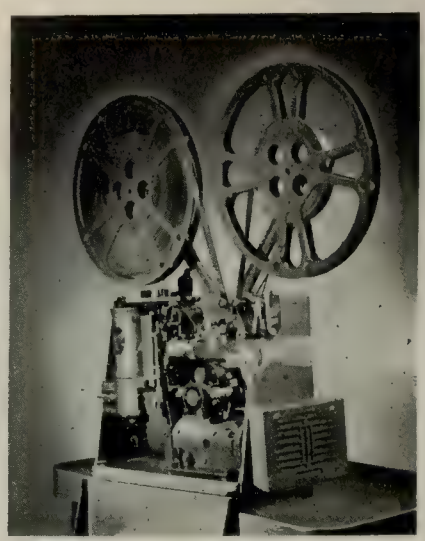
Out of the Auditorium

The job of taking the visual program out of the auditorium and putting it into the classroom where it belongs is now up to the visual education directors and the individual teachers. If we examine honestly our purpose in using motion pictures, we must agree that the visual program should be aimed toward bringing about a better presentation of material which is taught in the classroom. It follows then that motion pictures should be used in the classroom and not in the auditorium.

It is important to us as school people that the visual program should have no mimicry of the theater or entertainment field. In fact, many educators believe that the assembly type of program where films are



Right: De-Vry Bantam, weighing less than 31 lbs. with speaker.



Right: The new Victor "Lite-Weight" 16mm sound projector, weighing 33 lbs. with the demountable speaker.

shown and which masquerades under the title of visual education has hurt far more than it has helped.

All authorities seem to agree on the following common sense principles in regard to the use of films in schools: 1. Films should be correlated with instructional objectives at specific grade levels. 2. A teacher should have a definite plan for using films as an integral part of his teaching.

We agree also on the following points: 1. It does not matter too much to the teacher whether the children like the film or not. If we were to develop a program solely on the basis of like and dislike, we could settle for a Mickey Mouse cartoon and make certain that everyone would like it. 2. The teacher's concern is whether the film will do the job better than any other means. The educational research in this field has given us a positive answer for certain types of material.

Into the Classroom

Worthwhile teaching can be accomplished in rooms which have been set up specifically for using visual materials. Classes are brought there one or two at a time, and the groups are usually small enough so that the purpose is not obscured by a "show" atmosphere. When such a room does not exist in a building, it is sometimes possible to darken a classroom enough with the ordinary room curtains during some part of the day to allow for acceptable projection. The ease with which the lightweight projectors can be moved should bring about a greater use of machines in classrooms than has so far been possible.

The Right Place, the Right Purpose

The future of visual education depends almost entirely upon the use which the classroom teacher makes of the materials and equipment available to them. It is the responsibility of school officials and teachers to see that equipment is used in the right place, for the right purpose. The new lightweight projectors will help us to do this.

San Diego City Schools Achieve Equipment Goal

By ROBERT H. BURGERT
Director of Instructional Aids for the San Diego, California, City Schools

Lightweight projectors take their place in California classrooms.

FOUR years ago the San Diego City Schools inaugurated a program of planned audio-visual equipment purchases. The purpose of the program was to make audio-visual instruction available to all of the 52,000 students from kindergarten through junior college levels.

A Plan Is Born

Careful study by the District led to the following conclusions:

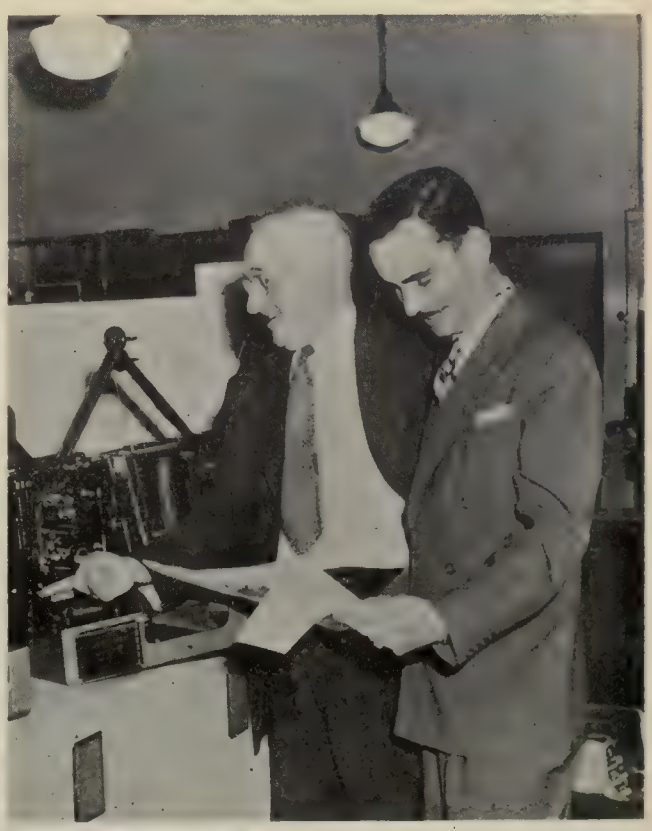
1. Good audio-visual utilization will be achieved only when equipment is available in adequate amounts.
2. Decentralization of equipment is essential to best usage.
3. A program of automatic and continuous servicing of equipment is essential if ideal audio-visual conditions are to exist, and
4. An individualized training program in operation with simple maintenance for equipment for all school employees should be offered.

The first major phase of this schedule has now been completed.

Before 1944 only three sound projectors were available through the Visual Instruction Center, and five of the junior and senior high schools owned machines which had been purchased from student body funds, or given to the schools by such organizations as the Parent-Teachers Association.

Toward Realization

Today the city's fifty-one elementary and fifteen secondary schools all are equipped with sound pro-



Robert H. Burgert (right), Director of Instructional Aids for the San Diego City Schools, is receiving information from J. D. Knight, Regional Representative for Victor projectors.

Mrs. Elizabeth Boegeman, Film Distribution Secretary, tells Russell E. Warren, Social Studies Instructor at San Diego High School, how to use the film catalog.

jectors. Prior to 1943, every school was supplied with a 16mm silent projector, but with practically all educational films being released in sound, the need for assignment of a combination sound and silent projector to every school became evident. During the war years it was extremely difficult to obtain delivery of all the equipment the Department needed, and therefore each year saw only one-third of the schools receiving new machines. During this time, seven machines were trucked regularly in and out of the Department as needs arose in the schools which had no projectors.

New Needs

Putting a sound projector and a portable screen in every building answered many needs, but it seemed to create almost as many more. Demand for films jumped tremendously and necessitated doubling the annual expenditure for films. Booking and scheduling became more complex and required improvements in cataloguing and clerical systems. Motion picture films showed the possibility of slides and 35mm filmstrips, and although every school previously had been furnished with a lantern slide projector, it became obvious that a combination 2×2 slide and filmstrip projector would also be basic equipment for every school. A similar situation developed in the field of record and transcription players.

Objectives and Achievements

With the beginning of the 1947-48 school year, it is encouraging to look at our objectives and our achievements.

BASIC EQUIPMENT OBJECTIVES

1. A sound-silent motion picture projector in every school: Yes (72 portable machines in 66 schools).
2. A 16mm arc projector in every large auditorium: Yes.
3. A 2x2 slide and filmstrip projector in every school: Yes.
4. Adequate screen in every building: Yes.
5. Standard lantern slide projector in every school: Yes.
6. 33⅓-78 RPM playback machine: Partial (45 machines for 66 schools).

Although this distribution still falls short of the projector-pupil ratio recommended by the D.V.I., it is a definite step in that direction. *The present ratio of one projector per seven hundred students will be further reduced when the second stage of the equipment acquisition program is achieved. Additional lightweight projectors will be purchased and distributed to schools on the basis of one added projector for each three hundred pupils over the first five hundred in a school. Eventually each school will have a standard 20-watt sound projector and additional classroom-type projectors, depending upon the size of the school.* Such a program will require approximately thirty additional machines. Three years should see this objective completed and the normal replacement program continued.

Teacher Training

The training of teachers is without question the most important phase of getting an effective audio-visual program under way. No teacher will reap the full measure of the value of a film until she is as sure of her ability to operate the projector as she is confident of her skill with an electric egg beater or vacuum cleaner. Instruction in machine operation has many phases and techniques. Whenever possible, a demonstration of new materials or techniques is given at a school with the suggestion that those who have not learned to operate the machine arrange for a group lesson. When three or more teachers make this request, a department employee goes to the school and meets the teachers individually, or as a group, before school, during a free period, at lunch hour, or after school. Frequently the teacher is relieved of a teaching period by the principal so that she may meet with the group.

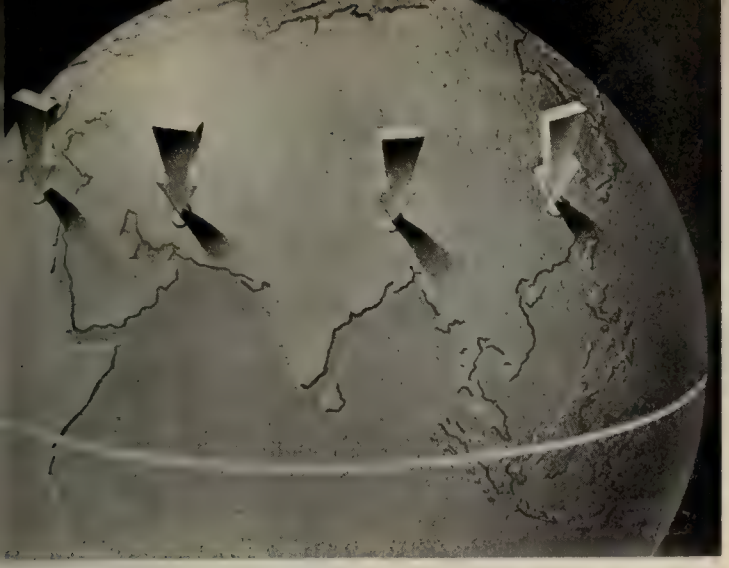
The Procedure

Teachers learn not only by doing but also by watching another's mistakes. In this way it becomes fun and has some of the better motivating factors that arise from competition. When only one or two teachers need training, an appointment is made for a convenient lesson at the Center. As soon as the teacher has had her instruction and has been issued a license, the Department sees to it that one or more good films are sent to her immediately so that she can put into practice with her class what she has learned. She is given no chance to forget!

At present, more than two thousand separate cans of film are sent out of the Department each month. Although some films are shown many times a month, and others only occasionally, the total distribution will average a monthly turnover of one hundred percent.

Dollars Well Spent

Increased utilization resulting from a better supply of projectors means that an ever-expanding film budget must be planned. San Diego now spends approximately $1.50 per year for audio-visual services for each student enrolled. It is the opinion of this department that no school dollar yields more service to the teacher, pupil and community than the audio-visual allotment.



Latitude and Longitude

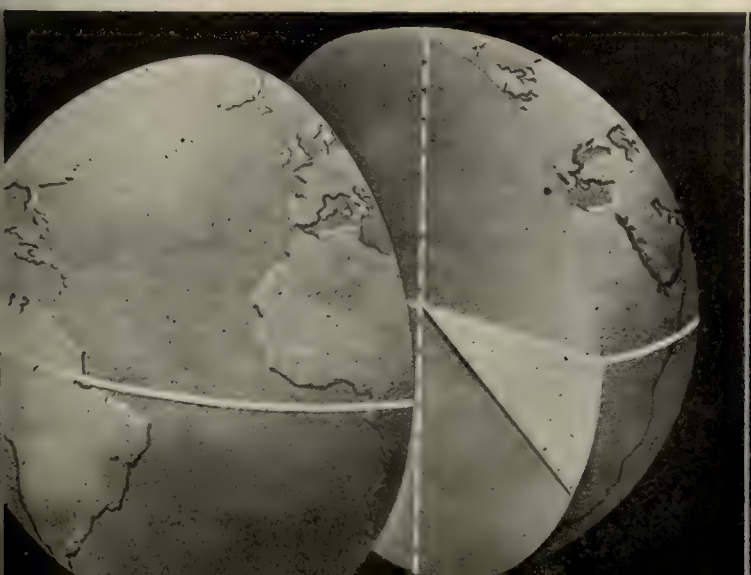
A prize-winning film about two basic geographic concepts

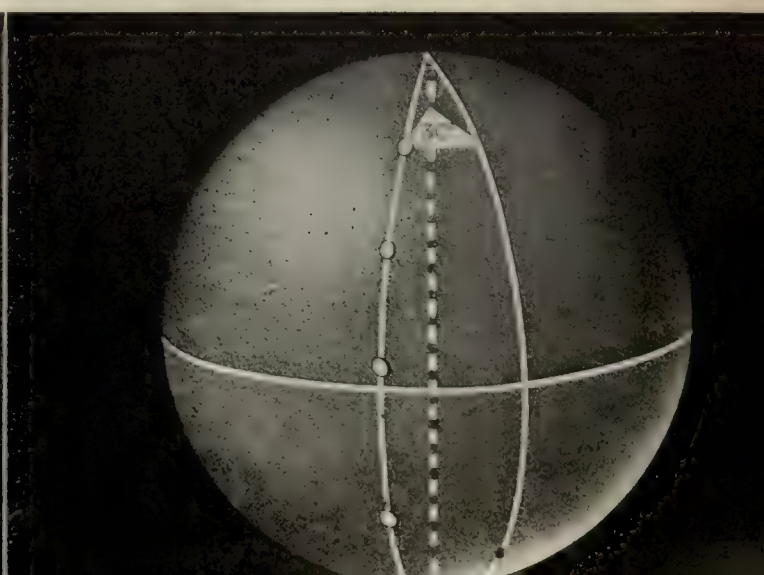
WINNER of the Grand Prix for educational films at the 1947 World Film Festival at Brussels and honored at the World Film Festival in Chicago, *Latitude and Longitude* is a clear, simple, and highly functional presentation of two basic geographic concepts. The film was produced by G. B. Instructional Films, Ltd.; in collaboration with the Royal Geographic Society, and is being distributed by United World Films, Inc., 445 Park Ave., New York 22, N. Y. It is available in color and black and white; running time is 8½ minutes.

The subject is introduced by showing how a ship needs some method of stating its position without referring to landmarks. Latitude is explained as "angular distance from the equator" and a line of latitude as "a line which joins all places which are the same angular distance from the equator." It is shown that if a ship is 20° south, it could be anywhere along the parallel of 20 S., and thus another measurement in a different direction is needed; therefore, longitude is used. This is "the angular distance from a standard meridian (the Greenwich meridian), while a line of longitude is "a line drawn between the poles joining all places which are the same angular distance from the Greenwich meridian." The position of the ship is given as 20° south and 30° west. Finally, the ship's position is fixed on the surface of the globe at the point where the meridian of 30 W. cuts the parallel of 20 S.

The moving diagram technique has been used throughout the film. In addition, some of the sequences were made with working models operated by hand or on a machine. The ship is represented by realistic drawings. Sometimes the solid globe is shown with the continents and oceans, and by means of the film technique employed, the earth can be made to open to show a section view. The film is especially effective because of the excellent quality of its animation, which achieves the illusion of a three-dimensional effect.

Stills from "Latitude and Longitude," showing an angle of latitude (left), an angle of longitude (right).





TEACHER - COMMITTEE EVALUATION of NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Instructor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Let's Play Safe

(Portafilms, 1520 North La Brea, Los Angeles 28, California) 10 minutes, 16mm, sound, color, 1947. $75.00.

Description of Contents:

Combining live photography and animation, this film presents six playground incidents which are potentially dangerous to the children involved. When the recess bell rings, the "Wrong Donkey," in the person of a boy who runs around a blind corner on the wrong side of a passageway, collides with the other children. Just as the boy is about to be hurt, the scene changes to the animated "Wrong Donkey" who is knocked unconscious. After the consequences of his carelessness have been realized, the narrator asks how "Wrong Donkeys" can be kept out of schools. A question mark on the screen then gives the teacher an opportunity to stop the projector for a brief group discussion. The boy involved is next shown going back from the accident situation and walking around the corner correctly and safely.

The other five sequences, showing different children, follow the same pattern with variations in the discussion questions. They include the "Giddy Goose," a girl who gets hit by a swing when she does not watch where she is walking; the "Foolish Fish," a boy who squirts the drinking fountain on others and leaves a treacherous pool of water on the ground; the "Pushy Pig," a girl who falls off the ladder to the slide when she pushes ahead of others; the "Dumb Bunny," a boy who carelessly throws a baseball bat and hits another player; and the "Mock Monkey," a boy who falls from the ladders while showing off.

As a summary, a member of the school's safety patrol puts up posters showing the six animal characters and the safety rules which they represent.

Portafilms, Inc.

Portrait of a Pushy Pig from "Let's Play Safe".

Committee Appraisal:

The unique device of switching from live photography to amusing animation to show dangerous situations, the easily remembered names of the six offenders, and the positive approach throughout should make this film very effective for motivating an interest in safety on the playground, especially on the intermediate grade level. Photographed at the La Canada School, near Los Angeles, with synchronous sound, the incidents are natural and interesting. A follow-up for the film is provided by means of a set of six decalcomania, showing the animals and a question about each, to be placed at danger points about the school and playground.

The Four Seasons

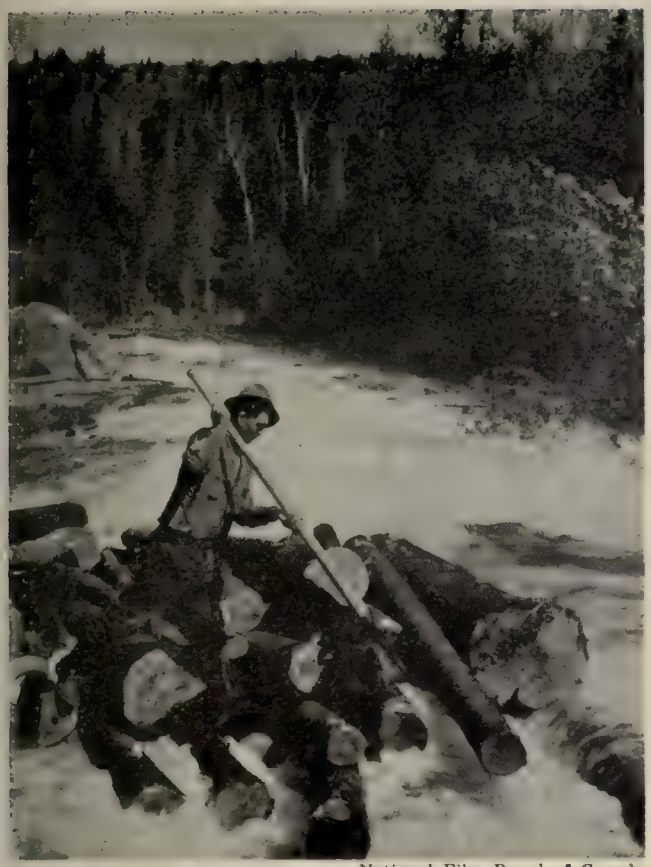
(National Film Board of Canada, 620 Fifth Avenue, New York 20, N. Y.) 32 minutes, 16mm, sound, color. $225.00. Produced by Crawley Films Limited.

Description of Contents:

This film presents in minute detail the subtle evidences of natural changes which finally, in their total effect, produce the full glory of each season in Gatineau Park, a wildlife sanctuary only a few miles from Ottawa, Canada. During the summer sequence, a child watches a frog and a school of minnows, while in the forest and streams mink, deer, skunks, woodcocks, beavers, thrushes, vireos, and woodpeckers are undisturbed by the camera as it catches them in close-ups.

Gradually, evidences of autumn such as wintergreen and bittersweet replace the summer wildflowers. As the forest ranger is shown maintaining his constant vigilance and two sportsmen travel the streams by canoe, the foliage becomes a riot of color before the first cold withers the leaves and sends the squirrel and his neighbors scurrying to gather their last bit of food. The nearby farmer plows with his team before an eerie haze and a rim of ice enfold the streams.

With a light snow as its forerunner, real winter soon has the land in its grip. The owl watches merry skiers arrive in the village, and the sturdy lumbermen begin their winter work cutting, hauling, and stacking logs for the spring thaw. March finds snow melting from the hills, as rotting ice dumps logs into the streams for the beginning of the spring drive to the mills.



National Film Board of Canada

Spring thaw and work for the logger—a scene from the "The Four Seasons".

Soon, pussywillows, trilliums, marsh marigolds, and returning song birds indicate spring, as does the broadcasting of seed by the farmer walking in the furrows of his freshly plowed field. The reappearance of the forest animals, large and small, then begins again the age-old cycle of the seasons.

Committee Appraisal:

Scenes of breathtaking beauty are made even more expressive by a completely sympathetic musical score and poetic, unobtrusive narration. The photography is obviously the work of an artist sensitive to the slightest changes in nature and painstaking in his efforts to capture the forest, streams, animals, plants, and birds in excellent close-ups. In addition to being very appropriate for general interest groups of adults, young people, and children, this film should be very useful in nature study, art, literature, and music appreciation classes. The tying together of changes in nature and in man's activities effectively emphasizes man's utter dependence upon the seasons for his existence.

The Incas

(Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, Hollywood 28, California) 10 minutes, 16mm, sound, color, 1947. $75.00.

Description of Contents:

Opening with maps showing the supposed migration from Central to South America which preceded the development of Incan culture, the extent of the Inca empire along 2,500 miles of South America's west coastline in 1530, and a comparison of the size of the area and the population with the United States, this film shows through photographs and drawings the highlights of Incan civilization.

In spite of the absence of the wheel, mortar, and stone-cutting metals, they built cities and highways, evidences of which survived the wanton pillage wrought by the invading Spaniards under Francisco Pizarro. Pictures of the ruins of the ancient capital, Cuzco, are supplemented by drawings of the city square and the ornate temple to the Incan god. Thatched-roof houses, terraces, steps, fountains, walls, and highways are also shown, as are golden figurines and ornaments, weaving, pottery, and a curious system of knotted colored cords used to record messages in the absence of a system of writing.

The efforts of a completely communistic way of life upon Incan civilization are described, and the downfall of their social system after the arrival of the Spaniards is emphasized by scenes in villages where the only evidence of Incan ruins survives in the foundations and materials found in the Spanish-type buildings in use there today. Although the descendants of the Incas still speak the ancient dialect, they do not seem conscious of their ancestors' glory, and are shown living and working with their Spanish-speaking white neighbors.

Committee Appraisal:

The material presented in this film should be of interest to Spanish, Latin American history, archeology, anthropology, geography, and crafts classes from junior high school through the adult levels. The photography and drawings enliven material which is essentially without movement, and the narration is helpful in pointing out significant phases of Incan culture.

Your Children and You

(Film Publishers, Inc. 25 Broad Street, New York 4, N. Y.) 30 minutes, 16mm, sound, black and white, 1947. $60.00. Produced by British Information Services.

Description of Contents:

This film shows the relationship of children in the home to parents and gives advice to parents. It begins with a picture of a baby crying in the middle of the night. The parents, of course, are alerted and go into action. From then on, the film develops the idea that at first the baby will take, take, take, and the parents will give.

It proceeds to show how the young child will need to adjust to the family and the family, to the child. At five months, the baby should be weaned and should be given things to intrigue his imagination. At one year of age, he

Hollywood Film Enterprises, Inc.

"The Incas" pictures the surviving remnants of a once glorious civilization.

British Information Services

"Your Children and You"

will be craving praise and should be complimented on those things which he does well. At eighteen months, the child will be able to help with chores and should be allowed to follow as many natural instincts as possible. A constant repetition of "don'ts" will give him an inferiority complex.

The last sequence of the film deals with the topic of fear and shows that parents have within their power the development of fear within the child or the opportunity to free him from fear. By all means, parents should not show fear before children or instill in them fear through threats. The child might be sent to his room when he is naughty, but he should definitely know why. The ineffectiveness of physical punishment is shown and discussed.

Committee Appraisal:

Reflecting the feelings of children and their reactions to their parents, the film with exceptionally unobtrusive camera work records significant incidents in the young lives of both boys and girls. In documentary style the filmic log employs non-theatrical, typical, everyday fathers and mothers. It should be of interest to both general adult and professional study groups concerned with child development and care.

A Survey of Visual Materials Used in Vocational Guidance

(*Continued from page* 73)

quickly, and it is therefore essential that a guide be revised regularly.

To solve the problem of the lack of visual materials for vocational guidance, it would seem desirable to create a cooperative arrangement beteen the producers and those who use visual materials. Guidance workers should make known the types of materials needed and create a demand for them.

Lack of understanding and training in the use of visual materials, the fourth major problem, can be met by courses in visual instruction and demonstration programs. Teachers, counselors and club leaders can keep up with current developments by attending conferences and meetings and by reading the current articles in the professional journals.

Before visual materials can become an integral part of every guidance program, not only must the importance of the guidance process and significance of visual materials be recognized, but there must also be adequate administration of the visual program within the school. Every school or community center should delegate or employ one person to be directly responsible for the administration or care of all the visual materials and equipment. At present, most schools delegate this responsibility to an instructor who already has a full teaching load. Of the ten high schools visited, the majority of the instructors who administer visual materials and equipment felt that if adequate time were allowed in their schedules, much more effective use of visual materials could be made.

Tentative Program for DAVI Atlantic City Conference

(*Continued from page* 58)

Wednesday, February 25, 9:30-12:30—Demonstration
Walter A. Wittich, Director, Bureau of Visual Instruction, University of Wisconsin, appears on the main program of the AASA conference, teaching a demonstration lesson involving the use of audio-visual instructional materials. No DAVI meetings are scheduled this morning in order that members may attend this demonstration.

Wednesday, February 25, 2:30-4:30—Departmental Meeting
Brief summarization of main currents of thought expressed at each of the conference meetings by participants, with discussion preceding business meeting.

Additional programs arranged for special meetings of groups meeting with the American Association of School Administrators and dealing with audio-visual instruction include the following:

Monday, February 23, 2:30 *p. m.* "Implications of the Armed Services Program," Chairman: Alonzo G. Grace, Commissioner of Education, Connecticut.

Wednesday, February 25, 2:30 *p. m.* "Visual Aids to Teaching," Chairman: Alden H. Blankenship, Superintendent of Schools, Springfield, Massachusetts.

Wednesday, February 25, 2:30 *p. m.* "Educational Possibilities of Radio," Chairman: Charles H. Lake, Superintendent of Schools, Cleveland, Ohio.

The sessions mentioned above are three of thirty group discussions planned for the AASA program. The general meeting session to be conducted by Walter A. Wittich is one of ten such general meetings. Thus, a considerable amount (approximately one-tenth) of all general program time for the AASA conference is to be devoted to problems of audio-visual instruction.

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

Making the Use of Visual Aids Effective in the Local Church

WHILE the factors in few local church situations will be the same, the general principles which underlay the effective utilization of visual aids in the local church will vary but little. The following statement of principles, together with their minimal elaboration and illustration, may serve as a guide and yardstick for the leaders of local churches.

1. Visual aids should be used to further the present on-going program of the church. The church has a constellation of purposes, and the objectives for the use of visual aids will be inside and not outside this cluster of purposes. The utilization of visual materials will be by the present leadership of the church. No separate "visual program" will be set up. The church will use visual materials and methods to help accomplish the purposes of its present program.

2. Visual materials should be considered as supplementary materials and not displace present materials. Visual materials should be considered as a part of the total materials used by the church, and visual methods should be thought of as a part of the total methodology of the church. The wise church will not suddenly install "the visual method" in either church or school. Visual materials should not displace good non-visual materials.

3. All visual aids should be used for definite purposes. The user must know what specific objective he is trying to achieve. He must have a clear-cut conception of what he is trying to bring about, and ought to understand the peculiar contribution which the visual aid can make. Visual aids should not be used to cure a sick situation in the church school, the young people's work, or even rescue the midweek prayer meeting.

4. The local church should not solo in either methodology or materials. All the visual media should be used and all the techniques of utilization should be included. The media and the method will be selected on the basis of the age of the group, the facilities, the equipment available, and the objective to be reached. Every now and then some church goes overboard for some one visual media—flannelgraphs, kodachrome slides, opaque materials, stereopticon slides, but more often they "fall" for the prima donna, the sound motion picture. All the visual aids have their distinct advantages and disadvantages when considered from certain angles.

5. Visual aids must not be expected to pay their way. The cost of materials and the maintenance of equipment should be an item in the general educational budget. Visual materials do cost more—more than many churches expect when they start out. Using too many films will up the budget. In the long run, the cost of visual materials and equipment must be met as the cost of other educational materials and equipment is met in your church. Special plans tend to break down and run into hidden snags. Advance planning and coordination between morning and evening groups can cut down the cost of high-rental films.

6. Extensive familiarity with visual resources is fundamental to the effective use of visual aids in the local church. This is one of the most frequently neglected principles. Some one person or committee must be charged with the responsibility of becoming familiar with resources and, to some extent, with specific materials. This means gathering the principal catalogues and filing the denominational lists. It means attending previews; going to other churches to see materials which they are using; reading magazines; and keeping in touch with your local rental library or visual educational dealer. There is no shortcut here. Some one person, or group of persons, is needed in every church to

The projected visual aids: miniature (2 x 2) slide, opaque material, the silent film, the sound film, the stereopticon (3¼ x 4) slide, and the filmstrip. These, together with the various non-projected visual aids, will be employed in the effective supplementation and enrichment of the total program of the local church.

advise with principals and teachers; to call attention to highly useful new material; to study the on-going program of the church and make suggestions to those in charge.

7. Every church should begin on its level and progress from there. There is no substitute for starting where you are. Take an inventory of your collective skill and understanding. Let it indicate where you should begin in the utilization of visual materials. If you are at the level of flat pictures, and many churches are just there, don't begin with the sound motion picture. It is easy to get equipment—easier than getting understanding. Many leaders have made the mistake of following the sink-or-swim principle in beginning the use of visual aids. They buy a film projector, and perhaps a slide projector, and tell the teachers to go ahead. After a few false starts and abortive efforts, these same leaders come to pessimistic conclusions about the wisdom of "visual education."

8. Every church should provide some facilities which are suitable and easy to use. Trying to get along with makeshift screens, with hard-to-operate blackouts, with low-voltage power sources, with impossible acoustics, with unattractive surroundings, and with interferences of one kind or another puts a handicap upon leaders which discourages and defeats them. For the time being, most visual materials will be beamed at the larger (departmental) unit and not the individual class. Therefore, provide accordingly.

9. Begin and carry forward a continuous program of training workers in understanding the nature and use of the various visual aids, projected and non-projected. Make this program a part of your total leadership education. Realize that understanding is basic to sound utilization. Use visual methods in your leadership courses and conferences. Secure books and magazines for your teachers. Encourage them to attend local previews, institutes, conferences and courses.

In conclusion, don't be misled by the term "visual education." There is no such kind of education. What the church is trying to do is give children, youth and adults the desire and ability to live a certain kind of life, and in the accomplishment of this great and noble work many kinds of materials and methods will be used.—WSH.

Treating Films As Texts

A CERTAIN religious director, after showing a group of junior children five of the Cathedral films, gave them a test which was composed of various types of informational questions. He was very much disappointed in the answers which he got and concluded that films have been greatly overrated as a teaching medium.

Old Methods and New Materials

With this list of questions before you, it is easy to see that he was making the mistake of treating films like textbooks because he did not understand the fundamental character of the film. Using such a test as a follow-up for this series of films was like dipping for minnows with a chicken-wire net! His questions were factual, and dealt with the picayune, the inconsequential, and the incidental. He did not check these children to see what kind of experience these films, each of them, had afforded these children. He did not seek to find out how this experience had been integrated into the total fabric of learning. (How important is it for a child to know if a certain one of the films shown was missionary or biblical in type?) He was applying old methods to new materials—a common fault of teaching in both church and school.

It is safe, in view of such an inadequate follow-up, to assume that his preparation of the pupils for the experience these films were to bring had also been weak and out of focus. He probably left the whole job up to the films, neglecting the skilful enabling which would have increased their teaching power many fold.

Films Are Not Textbooks

His basic trouble was in thinking of films as but a variety of textbooks. He needs to ponder this incisive parapraph from Edgar Dale's October 1947 *News Letter*:

"The motion picture, properly conceived, is not another textbook. It is not a compendium of facts, a tightly-knit summary. If it deals with 'Colonial Life in Williamsburg' it does not present a century and a half in a page and a half. On the contrary it presents a realistic, dramatic story. The explanatory materials are full-bodied, concrete, artful. The film has a beginning and an ending. It does not trail off into the next chapter.

"You can't study a film bit by bit, page by page. You take all or you take nothing. It does not lend itself to drill, repetition, or memorization. Rich understanding comes with a single viewing. A film may be re-run with profit, but you get the big idea the first time and look again only for the points that have been missed."

Too many ministers, directors, and classroom teachers are preoccupied with text materials. The lesson must be taught. They leave too little time for the film. Why? Because they put it secondary to the quarterly. The quarterly will teach about St. Paul. The film can make him real to the pupils. Too many teachers are failing to see this. Hence, we have poor films and the best films hurriedly used before and after "lessons", with little or no preparation of the pupils for the experience which the film can afford, and with faultily contrived follow-ups.

Pictures are more than words, and basically unlike them. Films are unlike textbooks, and should be utilized by a methodology consistent with their fundamental character. The essential power of the film is that it can give a psychologically effective representation of reality. Neither textbooks nor any other visual media can do this. Because of this unique power, the film can put *educative experience* within the reach of the teacher. He is not obliged to teach about this and that. He can bring his pupils via the screen in *experience with* the world of persons and things; ideas and values; visions and purposes. To get the most from films they should be treated like films and not like textbooks.—WSH.

Films on Leprosy

The American Mission to Lepers has regional offices across the country, and those interested in securing any of the following motion pictures should write to 156 Fifth Ave., New York, and ask about the office nearest to them. *The Healing of M'Vondo, Happy Village* and *Lonely Journey* are 20-minute color films available for a two-dollar service charge and transportation. The first of the trilogy is especially suitable for children. *Chandkuri's Children* and *Colony Vacations* are 10-minute color films available at half the above fee plus transportation. *Million Dollar Pig* and *Song After Sorrow* are 20-minute black and white films and are free except for transportation. Since the worldwide work of the AML is non-sectarian and non-denominational, every local church has a stake in its work and can easily use these films in telling its people about the fight which modern science and Christianity are making against this worldwide disease.

Adventure in Inter-Racial Education

Any school or church—and there should be many—looking for an inspiring story of inter-racial education can find it in the kodachrome slide presentation, *The Stranger Within Thy Gates.* Within the scope of 80 excellent slides and a well-written script is reported the venture of a Congregational minister of Vermont in bringing some of Harlem's children up to spend the summer with his parishioners.

The *whole* story is presented—from the day Ritchie Low presents the idea to his wife to the evening he drove back down the country road after putting the children on the train for New York.

J. L. Johnstone did the photography and Virginia Wells the script, available in either printed form or on two 78rpm records. The narration is by Will Greer. William Meeder gives the musical background. It was produced by the Department of Visual Aids of the Congregational-Christian Churches (287 Fourth Ave., N.Y. 10).

(*Continued on next page*)

Children of Harlem on a summer vacation —a scene from "The Stranger Within Thy Gates".

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The photography is good. The ratio of words to pictures is excellent—28.6 to one. About 19 minutes is required when the recorded script is used, which gives a velocity of a little over 100 words per minute, a pace making comprehension and reflection possible. —WSH.

Another Good Missionary Film

Produced for the United Christian Missionary Society (Disciples of Christ) by World Brotherhood Films, *Constrained by Love,* a 40-minute color film on missionary work in rural India, will prove of great value to every church seeking to show and interpret missionary work to its people.

The organization of the film is good. It shows only rural missions: evangelism, the rural church, schools for boys and girls, hospital and medical service, the training of native leaders, the home for lepers, teaching and worship, the construction of buildings and the keeping of accounts.

The photography was done by Ferger and the Rev. Dr. Donald McGavran, who get excellent results under the handicaps imposed by rural conditions. The commentary is by Dr. McGavran, who, with his wife, plays the principal role in the pictorial sequences. This first-hand narration has the ring of sincerity and authenticity and is replete with instructive details.

Dr. and Mrs. (Mary) McGavran are the "living links" of two Disciples churches with India: Fullerton, California, and Muncie, Indiana. They serve in Takhatpur, Central Provinces. The film is non-sectarian and therefore useful to all in showing in considerable detail the manifold activities of missionaries in rural India.

This film is available from Kenneth Warren, 737 W. Wilshire, Fullerton, California, and the UCMS, 222 Downey Ave., Indianapolis 7, Indiana, at an eight-dollar per day rental.—WSH.

Don't Overlook

• One of the best little books coming off the press last year in the visual education field! "Films For International Understanding" is a 134-page book which was published by the Educational Film Library Association (EFLA), and can be secured from them at Suite 1000, 1600 Broadway, N.Y. 19, for one dollar. Some 16 chapters have been contributed by those competent to discuss various aspects of the subject. (Mr. Hockman contributed the chapter on "The Utilization of Films by the Church.—Ed.) An excellent list of 250 films, useful to all kinds of organizations in promoting international understanding, helps to make the

book a very valuable reference. An earlier publication of EFLA, and very useful to all educators, is "Making Films Work for Your Community."

• Those who desire standard recordings of dramatized true stories which deal with intercultural and racial problems in America, with missionary faith and adventure in many parts of the world, and with the Bible and its stories in everyday life, should secure from Pilgrim Press (14 Beacon St., Boston 8) its latest descriptive folder on such materials. Every unit of this material is highly useful in the church school, in extended and weekday sessions, in vacation schools, in summer camps for Juniors and Junior High youth.

Correspondence

From England

Mary Field, who directed the production of the "2000 Years Ago" series, in a letter to Lieutenant-Colonel R. J. V. Hake, Managing Director of J. Arthur Rank's Religious Films Limited (6 Eaton Gate, Westminster, London, S.W.1) says that I probably did not realize (see October and November issues) that the films of the series were made for the "young adolescent" and not for the primary ages. Yes, I knew the series was beamed at the adolescent. Because the films of this series, especially *The Home,* were being used in this country with younger children, I wanted to find out for myself just what problems were involved. However, explaining that the series was produced for older pupils, does not invalidate the criticisms which I made of the film. She inquires further if I had a copy of the "teaching notes" for the film. I did not. Mr. Rogers of R.F.A., who, with Mr. Kruse, brought the films to this country knows of no teaching helps. The purpose of such films, as expressed by Miss Field, will be discussed in a later issue of EDUCATIONAL SCREEN.

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From India

"Without exaggeration," writes Blaise Levai of Voorhees College, Vellore, India, "thousands of people congregate to see the filmstrips which we project every Friday and Saturday nights on the whitewashed walls of the open compound." He is using materials from the filmstrip library of the American Council in Madras free of charge. "We have shown filmstrips like *American Colleges, Vitamins, The Christian Home,* and some weeks ago we presented the film *King of Kings,* with the college orchestra and choir filling in the musical background, since we have no recording machine." He adds that they have found the *Life of Christ* slides by Elsa Anna Wood popular and powerful in preaching. With the help of his Indian students, he has written a modern script for the set; and it has since been translated into English, Tamil, and Telegu.

From China

Dr. Arthur O. Rinden, Director of Audio-Visual Aids for the National Christian Council of China (University of Nanking, Nanking 5) writes: "Our work continues to progress in a very encouraging manner in all departments. Our most pressing need is for more Christian films. I get letters and telegrams from all over China asking for more Christian films. Often I can do nothing for them. We could make a modest added investment in films if I only knew which ones to order." Our readers are invited to make suggestions to Dr. Rinden, and the recommendations of other missionaries would be especially appreciated.—W.S.H.

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BREAD and WINE

Bread and Wine deals with Italian agriculture and the "Mezzadria" system of Italian farming. Like other Bryan films, it stresses people and furnishes an excellent background for the study of the economic and social structure of modern Italy. It shows the harvest of grapes, the cultivation of crops, the making of bread, the routine life of the farmers and their proprietor. (16 minutes).

*This subject was one of the prize-winners in the recent Chicago Films of the World Festival. For rental, consult your Film Rental Library; for purchase, see your visual education dealer.

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State Audio-Visual Directors Organize

In New York

A ROUND-TABLE conference of directors and coordinators and similarly-functioning persons in audio-visual education was held at Syracuse University Campus, Syracuse, N.Y. on Saturday, December 6, 1947. More than fifty persons, who represented educational film libraries, state teachers' colleges, instructional aids departments of city school systems and single-school audio-visual coordinators, had been invited to this meeting from all parts of the state.

Paul C. Reed, Director of Visual and Radio Education for the Rochester School System, Ward C. Bowen, chief of the Bureau of Visual and Radio Aids, State Education Department at Albany, N.Y. and James W. Brown, newly-appointed Coordinator for Audio-Visual Services at Syracuse University were the originators of the plans for calling this first convention. Names of key persons throughout the state of New York who were known to be actively concerned with audio-visual education were selected quite tentatively for the mailing list for invitations to attend. Miss Sandra George, Director of the Educational Film Library at Syracuse University, generously provided quarters for the meeting.

The full attendance and general tenor of the gathering proved to be quite expansive. Around the table during the early part of the all-day session, six common topics of general concern were listed and classified for study. By this action it became evident that all organizations for the coordination of instruction in New York State schools were confronted by common problems. It was also apparent that discussion and exchange of experience between members of such a meeting held promise of mutual benefit. The priority list of topics of concern was as follows: 1. Financial support for audio-visual programs. 2. Promotion of audio-visual instruction. 3. Selection, procurement, utilization and evaluation of materials. 4. The improvement and variation in production of audio-visual materials. 5. The administration and leadership personnel with professional standards for coordination. 6. Building facilities and physical services.

But few of these topics were fully discussed in the remaining hours of the afternoon session. Wide and enthusiastic participation by all present in reporting on findings, activities and applications of these problems took place. In consequence, spontaneous enthusiasm was expressed for a later meeting and continuation of this program. Each person in attendance was provided with mimeographed reports of general organization of programs in other localities; each member had been instructed to bring such a report of his own activity in 50 mimeographed copies prepared in advance of the convention.

No highly-formalized association or organizational

roster of officers was desired by those in attendance. Further convocation of the group was provided for by naming Paul C. Reed as temporary chairman of the group with the other persons responsible for initiation of this first meeting delegated to serve as a steering committee.

In Indiana

DIRECTORS and building coordinators of audio-visual materials in schools of Indiana and instructors and directors of audio-visual programs in the colleges and universities, finding their opportunities for meeting together and working on problems of mutual interest somewhat limited, met on the Indiana University campus on December 12 and 13 for the purpose of forming an association. Plans for such an organization had been discussed for several months. During the Indiana State Teachers' Association meeting in Indianapolis in October, some of the key leaders of the state worked on plans and a tentative constitution. A temporary committee with Vernon McKown, New Albany Public Schools, as chairman, and Catherine Broderick, Fort Wayne Public Schools, as secretary, was appointed to arrange for the first meeting.

Purposes

Purposes were defined as (1) to provide an opportunity for directors to become acquainted and to work together on mutual problems, (2) to act as a clearing house for ideas and projects of statewide concern, (3) to provide direction and coordination for the audio-visual programs in the state, and (4) to develop projects of assistance to directors of audio-visual education. Membership is limited to those in the schools and colleges who are devoting a minimum of 25% of their administrative or teaching time to the direction of an audio-visual program. Also eligible are persons in colleges teaching at least one audio-visual course carrying college credit.

Officers

Forty-eight men and women eligible to membership attended the meeting and became charter members of the organization to be known as AVID (Audio-Visual Instruction Directors) of Indiana. They adopted the constitution which was drafted into its final form by a committee under the chairmanship of Robert Schreiber, Mishawaka Public Schools. They elected the following officers: President, Vernon McKown, New Albany Public Schools; Vice-President, Robert Schreiber, Mishawaka Public Schools; Secretary-Treasurer, Carolyn Guss, Audio-Visual Center, Indiana University; and Executive Board Members, Catherine Broderick, Fort Wayne Public Schools; Doris L. Lynn, Indianapolis Public Schools; Wilford Jarboe, Vanderburgh County Schools, Evansville; Clyde K. Miller, Gary Public Schools; and Henry W. Schulze, LaPorte Public Schools.

Committees

All working sessions of the two-day conference were devoted to developing a handbook of accepted policies

(*Continued on page* 90)

AVID of Indiana

TOP ROW: W. Barnes, R. McDougal, L. W. Moon, H. W. Norman, D. G. Williams, K. B. Thurston, E. Carmony, E. Kuykendall, T. White, A. Hyer, B. Sparks, D. E. O'Beirne. THIRD ROW: B. L. Rufe, P. W. Holaday, C. B. Tolbert, W. Smith, O. R. Spurgat, C. Guss, C. Miller, F. G. Neel, L. C. Larson, G. R. Weathers, L. Whaley, K. Barr. SECOND ROW: L. D. Miller, V. L. Tatlock, R. Stollberg, H. Knaus, Mrs. G. M. Allen, G. M. Allen, F. Andrews, D. Simpson, F. Thomas, P. L. Fisher, A. Gibson. FIRST ROW: V. C. Alexander, H. W. Schulze, L. Kenworthy, R. Schreiber, D. L. Lynn, G. McIntire, V. McKown, C. Broderick, W. Jarboe, M. Day, D. Williams.

ETTA SCHNEIDER RESS, Editor

BOOKS AND BROCHURES

● **Press, Radio, Film**—Report of the Commission on Technical Needs, United Nations Educational, Scientific and Cultural Organization. Paris, 1947. 189 pp.

This is a summary of 48 reports on news agencies, press, radio and films in 12 European countries. (Reports for all countries are given in the Appendix.)

Of great importance in the evaluation of this report, equal to the value of the contents, is the description of the methods of the Commission, for in this survey we find an example of internationl cooperation that transcends commercial, political or selfish ends. Field workers from the Secretariat of UNESCO were sent out to the 12 countries designated, with an elaborate questionnaire. In each country they worked through the Ministry of Education and the experts within the country. The reports and recommendations were then prepared with the advice and criticism of other specialists and members of other agencies in the United Nations. The present report is therefore certain to represent the most considered judgment of world-wide specialists on the press, the radio and the motion picture.

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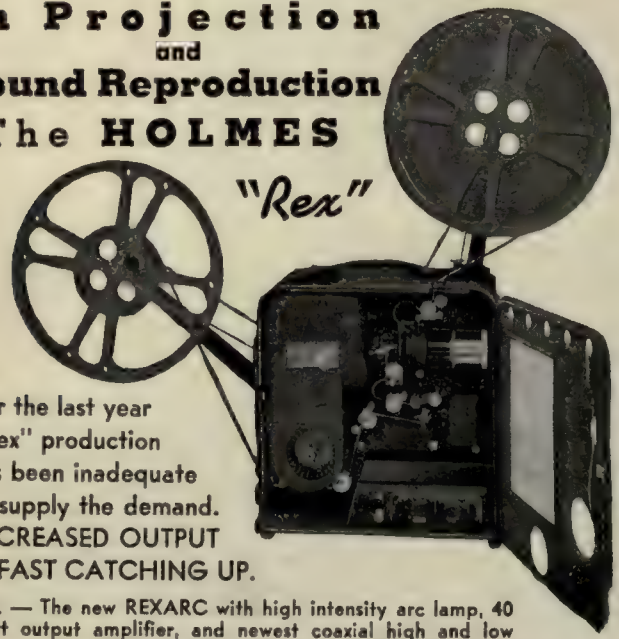

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The Film Sub-Commission found that black and white film stock throughout Europe and China was adequate, but that the greatest need was for currency. (It points out that 16mm films for public showings as well as for education will result in economies.) As for equipment, there, too, it is the foreign exchange and the lack of priority on production tools that stand in the way. The use of 16mm sound projectors is recommended for educational and public showings instead of the 16mm silent projectors now common. A system of exchange for the training of personnel is urged. Other recommendations include: a Clearing House of Information on films available from all countries; a system to facilitate the exchange of educational films in spite of exchange problems; and the exemption from import taxes of film equipment, film materials, and films for educational, scientific and cultural purposes.

For other details in the recommendations of this Sub-Commission and the one on Radio, the reader should consult the full report.

● **Projected Visual Aids in the Church**—William S. Hockman. Pilgrim Press, Boston. 1947. 214 pp. $3.75.

A basic reference book, giving general principles and techniques for using the various types of visual aids in the church program, with special emphasis on the general church program. There are many suggestions based on actual practice and experience, and church leaders will find many ideas to stimulate them into greater use of existing materials, and beyond that to strive for the production and distribution of better materials, especially films.

Mr. Hockman has great faith in the demonstration technique for promotion and for teacher-training. He believes that the best method is "seeing how" things are done, and how specific materials are used. The last chapter lists unsolved problems: what is the best type of visual aid, how verbal should a visual aid be? what criteria should be used for evaluation? how improve distribution? what part of the curriculum should be visualized? how present the scriptures on the screen?

● **Films in Public Libraries**—Hoyt R. Galvin, Charlotte, N. C. *Library Journal*, vol. 72, no. 18. Oct. 15, 1947. Part II. 88 pp. Free to libraries; $1.00 to others.

A practical guide, with all details for establishing a film-lending service in public libraries. There are suggestions for budgeting, administering and programming a film service; one section describes the standard projection equipment for films, slides, filmstrips and opaque materials; and valuable listings include a basic list of films for first purchase, a directory of producers (which is more accurately a list of producers and distributors), and a bibliography.

This book demonstrates further the active part now being played by the American Library Association in extending the distribution of educational films through local libraries.

● **The Virginia Plan for Audio-Visual Education**—James W. Brown. Center for the Study of Audio-Visual Instructional Materials, Dept. of Education, University of Chicago. 1947. 31 pp. $1.00.

Description of the unique administrative organization in Virginia which has developed since 1940, when the first

legislative appropriation was made to distribute educational films, until 1945 when an appropriation of over a million dollars was voted for equipment and teaching aids. The pamphlet was intended as a pattern for students of audio-visual education at the University of Chicago, but it is also an excellent reference for communities and states that would like to benefit from the experience of the state of Virginia. The manner in which the State Department of Education has developed its program of audio-visual instructional materials for schools assures its success in improving the quality of education in general. The five regional centers originally established have gradually passed the distribution functions along to local and individual school facilities, and are now serving chiefly as guidance and teacher-training centers.

UTILIZATION

- **The Why of Audio-Visual Materials**—Edgar Dale. *The News Letter,* vol. 13, no. 3. Dec. 1947.

An editorial appealing to teachers to get greater meaning behind the concepts taught at school, to make concrete the complex ideas with which modern living surrounds us. Too often what is taught is irrelevant to living. There is an increasing amount of visual material to aid in education about world trade and other problems of modern life.

The author lists four reasons why there has not been greater use of all media of communication on a regular and complete basis: a) lack of funds; b) lack of ability in teachers to use these new methods; c) insufficient training on the college level; and d) no cooperation by administrators for adequate physical facilities.

- **Children Make Recordings**—Margaret B. Russell, Benjamin Stoddert School, Washington, D. C. *N.E.A. Journal,* Dec. 1947. p. 635.

A class of second-graders went through all the steps in planning special Valentine recordings, with the aid of a machine loaned by one mother. Research, voice tests, scripts and the play-back proved a fruitful and interesting activity.

- **Teaching Aids: Picture Stories**—Ethel Beatty Smith, Jamesburg High School, Jamesburg, N.J. *Business Education World,* December 1947. p. 212.

Describes a unique idea which has become a creative activity for teacher and pupils alike. Picture stories are planned, posed, photographed, printed as enlargements and mounted on posters. These then serve as the basis for illustrating principles or concepts in the curriculum. Picture stories were used in the retail-selling course and the office-practice class, where pictures were planned and photographed by students to illustrate their ideas.

SOURCES

- **Informative Films**—Educational Review Committee, National Board of Review. *Agenda Magazine,* 205 East 42nd St., N. Y. 17. Monthy issues, starting May, 1947. Free to women's club leaders.

A monthly section on 16mm films recommended for women's club leaders, annotated and classified by subject. For example, the November-December issue includes films suitable for meetings that deal with the Freedom Train, Bible Reading, Christmas, Displaced Persons, and other topics. Each issue also includes a theatrical film review page, with the aid of Mrs. Bettina Gunczy.

- **Audio-Visual Aids for Atomic Education**—Albert Gotlieb. *Social Education,* 11: 357-60. Dec. 1947.

An annotated list of films, filmstrips, recordings and transcriptions, radio scripts, maps and charts, and agencies to implement the study of atomic energy in science education. This list (together with a published bibliography, "Annotated Bibliography on Atomic Energy," by Israel Light—Teachers College, Columbia University, N.Y. 35c) appeared in connection with a series of conferences on atomic education held at Teachers College under the auspices of the Departments of Natural Science and Social Sciences.

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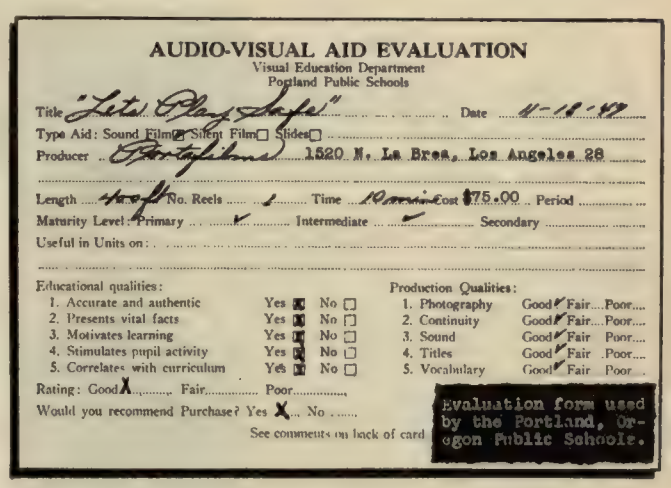

AUDIO-VISUAL AID EVALUATION

Visual Education Department
Portland Public Schools

Title "Let's Play Safe" ..... Date 4-18-47

Type Aid: Sound Film☑ Silent Film☐ Slides☐ .....

Producer Portland 1520 N. La Brea, Los Angeles 28 .....

Length 400 ft. No. Reels 1 Time 10 min. Cost $75.00 Period .....

Maturity Level: Primary ✓ Intermediate ✓ Secondary .....

Useful in Units on: .....

Educational qualities:			Production Qualities:		
1. Accurate and authentic	Yes ☒	No ☐	1. Photography	Good ✓ Fair	Poor
2. Presents vital facts	Yes ☒	No ☐	2. Continuity	Good ✓ Fair	Poor
3. Motivates learning	Yes ☒	No ☐	3. Sound	Good ✓ Fair	Poor
4. Stimulates pupil activity	Yes ☒	No ☐	4. Titles	Good ✓ Fair	Poor
5. Correlates with curriculum	Yes ☒	No ☐	5. Vocabulary	Good ✓ Fair	Poor

Rating: Good X ..... Fair ..... Poor .....

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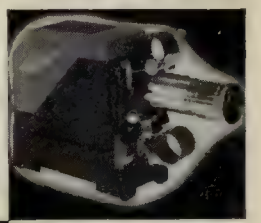

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State Audio-Visual Directors Organize—In Indiana

(*Continued from page* 87)

and procedures for audio-visual education programs in Indiana. Each person, according to his stated preference, was assigned to one of seven groups. The groups and their chairman were: Goals, M. McCabe Day, Huntington Public Schools; Materials, Frederick G. Neel, Canterbury College; Utilization, Catherine Broderick, Fort Wayne Public Schools; Equipment and Housing, Wes Felmlee, Elkhart Public Schools; Administration and Finance, Ernest Tiemann, Audio-Visual Center, Indiana University; Production, Henry W. Schulze, LaPorte Public Schools; and Statewide Program, Garret Weathers, South Bend Public Schools.

The reports of the group were read at the summary session of the conference. The organization approved the reports and appointed an editorial board, consisting of the chairmen of the respective committees and the Secretary-Treasurer, to prepare final copy for the handbook, which will be distributed free of charge to all schools administrators in the state and offered for sale to others interested.

These reports, developed by the conference and representing the group thinking of leaders in the field in Indiana, contain a number of basic statements concerning audio-visual education.

Some Suggestions

Some of the more important suggestions incorporated in committee reports that will serve as bases for future recommendations are as follows:

1. In order to maintain a *minimum* audio-visual program, schools should plan for annual expenditure of $50 per teacher for material and equipment. For a *desirable* program, this expenditure should be increased to $150.
2. With state financial support to the school's audio-visual program, moneys should be allocated to the local school corporation on a pre-teacher basis, in order to enable local school officials to develop an audio-visual program which will meet best the needs of that school system.
3. For the effective direction and administration of an audio-visual program, Indiana schools should plan for the equivalent of one audio-visual staff member of professional status, plus the needed clerical and technical assistance, for each fifty teachers; a half-time professional staff member, plus assistance, for the twenty-five-teacher system or school; and a fourth-time professional staff member, plus assistance, for the ten-teacher system or school.
4. To provide for competent direction of the audio-visual program, it is proposed that the State Department of Education should prescribe a certificate for the position of Director of Audio-Visual Materials, with the following requirements: (a) three years of successful experience as an educational administrator, supervisor, or teacher; (b) qualifications for a first-grade elementary or secondary teacher's certificate; and

(c) a Master's Degree based on the equivalent of at least thirty semester hours of graduate work in a standard college or university, including basic graduate courses in school administration, curriculum, supervision, evaluation, and educational psychology and the equivalent of graduate courses in the utilization, selection, and production of major types of audio-visual materials and in the organization and administration of the audio-visual program.

5. A city or county audio-visual program should include the minimum staff resources, supplies and equipment required for the preparation and production of audio-visual materials for the following purposes: (a) to facilitate diagnostic and remedial work with pupils; (b) to provide opportunities for pupil guidance and exploratory experience in school production; (c) to obtain records of important school events; (d) to keep school patrons informed about the work of the school; (e) to produce, for instructional use, in cooperation with teachers and interested citizens, materials dealing with local teaching situations and problems. Types of material which could be produced with a minimum expense include (1) photographs, (2) recordings, (3) lantern slides and slide films, (4) graphics, (5) radio programs, (6) motion pictures, and (7) museum materials.
6. Teacher-training institutions, both public and private, should plan to organize audio-visual centers to meet their general and professional educational needs and to provide a rental or lending service on a non-profit basis to neighboring schools and community groups.
7. To provide the needed state leadership, the State Department of Public Instruction should set up a Division of Audio-Visual Materials, with the staff and other resources required for the guidance and coordination of selection, circulation, utilization, and production of audio-visual materials by schools and colleges.

U. of California Audio-Visual Instruction

Sections of a University of California Extension class in audio-visual education are scheduled to open in seven southern California towns during the week beginning February 16, according to Dr. F. Dean McClusky, head of Audio-Visual Instruction for University Extension.

Sections of the class, which is designed to acquaint teachers with the theories of visual instruction and to furnish experience in the use of audio-visual aids, will meet in Los Angeles, Baldwin Park, Glendora, Long Beach, Pacoima, San Gabriel and Santa Monica. Each local section of the class will include 18 consecutive weekly meetings and will give three units of credit.

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TRAPPERS OF THE SEA—13 mins. Color. Lobster fishing.
SALMON RUN—21 mins. Color. Life cycle of sockeye.
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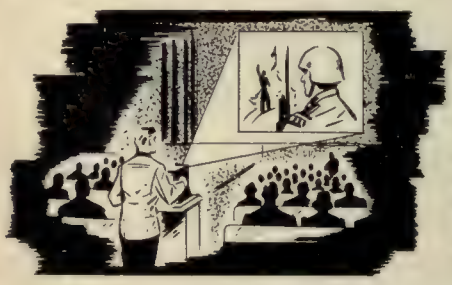

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News a

New FCA Appointment

Dr. Mark Arthur May, director of the Institute of Human Relations and professor of educational psychology at Yale University, has been appointed chairman of the research committee of the Film Council of America, Stephen M. Corey, chairman of the FCA Board of Trustees announced recently.

Dr. May has had a distinguished career in education and has been a leader in the audio-visual educational field. As chairman of the Film Council's Research Committee, he will work with visual educators and educational film producers to help improve the techniques of film production, to find out what subject areas most need good films today, and how the utilization of visual teaching materials can be widened and improved.

Knoxville Film Council

In the spring of 1947, a group of Knoxville citizens organized a Committee for Public Understanding to work toward increasing the opportunities through which people in the community could get information on local, national and world affairs. Four sub-committees are in process of organization: radio, library, films and press.

The sub-committee on films, called the Film Council, met first on October 20 to discuss organization. Seventy-five persons were present, representing all groups in town interested in the use of 16mm films. A second meeting was held on October 31 when Mr. Thurman White, Executive Secretary of the Film Council of America, was in Knoxville for the meeting of the East Tennessee Education Association. Mr. White was introduced by Mr. F. C. Lowry, Director of University Extension, University of Tennessee, and member of the Board of Trustees of the Film Council of America. He spoke on the organization of the Film Council of America and led a discusion on possible activities for the proposed Knoxville Film Council. Twenty-five persons were present even though Halloween and other meetings were strong competition.

On November 18 the Knoxville Film Council met at the Lawson McGhee Library (Knoxville's Public Library) and elected officers. Mr. Malcolm Miller, a lumber broker and well-known music and art critic, was elected president; Mrs. Wanda W. Johnston, Supervisor of Visual Education in the city schools, Vice-President; and Miss Charlesanna Fox, Director of Group Services at Lawson McGhee Library, Secretary. Twelve board members were also chosen from the various groups which have expressed an interest in the use of 16mm films in the community. They include the Specialist in School and Community Service at the University of Tennessee; a business man who is a member of the Committee for Public Understanding; three visual education dealers; a religious education director at one of the churches; the president of the City Association of Women's Clubs; the president of the Central Council of the Parent-Teachers Associa-

Notes

tion; the editor of the Knoxville Labor News; the president of Kiwanis Club, who is a member of the Committee for Public Understanding; a lawyer who represents the Council of Civic Clubs; and the state director of the CIO Organizing Committee.

At the meeting on November 18, it was proposed that committees be formed, such as the ones listed, to carry on the work of the Council: Film Service Committe (Films—previews, etc.). Equipment and Personnel Committee (Equipment and operators). Film Techniques Committee (Proper use of films). Finance Committee and Constitution and By-laws Committee.

Members were given a questionnaire listing the types of work to be carried on and asking for statements from the individual members as to which type of activity he or she would be able to assist in accomplishing.

At an executive board meeting on December 1, the committees were appointed and the work of the Council has begun. Mr. James Arnold from the University of Tennessee, who is the regional representative of the Film Council of America for Tennessee, Miss Edith Harbaugh, a religious education director especially interested in the use of visual aids in churches, and Mr. Charles W. Winegar, representative of the D. T. Davis Company, are the newly-appointed chairmen of the major committees.

Previews of informational films—an hour's program—have been scheduled at the Lawson McGhee Library on Monday evenings. Program chairmen are urged by postal invitations and newspaper publicity to attend these previews. The showings are sponsored by the Film Council.

Audio-Visual Materials Promoted At Industrial Arts Convention

At the recent New England Industrial Arts Teacher's Convention held at the Hotel Bond in Hartford, Connecticut, audio-visual materials played an important role. Every attempt was made to provide the conferees with an opportunity to see and hear the latest audio-visual material pertinent to the industrial arts teacher.

Throughout the two-day convention, audio-visual materials were actively displayed. In the main lobby of the hotel, where registration was held, opaque and slide projectors flashed announcements on the walls and screens. As the men gathered for the luncheon, a motion picture was projected. In the evening at the banquet, commercial exhibits of audio-visual materials were arranged around the outside perimeter of the floor area. A disc recording of the main address was made and presented to the speaker immediately after he finished.

Each commercial exhibitor was assigned sufficient floor and table space to give ample room to display his products. Each exhibitor was supplied with materials, such as filmstrips and motion pictures, to project for the conferees. Opaque and filmstrip projectors

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Dept. of Lawrence Camera Shop — 149 No. Broadway Wichita 2, Kans.

were very active and received considerable attention. During the registration period, information cards were distributed, entitled "Previews for You", which indicated that any of the films or filmstrips included on that card could be previewed at request. Projectors and projectionists were available to provide this service.

As a part of the formal program, two panel discussions were conducted on audio-visual materials. The first was directed by Mr. Joseph Nerden, Connecticut State Supervisor of Audio-Visual Education. The discussion was directed around a group of questions and answers pertinent to the industrial arts teacher. The second panel discussion was conducted somewhat differently. It was called a "Festival of Films". During this period, films on industrial arts subjects were projected and then discussed as to their value and use.

Stamford Public Library Film Division

More and more public libraries are adding 16mm film divisions. Following is an account of how the Stamford Public Library, Stamford, Connecticut, instituted and built up its film division. The film division of the Ferguson Library, of Stamford, was organized in January, 1946, as an experimental venture. It started with a small revolving collection of films from the government, the University of Connecticut, and from private agencies and corporations. A projector was bought which was lent free to civic groups planning admission-free programs.

An Expanding Program

As time went on, the collection of films grew. Some were purchased, others given on long-term deposit or as gifts. The large free film services, mostly, helped to swell the embryo collection. Today the Ferguson Library is able to offer 100 to 150 titles each month. During the first year, 1,296 films were loaned, or shown within the library, to a total audience of 144,654 persons. In the 12-month period just ended, the number of films loaned totaled 4,554 and the audience 430,207, an increase of almost 400 percent.

The response to the library's film program in this typical community of 65,000 was so enthusiastic that it resulted in the school authorities' asking the public library to serve as its visual education center until such time as they might organize their own.

In January, 1946, there were 12 projectors owned in the Stamford area; today the known total stands at 105, purchased, it is said, because of the library program. The Ferguson Library film service has been accomplished on the amazingly low budget of $1,500 for each of the two years.

FILM LIBRARY ASSISTANT—Legal resident of New York State, preferably veteran, to assist in theatrical and non-theatrical distribution of 35mm. and 16mm. motion pictures. 2 years minimum experience in similar work essential. Starting salary $2640. Reply Box ES-2, The Educational Screen, 64 East Lake Street, Chicago 1, Illinois.

AUDIO-VISUAL TRADE REVIEW

ANFA Members Discuss Film Industry Relations

Full cooperation between 16 and 35mm film interests in meeting the rapidly-expanding needs of the movie-minded public was urged at a meeting in New York City of the Allied Non-Theatrical Film Association, at which leaders in the manufacturing, distributing and library branches of the industry took part in discussing the subject "What's Ahead for 16mm In 1948?"

"The most important problem in the relations of 16 and 35mm films today," said William F. Kruse, President of ANFA and Vice-President of United World Films, "is how more films of all sizes may be made available to more people. We are all part of the same industry,—an industry which has realized only a fraction of its potential capacity. There are undoubtedly some malpractices which must be corrected, and a general code of ethics for the 16mm industry is in preparation. The question of the size of the film, however, must not prevent the working out of amicable relations between all branches of the film industry."

Samuel Goldstein, President of Commonwealth Pictures, and head of the ANFA Distributors' Division, described 16mm as an integral part of the film industry, "not a by-product or a sub-standard adjunct of 35mm." However, he said no one had yet successfully defined the distinction between the terms "theatrical" and "non-theatrical." He also claimed the demarcation was growing less clear as the major producing companies enlarged their 16mm divisions.

Tom Brandon of Brandon Films, speaking for the ANFA Library Division, said that film libraries were the first to feel the effect of consumer complaints and needs. In entering the new year, he said, the film libraries should join with other branches of the industry to find new markets for this "the most mobile, portable and effective of mediums for education. America is the most 'organized' country in the world: these different organized groups provide us with an almost unlimited potential market, which we must exploit. A film library must be prepared to serve every group in the community."

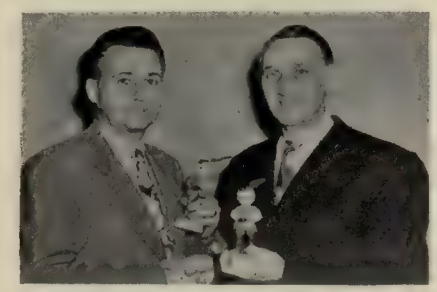
He also called for continual vigilance on the part of the entire film industry against restrictive regulations and censorship which would strangle its growth, and called for joint consideration by both theater owners and 16mm interests in those instances where competitive conflict or other abuses by either appeared.

William K. Hedwig, of Nu-Art Films, pleaded for a more formalized code of ethical practices in the industry. He emphasized the goal of quality in both product and performance, at the same time affirming that there is room in the industry for all who want to enter it.

This thought was seconded by Robert Maroney, head of the foreign 16mm distribution division of R.K.O. Pictures, who said the major film companies were "selling entertainment, not the size of a particular film" and that "cooperation between us is both necessary and possible."

Friendly Team of Competitors Aid Community Fund Drive

Watching Bill DeVry, president of DeVry Corporation, and Harry Monson, vice president and sales director of Ampro Corporation, work together



Bill DeVry and Harry Monson

in friendly harmony to aid Chicago's Community Fund Drive, you wouldn't suspect that they are competitive manufacturers of cine equipment. They are shown congratulating each other as they received red-feathered "Oscars" for going over their quotas in this charitable drive. Bill DeVry was chairman of the Professional Group and Harry Monson headed the Photographic Industry Group of Chicago.

Whether it's working together for a philanthropic cause, or playing together in pursuit of a golf ball (which they've often done), Bill and Harry exemplify the friendly feeling that can exist among competing firms.

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

Paul Wagner to Bell & Howell Company

Appointment of Paul A. Wagner as Sales Manager of the Education Division is announced by the Bell & Howell Company, precision motion picture equipment manufacturers.

Paul A. Wagner

Mr. Wagner began his career in the motion picture industry while he was still a student at the University of Chicago, where he used a Filmo camera to make campus newsreels of student activities. After receiving his Bachelor of Arts degree from the University of Chicago in 1937, Wagner was a Carnegie Fellow at Yale University, receiving his master's degree in 1940. He worked with the Universal News Reel Company and also made experimental education films at the University of Chicago, previous to a five-year period of service with the United States Navy. He was the Navy Department's first Audio-visual Aids Officer, and later served as educational advisor at the Naval War College.

In his new position, Mr. Wagner will supervise sales of Bell & Howell products to educational institutions, under the direction of Mr. W. A. Moen, General Sales Manager, and Mr. J. H. Booth, merchandising vice-president.

The most complete catalog ever published by the manufacturers of the famous SOLAR Enlargers, B&J Speed Press Cameras, GROVER and B&J View Cameras. Fully illustrates and describes hundreds of items every photographer needs. Nineteen full pages of lenses of every make and description from one-half inch to 80-inch focal lengths. Cine, commercial, portrait and process. The most complete lens stock available! Everything photographic from America's leading photographic manufacturer and supply house.

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National Trophy Winners—Directed by Clair Omar Musser—in 'WOMAN SPEAKS' Thriller!

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MAKE YOUR OWN LANTERN SLIDES
SLIDECRAFT

Write for samples and prices, Dept. E.

Healy Percolates to Coffey Grounds at EB

Laurin H. Healy has been appointed director of Public Relations and Advertising for Encyclopaedia Britannica Films, it was announced recently by C. Scott Fletcher, president of the educational motion picture producing company.

Healy succeeds Jack C. Coffey, who left his position as advertising and promotion director of EB Films on January 1 and is opening his own national distribution company for visual training materials for business purposes. Miss Margot Marten-Hughes, editor of the EB Films News, will continue to edit this magazine and will serve as assistant to Healy.

Joining the Encyclopaedia Britannica in December, 1945, after nearly four years in the U.S. Naval Reserve, Healy was named public relations director of Encyclopaedia Britannica Films in January, 1947. With the new appointment, Fletcher said, the films company's public relations and advertising departments are being combined into one department.

Coffey's Cup

Jack C. Coffey has announced the formation of the Jack C. Coffey Company effective January 1, 1948, as national distributors of visual training aids for business purposes, with headquarters in Chicago.

Coffey will serve as exclusive distributor in the United States and Canada for the Jam Handy Organization's packaged sales training sound motion pictures and sound slidefilms. He will also distribute sound slidefilm projectors and screens and 16mm sound motion picture projectors to concerns using visual training aids in connection with this visual training material from offices at 20 North Wacker Drive, Chicago, Chicago Civic Opera Building.

Coffey has had a distinguished career in visual education work before organizing his own business. He is resigning as director of advertising and promotion of Encyclopaedia Britannica Films, world's largest producer of classroom sound motion pictures, after serving in that capacity since January, 1944. Before then, for eight years, he was an account executive with the Jam Handy Organization, and prior to that was in sales promotion, advertising and sales training work with the Frigidaire Division of General Motors in Dayton, Ohio.

The Jack C. Coffey Company plans to establish a national distributing organization with representatives in the metropolitan areas of the country early in 1948 and others being added later. While it will specialize in Jam Handy films and slidefilms, it will add other lines of visual training materials for business purposes.

Speier to Film Guild

Film Guild of America, Inc., has announced the appointment of Mr. Roy M. Speier to serve as its district sales representative for greater St. Louis and surrounding areas. Mr. Speier has been a resident of St. Louis for the past 30 years and is the former owner and operator of Roy's Photo Laboratory of that city.

Film Guild, with offices in Chicago, is the exclusive Midwest distributor of Official Films and Soundies pictures. Prints of pictures included in these two lines are stocked in all sizes in Film Guild's Chicago headquarters, and are sold direct to camera shops, camera departments of large retail organizations, and dealers in photographic equipment and supplies.

Equipment

Sonomaster from Victor

A completely new dual-speed record player, the Sonomaster, which is described as the ultimate in record-playing equipment for the institutional market, has just been announced by the Victor Animatograph Corporation, Davenport, Iowa. The Sonomaster is being manufactured by the Sandwick-Bowen Corporation and will be marketed exclusively by the world-wide distributor and dealer organization of the Victor Corporation, a Division of Curtiss-Wright Corporation.

Technically, the Sonomaster features the new GE variable reluctance high-fidelity (magnetic) pickup which is wholly unaffected by changes in temperature and humidity. It is equipped with a natural sapphire stylus which is soft-spring mounted and operates with only one-once pressure. Unlike other pickups which respond to vibrations in all directions, this pickup is notable for its clean response.

The Sonomaster

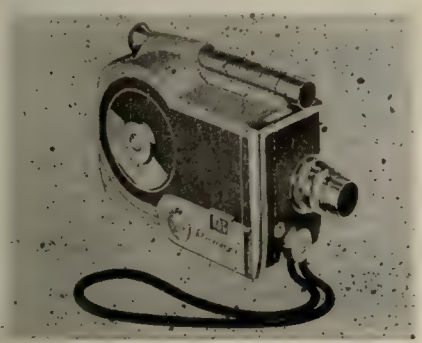
The Sonomaster is a completely self-contained instrument with its own powerful amplifier and speaker. The amplifier is a four-stage, six-tube unit including rectifier. Power output is 14 watts and the amplifier has separate channels for microphone and phonograph, since in addition to its fine record-playing qualities, the Sonomaster is also an efficient public address system.

A 10-inch heavy duty permanent magnet dynamic speaker (25 watt capacity) with remarkable fidelity of performance on both speech and music at all volume settings has been expressly designed for the Sonomaster. The new instrument operates on 50 cycle, 110-120-130 volt AC. The export model is identical except that its operation is from 50-60 cycle, 220-230-240 volt alternating current sources for which a voltage selector is provided at no additional cost.

Considering the incorporation of so many quality features, the Sonomaster has a high degree of portability, weighing but 40 pounds. The outside dimensions of its beautifully finished case are 22½" long, 16½" wide and 11" high.

Revere Markets New 16mm Camera

With this new 16mm Magazine Load Camera, Revere Camera Company made their entry in the 16mm motion picture field before 200 guests at the Stevens Hotel in Chicago. Introduced to the Midwest photographic trade, along with the new Revere "16" Sound Projector, the



New Revere Camera

camera embodies many advanced features, including a built-in micromatic telescopic view finder.

Twin-Speaker Unit for Kodascope FS-10-N

A Twin-Speaker Unit, offering greater sound volume and definite gains in tonal quality, is available now, in strictly limited quantities, as standard equipment with Sound Kodascope FS-10-N Projectors.

The unit consists of two twelve-inch speakers built into the halves of a convenient carrying case that can be set up in several ways—joined or separated—to make possible optimum sound coverage in any auditorium. Set side

Twin-Speaker Unit

by side, placed at an angle to cover the audience, or located at opposite sides of the auditorium stage or platform and connected by an accessory cord, the twin speakers offer a flexible means of adjusting sound to the arrangement of the seats and the size and shape of the auditorium. Since the speakers utilize the full output of the amplifier, there's greater sound volume when it's needed.

The Sound Kodascope FS-10-N projector will be available with either the single speaker or with the twin speakers.

Radiant Screens Join the "Service" at Home And Abroad

The popular 52"× 70" Portable Tripod Projection Screen designed by Radiant Manufacturing Corp. will play an important role in showing educational and recreational films to our Military Personnel in Germany, Korea, Japan and China. Radiant has just received a new order for over 3000 of these Projection Screens, the first to be built in accordance with new combined

THE LIGHTER-WEIGHT PROJECTOR YOU'VE DREAMED ABOUT IS HERE

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THE NEW "Bantam" DeVry

THEATRE-IN-A-SUITCASE

16mm. SOUND PROJECTOR AMPLIFIER, SPEAKER AND SCREEN—ALL-IN-ONE—SMALL, COMPACT CASE WEIGHING LESS THAN 31 LBS.

The New Under 31 lb. "Bantam" at $325 Gives You BIG Projector Features Plus Many New Exclusive DeVry Refinements

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- ★Automatic Loop Setter
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Single Case "Bantam" with built-in 6-inch ALNICO 5 permanent magnet speaker, is readily detachable for placement at screen as desired.

Dual Case "Bantam" projector and amplifier in one case. 8" ALNICO 5 permanent magnet speaker in separate matched case.

Your new DeVry "Bantam" has adequate illumination (750-1000 Watt) for projecting brilliant pictures in auditoriums.

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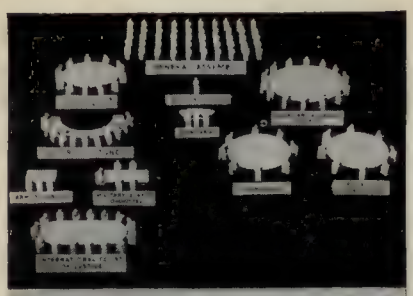

At last here is the film for which everyone has been asking and waiting. It is an explanation of the functions of the United Nations. It shows, with animation and a very clear commentary, how the organization is set up and what the purpose of each department is. It describes the necessity for each council, who its members are. It explains the veto. It is a complete guide to the U.N., an educational illustrated lecture on a topic which is uppermost in everyone's mind today.

16mm b/w sound, 2 reel, rental $2.50 single day. Sale $44.00 list.

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Army-Navy rigid standards of specifications. In addition, Radiant Manufacturing Corp. is now filling an order for 3000 of their Fold-Pak, portable folding screens, to be used by the National Guard here at home.

The Harris Electrotone

The Harris Manufacturing Company, Los Angeles, California, offers a full line of radio-phonograph combinations and transcription playback instruments.

The Electrotone, Model D

Among the models available are the Electrotone Supreme, Model 4000, an automatic radio-phonograph for world-wide use on 110-220 volts of either AC or DC current; the Electrotone Model 3000, and automatic radio-phonograph combination; the Electrotone Custom Built, Model 200A, a deluxe automatic phonograph; the Electrotone Model 60, also an automatic electric phonograph; the Portophone, Model 20, available with electric or spring motor. Also available are the following transcription playback instruments: Model 100, Model D, Model 50; Models D and 50 are transcription playback instruments with removable 12" speakers.

For further information, write to the Harris Manufacturing Co., 2422 W. 7th St., Los Angeles, California.

New Filmo Auto-8 Camera

Offering many features never before built into any 8mm camera, the Filmo Auto-8 magazine loading 8mm movie camera is announced by the Bell & Howell Company, Chicago.

Some of the outstanding innovations incorporated in B&H's newest Filmo are the following: (1.) *Two-Lens Turret*—includes the Filmocoted ½" f/1.9 and 1½" f/3.5 focusing mount lenses which are interchangeable with other special purpose lenses; (2.) *Lens-Seating Arrangement*—a feature which permits the operator to screw the lens firmly into the turret and then adjust the graduation marks to the most convenient position for his individual reading; (3.) *Magazine Loading and Ejector System*— loading and unloading the Auto-8 is said to be fast and exact, and B&H states further that in the interlock between ejector and film footage dial lies a new "mistake proof" feature—the ejector button will not dislodge the magazine unless and until the footage dial is reset. The operator can't forget to reset the dial; (4.) *Audible and Visible Footage Indicators*—The Filmo Auto-8 has a nine-foot film run per winding; (5) *Operating Speeds*—There are five operating speeds (16, 24, 32, 48, and 64 frames per second), a single-picture release, and a continuous operation lock that allows the movie maker to get into the picture himself.

Adjustable Sheet Film Tank

Announcement of the FEDCO DeLuxe Adjustable Sheet Film Tank, has been made by Fedco Products, 37 Murray Street, New York City. The new tank with the familiar red top accepts all sheet film sizes from 2½"x3¼" to 4"x 5", either cut film or pack. It is quite similar to conventional roll film tanks in its operation. It has a reel which is loaded from one end, using a specially designed fool-proof feeder to insure getting one film in each slot. Another feature of the tank is its compactness, thus permitting the use of only 45 ounces of solution.

New Film Tank

The new tank measures only 5½"x 6½" by 5½" high. It is made of acid-resistant bakelite, thoroughly light-trapped, and the central well is so designed that a stem-type thermometer may be inserted directly into the solution.

De Mornay-Budd Flashing Unit

A new Flashing Unit has recently been announced by De Mornay-Budd., Inc., 475 Grand Concourse, New York 51, N. Y.

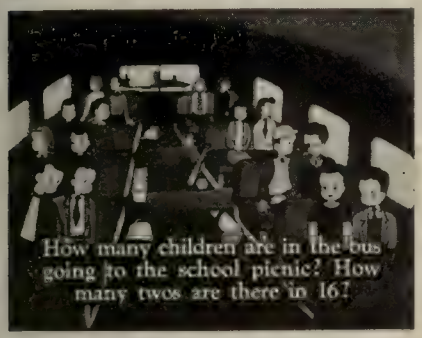
The unit is intended to be used on cameras using the new "synchro-shutters" with which many of the recent models are being fitted. It is available with a suitable rubber-covered cord and "jack-plug" which fits the outlets on Ilex, Kodak and Rapax (Wollensak) shutters.

An interesting feature of the Flashing Unit lies in the fact that, at any future time, it may be converted into a Press Synchronizer by the addition of the solenoid unit. Multiple extension outlets and a Kalart Focuspot outlet are provided.

Slidefilms and Slides

■ **POPULAR SCIENCE PUBLISHING CO.**, 353 Fourth Ave., New York 10, has released a new color Teach-O-Filmstrip series and a new slide set:

Primary Arithmetic (6 color filmstrips)—a filmstrip presentation of numbers and their use, based upon con-



"The Twos in Division"

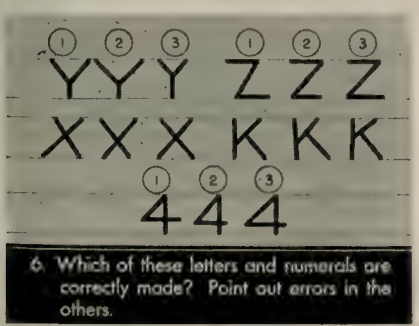
crete experiences of school children in grades one, two and three. The six strips are titled: *What Numbers Mean, Zero a Place Holder, A Number Family in Addition, Compound Subtraction, The Threes, The Twos in Division.*

Primary Arithmetic (50 Kodachrome slides)—a slide set covering much the same subject area as the filmstrips. Like the filmstrip series, the slide set combines illustrative and animated drawings, photographs and charts. Both slides and strips were edited by Dr. Foster Grossnickle, authority in the field of primary arithmetic.

■ **JAM HANDY ORGANIZATION**, 2821 E. Grand Blvd., Detroit 11, Mich., offers the following new slidefilms:

Heat (11 slidefilms)—the newest addition to Jam Handy's "Air Age Physics" teaching slidefilm series. Subjects included in the new group are: 1. Temperature. 2. Heat Expansion. 3. Gas Expansion. 4. Measurement of Heat. 5. Fusion. 6. Vaporization 7. Refrigeration. 8. Humidity. 9. Heat Transfer. 10. Putting Heat to Work. 11. Internal Combustion Engines.

Technical Lettering — A Unit of Drafting (5 slidefilms)—the following teaching subjects are presented: 1. Single-Stroke Gothic—Introduction. 2. Vertical Capitals IHT LEF AVW 3. Vertical Capitals MN YZXK4 OQCG. 4. Vertical Capitals 069 DUJ PRB 5. Vertical Capitals 725& and Spacing.



"Technical Lettering"

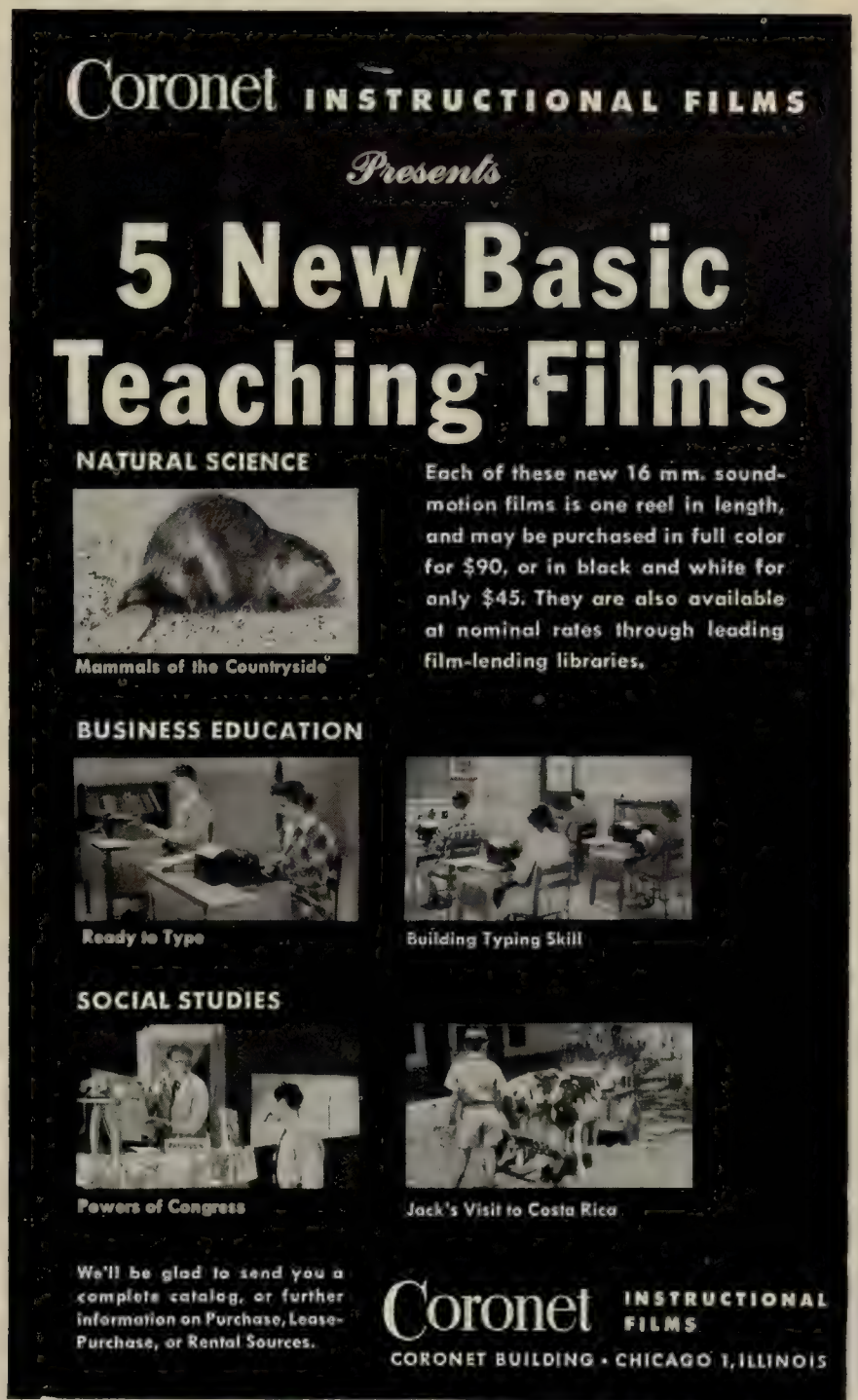
■ **SOCIETY FOR VISUAL EDUCATION, INC.**, 100 East Ohio St., Chicago, has recently added to its Industrial Geography series two new filmstrips based on the cotton industry and produced with the cooperation of the National Cotton Council of America, Memphis, Tennessee.

Cotton—From Field to Mill (31 frames, b & w, teacher's manual)—showing some of the important steps in the cultivation of cotton from the time the seed is planted until the bales arrive at the mill.

Cotton — From Mill to Finished Product (27 frames, b & w, teacher's manual)—picturing the processes and procedures involved in transforming the raw cotton into finished products.

Another new addition to the SVE Picturol (filmstrip) Library is a paleontology filmstrip:

Dinosaurs (34 frames, b & w, teacher's manual)—introducing the student to some of the strangest creatures ever to inhabit the earth. The manual and dinosaur reproductions pictured were prepared under the direction of Professor J. Willis Stovall, Director of the Museum of the University of Oklahoma, Norman, Oklahoma.



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A series of 9 subjects, packed with excitement for young and old alike. Skill and prowess, with a liberal dash of muscular fun. First two listed are 2 reels, others one reel.

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GRIPS AND GROANS
TWIN TORNADOES
GIANTS OF THE MAT
MADCAP MELEE
MODERN GLADIATORS
THROUGH THE ROPES

Available at leading Film Libraries. Write for FREE catalog to Dept. 10.

POST PICTURES CORP.
115 W. 45th St., New York 19, N. Y.

■ PHOTO AND SOUND PRODUCTIONS, 116 Natoma St., San Francisco 5, Calif., has produced a new filmstrip series:

A Study of Fractions (11 filmstrips)—an integrated visual and test program consisting of the following filmstrips: 1. Units and Fractional Parts. 2. Multiple Fractions—Numerator and Denominator. 3. Comparing Fractions—Adding and Subtracting. 4. Multiple Fractions—Improper Fractions. 5. Improper Fractions (cont.)—Mixed Numbers. 6. Reducing and Changing Fractions. 7a. Changing Fractions to a Common Denominator. 7b. Changing Fractions to a Common Denominator. 8. Multiplying Fractions. 9. Dividing Fractions. 10. Reciprocals—The Rule of Division. The filmstrips are by O. W. McGuire and are accompanied by student's test sheets, a teacher's guide, and keys for quick correction of the test sheets.

Current Film News

TFC Renewal Fees Revised

According to a decision reached by the Trustees of Teaching Film Custodians, schools and libraries may now license black and white films for the life of the print up to ten years. The new license defines ten years as the maximum period of usefulness and all prints must be returned at the end of the ten-year period if they have not become unusable before that time.

This new arrangement is offered as optional to film libraries and schools which desire to take advantage of it. The plan which has been in effect for the past eight years provides that films may be licensed for one, two, or three years, and the license renewed annually for the fourth and subsequent years for $5.00 per reel for black and white subjects. Schools desiring to continue on this basis may do so.

This new optional price schedule means that films licensed for three years at $30.00 per reel may now be licensed for ten years at $40.00 per reel. Libraries eligible for the discount price of $25.00 per reel for three years will pay $35.00 per reel for ten years.

"PUPPY TROUBLE"

The First of the series, TRAINING YOU TO TRAIN YOUR DOG. Three 16mm Sound Films in Color or Black-and-White.

Demonstrating the Puppy's First Lesson in House Manners.

Helen Hayes & Lowell Thomas, Narrators. Blanche Saunders: Director. Louise Branch: Producer & Photographer.

UNITED SPECIALISTS, INC.

America's foremost producers of Dog Films

PAWLING, NEW YORK

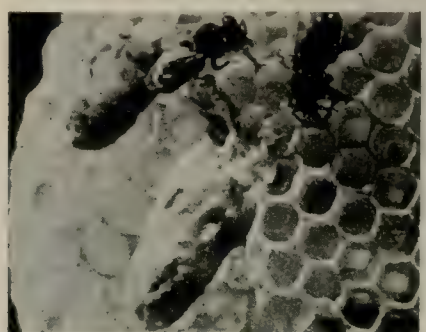
■ CORONET INSTRUCTIONAL FILMS, Coronet Bldg., Chicago 1, has completed the following productions:

Powers of Congress (1 reel, color or black and white)—a fantasy story defining and explaining the powers of Congress. Mr. Williams drops off to sleep for a few minutes to find himself confronted with a world in which Congress has been suspended and federal authority dissolved. When he awakes, he has a better understanding of his own responsibility in the selection of that body. Collaborator: Dr. John Day Larkin, Dean of the Division of Liberal Studies, Illinois Institute of Technology.

Mammals of the Countryside (1 reel, color or black and white)—a representative group of mammals that share the land with the farmer are studied in terms of their habits, habitat, and influence upon the farmer's crops. Collaborator: Robert Snedigar, Chicago Zoological Park.

■ UNITED WORLD FILMS, INC., 445 Park Ave., New York 22, N. Y., presents the following educational film:

The Story of the Bees (2 reels)—the complete life cycle of the bee shown in macro-photography, from the laying of the egg through the development of the larva and the emerging of the mature insect. The film has been edited from footage which won first prize at the Cannes World Film Festival.



"The Story of the Bees"

■ **ENCYCLOPAEDIA BRITANNICA FILMS,** 20 N. Wacker Dr., Chicago 6, has completed the fourth motion picture in its art series of educational films:

Drawing With Pencil (one reel)—This black and white sound film records the technique of one of America's leading sketchers, Theodore Kautsky, in drawing a picture of a 17th-century cooper's shop between Gloucester and Rockport, Massachusetts. All the important steps in pencil sketching are included in the film.

■ **FRITH FILMS,** Box 565, Hollywood, Calif., announces the following 16mm sound releases:

Patty Learns to Stop, Look and Listen—a safety film telling the true story of Patty Garman, who ran out on a crowded highway and was hit by a car. The ambulance took Patty to the hospital, where the bones in her legs were set and placed in traction. Six weeks later with her legs in a cast, she was allowed to go home, but here too there were long weeks in bed. Gradually the bones knit, and Patty learned to use crutches. Finally, Patty was able again to run and play with other children—though still limping.

Our Teacher, Mary Dean—a film on teaching, showing the important role played by the teacher, the great force she wields wherever life places her.

■ **SIMMEL - MESERVEY, INC.,** Beverley Hills, Calif., presents a scientific field-trip motion picture on Glacier National Park under the title:

Glacier Park Studies (22 minutes, color and sound)—produced by Guy D. Haselton. Extensive use has been made of animation to portray the development of land contours and the effect that glaciers have had in creating present-day geological formations.

■ **FILM ALLIANCE OF AMERICA, INC.,** 1600 Broadway, New York 19, has released for the British Information Services a new film dealing with the world food situation today:

The World is Rich (43 minutes)—successor film to *World of Plenty.* This Paul Rotha production was made with the cooperation of Australia, Canada, India, Great Britain, the Netherlands, Union of South Africa, the U.S.S.R., and the U.S.A. The film makes clear that the backwardness of many countries coupled with floods and droughts never allowed enough food to feed all the people of the world. The United Nations measures formulated in the Food and Agriculture Organization are dramatized, and the plans drawn up by the F.A.O. for the permanent improvement of farming throughout the world are described. The film will be distributed through the facilities of Brandon Films, Inc., 1600 Broadway, New York, and a nationwide network of cooperating film libraries.

(*Continued on page* 104)

Two New Films from Britain

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This is the story of new methods which brought an old mine up to date. Dealing with the unique problems of drilling out under the sea, a mining engineer and the miners cooperate in using new techniques and modern machinery for the higher production of coal. The film shows by clever photography as well as by diagrams each step in the mining of the coal. ***Rental—$5.00***

COAL CRISIS

2 Reels—21 Minutes

Today Britain can hope to win her economic survival only by a great increase in industrial production. Success or failure depends on coal—for most of Britain's power comes from the mines. The film explains the current situation and emphasizes the fact that on the mining industry rests the enormous responsibility of fighting for the nation's survival. Available through the courtesy of the J. Arthur Rank Organization, Inc. ***Rental—$2.00***

Both these 16 mm sound films are available from

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Current Film News

(*Continued from page* 101)

■ **INTERNATIONAL FILM BUREAU, INC.,** 84 E. Randolph St., Chicago, has opened a New York office at 15 Park Row, New York 7, with G. M. Gates in charge, according to an announcement by Wesley Greene, President of IFB. The office will handle sales of International Film Bureau releases in New England, Pennsylvania, New York and New Jersey, and will maintain a specialized rental and preview library. Mr. Gates is a graduate of the School of Business Administration at Harvard University and the producer of a series of color slide films. International Film Bureau is releasing in the United States a series of kodachrome films for schools, including *Vegetable Insects,* which was selected for honorable mention at the recent "Films of the World" Festival in Chicago. Other releases of the International Film Bureau are *Fur Country, Great Lakes, Eskimo Summer,* and a series of French and Spanish language teaching films.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, New York 20, announces that the following 16mm film is now available:

Hausa Village (2 reels)—In ancient times, travelers from the Holy City of Mecca crossed the vast Sahara Desert into northern Nigeria, bringing with them the teachings of Mohammed. Today the Hausa people number 10 million, and all of them are devout Mohammedans. In this film, the life and customs of a typical Hausa village are shown.

■ **NATIONAL FEDERATION OF AMERICAN SHIPPING, INC.,** 1809 G Street, N.W., Washington 6, D. C., has completed a motion picture titled:

America Sails the Sea (32 min.) — telling the story of the American Merchant Marine and its importance to the nation. Its primary purpose is to show the importance of shipping to American agriculture and industry. The film is complete with dramatic characterizations, narration, and set to thematic music. It will be distributed free.

■ **OHIO STATE UNIVERSITY,** Bureau of Public Relations, Administration Building, Columbus, Ohio announces the release of a new film:

Footsteps to the Future (27 minutes) —a recruiting film, designed to interest the high school girl in the study of home economics at the university level.

■ **AFFILIATED AETNA LIFE COMPANIES,** Public Education Department, Hartford 15, Connecticut, offers, without charge, a safety film:

Live and Let Live—16mm sound, color, 10 minutes' running time—a new approach to traffic education, a motion picture which pioneers the use of three-dimensional, scale-model animation to demonstrate ten of the leading causes of highway accidents.

Entertainment

■ **UNITED WORLD FILMS, INC.,** 445 Park Ave., New York 22, announces the release of the following recreational 16mm sound films:

Brief Encounter (86 minutes)—Noel Coward's masterpiece, winner of the International Federation of Film Critics' award at Cannes as the "best film of the year irrespective of nationality." A chance meeting leads into a thoroughly believable adult love story, told in a straightforward way. (Celia Johnson, Trevor Howard.)

"Scarlet Street"

Scarlet Street (11 reels)—story of a man driven to the point of murder when he is betrayed by a worthless woman, with Edward G. Robinson and Joan Bennett. Mature audiences.

Girl on the Spot (7 reels)—a murder mystery, complete with Gilbert and Sullivan tunes, with Lois Collier, Jess Barker. Family.

Because of Him (9 reels)—a musical with Deanna Durbin, Charles Laughton, and Helen Broderick. The story of a stage-struck waitress.

■ **POST PICTURES CORP.,** 115 W. 45th St., New York 19, in accordance with its recent announcement of the exclusive 16mm distribution rights for 36 new Monogram Pictures, now offers the first six of these 16mm sound features: *Dawn on the Great Divide, Isle of Missing Men, Ghosts on the Loose, The Stranger from Pecos, Rhythm Parade, Silent Witness.*

■ **LIBRARY FILMS, INC.,** 25 W. 45th St., New York 19, offers a delightful classic in a 16mm sound-on-film version:

Cyrano de Bergerac (one reel)—Rostand's romantic story of the swashbuckling Cyrano and his notorious nose, featuring Walter Hampden.

■ **COMMONWEALTH PICTURES CORP.,** 729 Seventh Ave., New York 19, has acquired exclusive 16mm distribution of the following film:

I Married a Witch (8 reels)—the Rene Clair fantasy in the "Topper" tradition presenting a story of witchcraft in modern dress and in a modern setting. (Frederic March, Veronica Lake, Susan Hayward, Robert Benchley.)

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COVER: A research assistant at the Instructional Film Research Project, The Pennsylvania State College. See the article "A Challenge for Research" in this issue for an account of the project. Cover photo by courtesy Photographic Services, Central Extension, The Pennsylvania State College.

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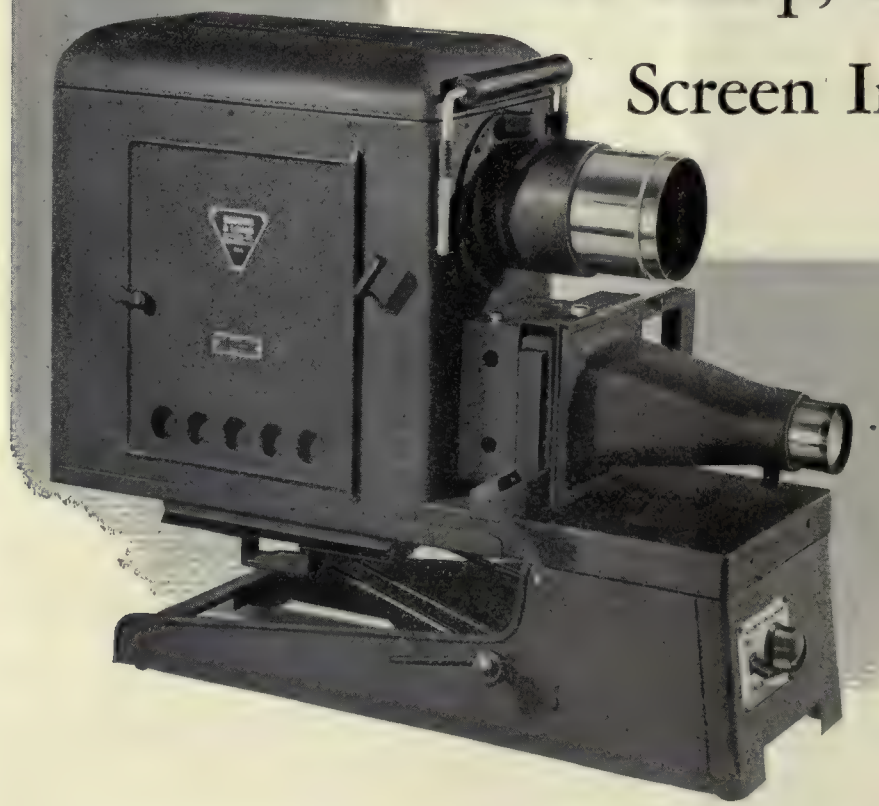

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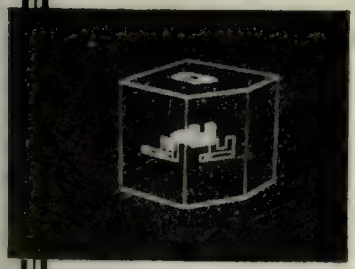

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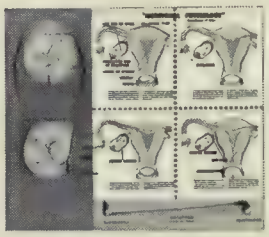

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☐ Copies of the new booklet, "Very Personally Yours."
☐ One full-color, jumbo-size Menstrual Physiology Chart.

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Audio-Visual Materials Consultation Bureau

DETROIT'S Wayne University recently announced the establishment of an Audio-Visual Materials Consultation Bureau. This new unit of the College of Education offers various types of consultative assistance to producers and users of instructional materials.

Film and record producers can secure such services as curriculum studies indicating school needs, try-out materials in "rough-cut" or finished form, script criticism, and market analyses. To schools and organizational groups, the Bureau offers assistance in the selection and use of materials and equipment, and in the organization of an audio-visual program.

The full facilities and staff of the University as well as the faculties and students of its cooperating laboratory schools provide opportunity for broad services of this type. In a large measure, the Bureau staff acts as a collaborating and channelling agent. Market analyses are worked out in conjunction with the School of Business Administration. College of Education faculty assist in the examination of scripts and prepare curriculum surveys.

An example of the cooperative nature of the service is presented in a project now being carried through for a producer of children's records. Scripts which have been submitted are being recorded under direction of the staff of the Department of Speech. These recordings will then be tried out in classrooms in the Detroit area, which offers rural school situations as well as those of a large city system. Recommendations on the basis of these try-outs will then be prepared by the Bureau staff.

Dr. Arthur Stenius, previously in charge of the audio-visual program in the Detroit Public Schools, has been placed in charge of the Bureau. He recently returned to Detroit after a year's leave of absence spent as Educational Director of Teaching Films, Inc.

A Note from a Reader

"A statement in the first paragraph of Mr. Mulligan's February article in EDUCATIONAL SCREEN (*Sound Projectors for the Classroom*) gives the impression that the June, 1946 "ABCs" Department found the field largely in favor of lightweight equipment. 80% of those replying demanded sufficient volume for auditorium projection in such a projector; 50% preferred a weight of 25-50 pounds; 30% a weight of 50-75 pounds; and only 20% wanted a projector weighing 25 pounds or less. Those answering were in favor two-to-one of two-case outfits over one-case outfits. I was disappointed with these results at the time, but they were reported in the SCREEN as indicated, and, in the interests of veracity, I do not like to see them misconstrued."—R. E. SCHREIBER.

YOUNG MINDS COME ALIVE... AND LEARN when you show EBFILMS!

4 NEW EBFILMS

SOAP

Explains the nature, manufacture, and cleansing action of soap. Shows how soap is made in a laboratory and a commercial plant.

ICE CREAM

A favorite food gives youngsters an insight into American industry. Shows ice cream made at home, then by factory methods.

MAKING GLASS FOR HOUSES

Shows how sand, limestone, and soda ash are obtained and converted into glass, both in a laboratory and in a modern industrial plant.

Every EBFilm is part of your school's *regular* curriculum . . . yet every EBFilm does a *special* teaching job: making subject matter a vital, absorbing classroom experience youngsters can grasp quicker, retain longer.

Consider AUTUMN ON THE FARM, for example . . . bringing all the brilliant color and busy activity of farm life right into your classroom. Or SOAP, GLASS, and ICE CREAM . . . portrayed so memorably that even the youngest pupil can understand the sociological and economical significance of these important products. These are but four *additions* to the world's largest collection of authentic classroom films . . . offering over 500 titles, covering more than 50 different subject areas.

Good teachers know they can be sure with EBFilms, whatever the subject area . . . because EBFilms are produced by educators for the specific use of educators—authentic, forceful teaching tools that help you do a better teaching job in every department of your school.

In rich, vibrant color!

AUTUMN ON THE FARM

A full color film showing all the fun and work of farm life in autumn. Third in EBFilms' remarkable series of full-color films on country life. Be sure to see SPRING ON THE FARM and SUMMER ON THE FARM. And watch for WINTER ON THE FARM, soon to be released.

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Professional or "Gadgeteer"?

Webster defines a professional as one who engages in an activity professionally, rather than amateurishly. He further describes an amateur as one who is not a professional and is often a "dabbler" or a dilettante.

Educators have their own label for the non-professional audio-visual specialist. To them he is simply a "gadgeteer", implying that his responsibilities begin and end with film rewinding, with showing someone how to thread a projector, or with booking film orders. Whether the audio-visual specialist is a "professional" can be decided by the extent to which he is creative, exercises broad influence in the educational program, and is guided in his actions by careful study and preparation for his work. If his activities cluster at the mechanical or routine level, then "professional" is not applicable.

The time seems ripe to examine carefully the audio-visual specialist's work. What does the professional audio-visual specialist do?

He ADMINISTERS the selection, purchase, processing, distribution, and maintenance of a multitude of audio-visual instructional materials. His books must balance, and he must know how and when he is to receive his next fund allotment.

He SUPERVISES THE WORK of his immediate staff and the use of audio-visual instructional materials and equipment in his educational unit. To do so, he draws upon a knowledge of instructional materials, methods of instruction, and psychology of learning. In working with other people he must learn to be sympathetic to points of view other than his own.

He PRACTICES LIBRARIANSHIP in locating, organizing, accessioning, classifying, listing, and maintaining an audio-visual center's collection of instructional materials and equipment.

He PARTICIPATES IN CURRICULUM BUILDING AND REVISION, making contributions concerning appropriate uses of audio-visual instructional materials and methods in teaching. He has familiarized himself particularly with instructional resources of the community and strives to bring about their integration with other curricular activities.

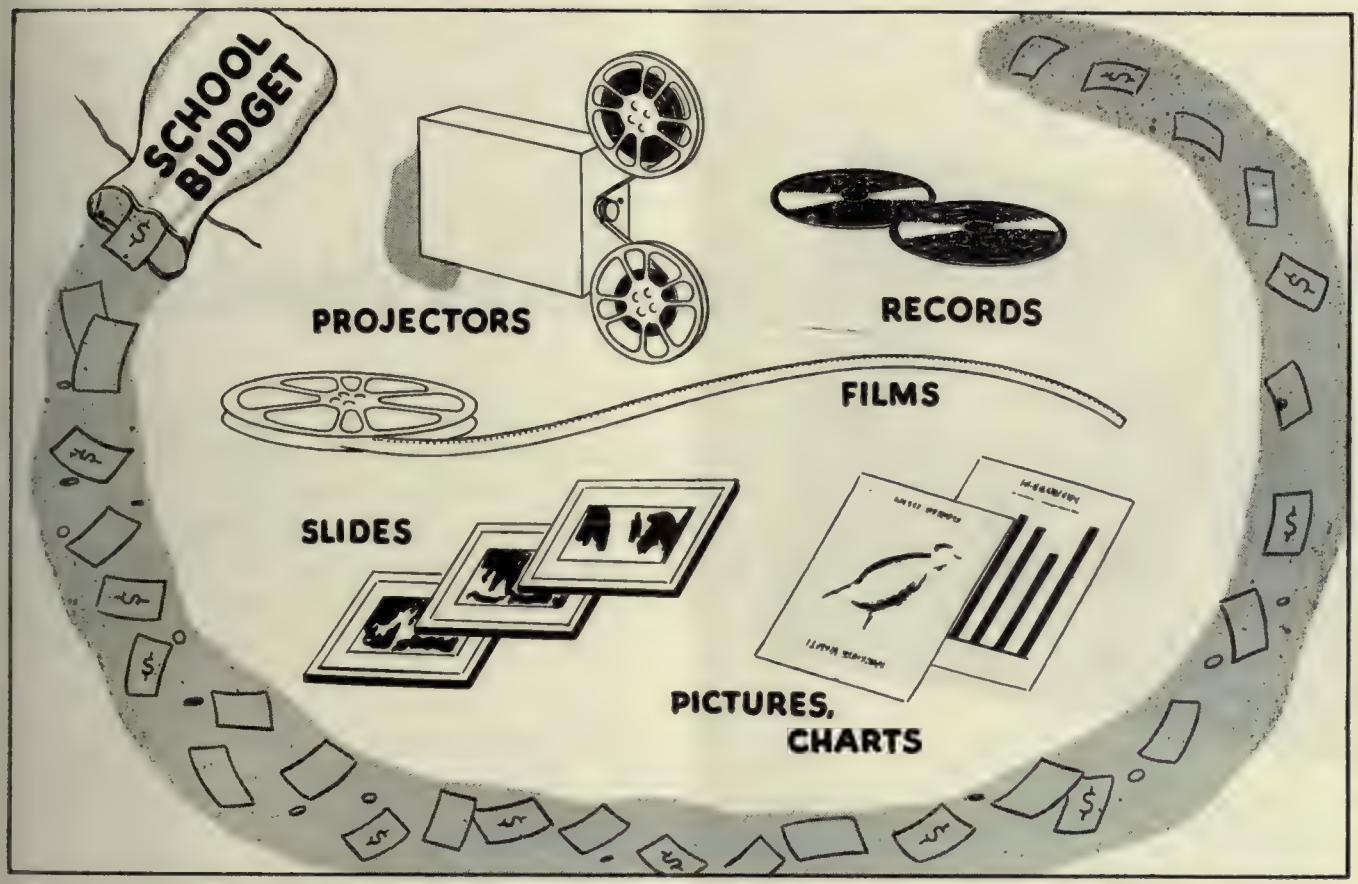
He EXERCISES CREATIVE TALENTS in planning and producing photographic, graphic, or recorded instructional materials and realia.

He DRAWS UPON TECHNICAL ABILITY in selecting, testing and maintaining projection and reproduction equipment.

He TEACHES AND ORGANIZES in-service or pre-service courses in the methods and techniques of audio-visual instruction.

He WRITES promotional materials, handbooks, catalogs, and informational releases to apprise the school staff and the public generally of the activities of his department.

The exigencies of "getting started", lack of training, or simply failure to appreciate the true nature of his job cause some audio-visual specialists to spend too great a portion of their time on a limited few of these activities. Such restriction, whatever its cause, leads to the label, "gadgeteer". Complete understanding and due consideration to all aspects of his work will earn for the audio-visual specialist the right to be titled "professional".



Budgeting Visual Instructional Materials

By EDWARD G. BERNARD
Head, Instructional Materials Program,
Board of Education, City of New York

ADMINISTRATORS confronted with problems of educational budgeting today are in the situation of swimmers breasting a tide of inflation who must swim increasingly faster to stay in the same place. Nevertheless it is clear that merely to stay in the same place in a world of competitive progress is to invite obsolescence and ruinous decay.

Some Vital Questions

How can needed funds best be justified? How can better education through improved learning materials be properly advanced in the stern selection process of budget approval? These are vital questions to all of us concerned with education, with its tools and its success.

All around us is the evidence that on the whole, audio-visual learning materials need not fear close scrutiny as investments under present fiscal circumstances. The most thorough and recent national survey of fiscal trends in the field, undertaken by the Research Division of NEA in 1946, reports that "even though the 1945-46 expenditures were somewhat higher than in other recent years in a substantial percent of school systems, the corresponding outlay in 1946-47 is going to be higher still". Why is this so in the face of the financial pressure of the most severe teacher's salary crisis in recent history?

Five Factors

What are the factors which underlie the policy decisions in growth situations? Despite the partial prunings, postponements and compromises, why are the newer learning tools receiving preferred rating? The following five factors are among those of greatest general importance.

1. Audio-visual aids and other instructional materials are direct investments in learning. Among the multitudinous items in modern school budgets,

(*Continued on page* 140)

"The coordinator provides his faculty with an expediter, a training-coach and a personalized stimulus at the critical instances of their learning-by-doing attempts to use modern instructional materials."

"High-school pupils who have lived and worried and struggled with bookings, confirmations, schedules, and correspondence have themselves experienced real-life learning."

Coordinati

by WALTER W. BENNETT,
Charlotte High School,
Rochester, N. Y.

EFFECTIVE utilization of audio-visual aids in the classroom persists as one of the primary obstacles to successful achievement in sensory-learning today. Since the war, many former limitations to the full attainment of ideals in audio-visual instruction have materially faded. Our rationalizations by which we used to explain limited progress with this means of instruction have become less tenable. Improvements in manufactured equipment, increased production of instructional materials with expansion into more and more subject-matter fields and with their design to serve more diversified functions in general education have provided increased resources for audio-visual instruction. These resources have now begun to equal, if not occasionally to exceed, the needs of the average civilian school. No longer can relatively external conditions be blamed by educators for mediocre results in audio-visual education. Obstacles to the attainment in public education today of the conspicuous successes in the Armed Forces' use of audio-visual aids must exist within the schools themselves.

Hoban[1] recounts a parallel experience with utilization of audio-visual aids in the rapidly developing G. I. training program. In consequence, as soon as the need for the integration of audio-visual instruction was revealed, coordinators were provided at most training centers by the end of 1943. Six months after this provision was made, efficiency of film use at such centers increased as much as 90% while the number of film prints in use during this period decreased 13%.

Progressive philosophy, modernized methods of instruction and special classroom techniques, all of which integrate with superior utilization of audio-visual materials, are yet too passively accepted and applied by teachers. Teachers generally welcome

[1]Hoban, C. F. Jr., *Movies That Teach*, New York, Dryden Press, 1946, Chapter 7.

e Audio-Visual Program

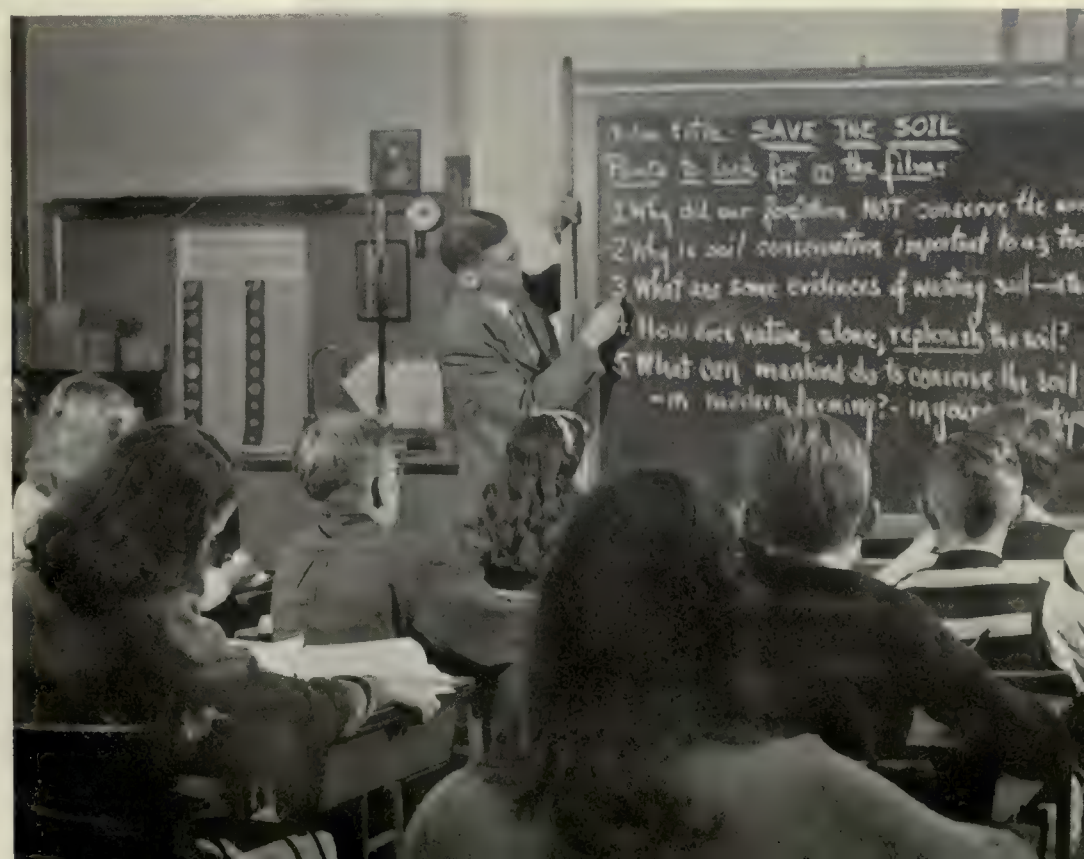
Spearheading curriculum development; informing teachers casually and continuously of new aids; assisting in selection; work with pupils; maintaining liaison with outside agencies; centralizing traffic in materials, evaluation procedures and teaching techniques; pushing physical expansion of the program—by these means can coordination of the audio-visual program realistically improve classroom utilization.

direct assistance with these applications to their classes.

Noel and Leonard[2] reiterate an inadequately appreciated principle of audio-visual instruction when they say "—the utilization of audio-visual materials calls for *more* rather than less preparation and participation by the teacher." In these days of lowered teacher morale, diminished salaries and extended class schedules, teachers avowedly need assistance in undertaking "more rather than less." Coordination, where it has been realistically attempted in public secondary schools, spectacularly repeats the G. I. training experience with this reorganization. Coordination evidently provides the needed assistance in utilization of sensory-learning materials at the classroom level.

Coordination of the audio-visual program within a single school simply picks up where the traditional teacher-training programs end. Short-term, en masse training for either in-service or cadet teachers by way of institutes, demonstrations and lectures—necessary as they are—fall short of providing what a school coordinator does for direct teacher-assistance. The coordinator provides his faculty with an expediter, a training-coach and a personalized stimulus at the critical instances of their learning-

[2]Noel, Elizabeth G. and Leonard, J. Paul, *Foundations for Teacher Education in Audio-Visual Instruction*, Washington, D. C. American Council on Education, 1947, p. 2.



"As an avid practitioner in his own classes, the coordinator furnishes a living example of the art and skill required in using sensory-learning techniques."

by-doing attempts to use modern instructional materials.

The Evolving Pattern for Organizing Coordination

A school's administrator carefully selects one staff member to serve as coordinator of the audio-visual program. The designation of other staff members as committeemen with the coordinator provides a sort of steering committee and ensures a breadth of judgment for the program. The appointee to coordinatorship must qualify first as a good teacher himself and, secondly, as a respected colleague of his associates. He must thereafter be a sincere enthusiast for the values of sensory learning, an organizer, an expediter, a persistent worker and, lastly, somewhat of a "gadgeteer" so that he may assist with "education by electronics" in the use of modern equipment.

With time release from other duties, the coordinator begins to serve his colleagues. He organizes the services and equipment available within the building: he routinizes storage, procurement and distribution of instructional matter at the school's audio-visual center. Here, at the center, available catalogues of pictures, films, slides, and recordings are filed; instruction in operatorship for both teachers and selected pupils is provided; and incidental mechanical maintenance and minor repairs to equipment are instituted. After these phases of coordination are established, the ultimate attack on classroom utilization can be made. It is at this final stage of developmental operations that the school's center begins to render greatest service to the audio-visual program and to education. For this, the coordinator earns professional status.

How Coordination Improves Utilization

A functioning audio-visual center at this level of attack enters person-to-person contact with teachers and pupils rather than dealing merely with materials. By serving simultaneously as a committeeman in curriculum developments, the coordinator becomes familiar with the study topics in various subject fields. He is thus able to spearhead curricular revisions with appropriate instructional aids for teachers. In casual, pertinent relationships he acquaints fellow teachers with new materials available. He assists them in the selection of well-established teaching aids. A more progressive phase of this assistance is found in the audio-visual center's work with pupils. As pupils are sent to the center from various classes to search out and obtain a selected list of aids for planning the study of a particular topic by their class, the coordinator becomes a point of reference and a study guide. This assistance by the coordinator offers direct contact with the pupil-activity approach in methodology within the classroom and parallels the work of the school librarian, who assists pupils upon assignment to book references for data to report back to the teacher and the class.

By maintaining active liaison between the school and the central-system audio-visual department, with commercial and institutional distributors of materials, the coordinator is constantly alert to the flow of available aids to instruction in various subjects.

By centralizing and routinizing the mere logistics of traffic in materials within the building, the coordinated audio-visual center ensures the use of the right aid, at the right time, in the right class, with the right equipment. This is a very materialistic assistance to the classroom teacher and often contrasts strongly with experience by teachers where there is no audio-visual center.

Through coordinated evaluation, by teachers, of aids and techniques as used within a school, two more benefits to utilization accrue. Teachers making subsequent inquiries for, and selecting, materials find a resource in the evaluation records on file at the center. Again, at the time a teacher fills out an evaluation form himself, after using an aid, he is stimulated to make an analysis of both the material and the educational results of his utilization. This self-appraisal is good for any teacher's school.

As a Colleague Rather Than a Supervisor

As a consultant to his colleagues while himself an avid practitioner in audio-visual techniques in his own classes, the coordinator furnishes both professional guidance and a living example of the art and skill required in using sensory-learning techniques. As one of their own, who practices the preachings they may have heard, the coordinator becomes a much closer counselor to other teachers than is a regional or state director, who is farther removed.

The coordinator who works with a pupil operator club and with pupil office clerks taught to handle a wealth of detail is also teaching students. High-school pupils who have lived and worried and struggled with bookings, confirmations, schedules, and correspondence have themselves experienced real-life learning. Thus freed from much office work, the coordinator is able to arrange field-trips for other classes, collect and classify flat pictures, build up a catalogue library and plan out ways and means to obtain equipment for the program. He thus can keep his school abreast of mechanical developments in the field and plead the over-all priority of needs in his building's facilities. This latter activity, by centralization, also gains in drive and precedence. Thus utilization in a school is again extended and facilitated by gradually increased facilities.

Thus, by spearheading curriculum development, by informing teachers casually and continuously of new aids, by assisting in selection, by work with pupils, by maintaining liaison with outside agencies, by centralizing traffic in materials, evaluation procedures and teaching techniques and by pushing physical expansion of the program, does coordination of the audio-visual program realistically improve classroom utilization. By these means chiefly, it has been proven, where tried, that coordination can do for the public schools what it did for the Armed Forces training centers. An audio-visual program center in a single school unit can assist each teacher to do "more rather than less" in using sensory-learning aids.

What has been done—what is being done to prove the effectiveness of teaching films?

A CHALLENGE FOR RESEARCH

by C. R. CARPENTER, Ph. D.
Director, Instructional Film
Research Project, State College, Pa.

THE PLACE was a mess hall of the Army Air Forces' First Motion Picture Unit (Hal Roach Studios), Culver City, California. It was noon on March 18, 1944. The technical adviser on a major AAF training film, *Land and Live in the Jungle,* had finished his four months' assignment and, before returning to his parent unit, was lunching with a Lieutenant Colonel in charge of production.

The Lieutenant Colonel in typical Hollywoodese was saying, "It's a *grand* picture! The realism of the scenes and Van Heflin's acting in the Panamanian jungle are *'out of this world'*. I am sure the Surgeon General's office will like the film. This is the kind of picture we need to.....".

The psychologist technical adviser and "expert" on jungle survival interrupted the Colonel, "I wish I were as certain about the excellence and effectiveness of this picture as you seem to be. I wonder if this film on which the crew of twenty-five of us has spent four months and more than $60,000 will save a single life of one of our aviators who bails out over the Hump from India to China or into the jungle of the Amazon basin".

"We professional motion picture people", the Colonel continued, "believe that the picture will dramatize the problems of living in the jungle and teach air crewmen survival techniques".

What Is the Evidence?

"These are opinions", replied the technical adviser. "What is the *evidence* that a dramatic instructional film will motivate soldiers to learn how to live in a jungle or effectively teach them to use correct survival procedures when they are in a jungle?"

The Colonel was puzzled. His courteous compliments were not being graciously accepted. His *opinions* and those of his esteemed professional officer colleagues were being questioned. He did not have the *evidence* that instructional films were effective nor did he know what procedures to use to get the evidence.

The conversation continued for an hour and until the Mess Sergeant asked the officers to vacate the table.

Utilization Based on Faith

This and many subsequent events illustrate that the extensive use of training or informational motion pictures during the last war was based mainly on *unverified opinions* and *faith*. Thousands of films were produced—and produced well from the technical viewpoint—and then shown to millions of soldiers in training. How *effective* were these films for teaching "nuts and bolts" skills, perceptual skills, like aircraft and ship identification, for motivating soldiers to learn new patterns of behavior which may save their lives in combat, for building or changing attitudes, and finally for communicating meaning? The questions remain unanswered.

During World War II it would have been considered gross or even criminal negligence to design, produce and put into operation planes, tanks or ships without first proving and testing them under the severest possible conditions of *performance*. To this end, great proving grounds were constructed. By contrast, millions of feet of instructional films were produced without coincident tests of their suitability and effectiveness, approved in plush viewing rooms of the Pentagon Building in Washington and subsequently distributed for use with the vague hope that they would do a critical part of the training job.

The Navy did conduct extensive surveys of men and officers and asked them questions relating to the use of training films. A high percentage of all personnel

Dr. C. R. Carpenter at desk with pen, Director of the Instructional Film Research Project, The Pennsylvania State College, with Dr. A. K. Kurtz, statistician.

Photographic Services, Central Extension, The Pennsylvania State College

surveyed strongly approved wide and extensive use of films. However, the results of these surveys fall in the realm of *opinions*. The hard factual evidence on the degree of effectiveness and suitability of sound motion pictures as an instructional medium for training special groups in particular tasks is woefully inadequate or completely lacking.

A Challenge for Educators

The above propositions apply with equal validity to the use of films by civilian educators. The "new look" in current education frequently involves conspicuous display of audio-visual aids. Here too *opinions,* not *evidence,* are used to support and justify the employment of films. During the war, military training authorities took the opinions of civilian educators, many of whom were put into uniforms, added "Hollywood know-how" and supported the film use program with millions of dollars. Present-day civilian educators would like to do the same things—especially have millions of dollars to spend. The tragedy of the situation is that most educators would be willing to stop there without making the research effort which is necessary to learn precisely and in quantitive terms how effective sound motion pictures are when used as instructional media. Nor are there strong indications that many educators are inclined to go further and answer basic questions bearing on the problem of what are the factors, characteristics or differences of a film which make it educationally effective.

What Has Been Done

Some, though inadequate research has been done to test the relative effectiveness of one teaching method with another. For example, a sound film consisting of dozens of variables has been compared with a lecture consisting of dozens of other variables. It is virtually impossible to make such comparisons and get significant results because it is impossible to design experiments which will account for the yield measures of the numerous variations which are involved. To test the relative contributions to learning of even a single characteristic of an instructional sound film is very difficult. And yet, if this promising mass educational tool—the sound motion picture film—is to be effectively employed, it must be known what it can and cannot do, what its strengths and weaknesses are, and what principles should be employed in the tool's construction to make it of *maximum effectiveness for communicating meanings and changing behavior.*

Testing equipment at the Instructional Film Research Project. Left to right: Hal Kopel, writer-director, and Philip Ash, Ph.D. candidate.

Photographic Services, Central Extension, The Pennsylvania State College

What Must Be Done

We may be justly accused of criminal negligence by our successors in the future if we relax and fail to anticipate another national or world emergency and accordingly fail to perfect our instruments and procedures which may be needed desperately to meet the demands of a critical emergency. Our logicians tell us that in such an eventuality, "time will be the essence of survival". We will need to train millions of people, both civilians and soldiers, in the shortest possible time to fight with and defend themselves against new implements of war, and we may presume that these implements will not be available at first in sufficient quantities for training purposes. Furthermore, the usual lag of time between the development of new equipment and that of having trained personnel to operate it must be greatly shortened. Even though these deplorable eventualities were to dissipate, as we all sincerely wish they may, the heavy responsibilities for *mass education* the world over are certain to increase and even now require the use of our best methods. The plans of UNESCO focus on this need and possibility. It is imperative that those of us who are responsible assay, evaluate and perfect potentially useful technologies and methods for mass educational purposes. Certain it is that the sound motion picture, along with its companion television, will rank high in any list of potentially important mass educational media.

Instructional Film Research Project

The leadership of the Human Engineering Section, Special Devices Center of the Office of Naval Research, U.S. Navy, has with foresight and intelligence recognized the above and other contingent facts. Consequently this organization, in lieu of a National Science Foundation, is sponsoring research in the wide field of human engineering, including "rapid mass education". The sound motion picture has been selected as one potentially important medium to be investigated and perfected.

Arrangements have been made by the Navy with the Pennsylvania State College to undertake an extended and intensive research program designed and operated:

"To investigate hypotheses, to discover and derive principles which shall govern the scientific development and effective use of sound motion pictures, and other

Photographic Services, Central Extension, The Pennsylvania State College

Design Conference at the Instructional Film Research Project. Left to right: Sol M. Roshal, Ph.D. candidate; Dr. Viktor Lowenfeld, Professor of Art Education; Hal Kopel, writer-director; Dr. Kingsley Smith, Professor of Psychology; and Dr. A. K. Kurtz, statistical psychologist.

such related media, for achieving the most rapid and complete learning of individuals in groups."

To this end a research organization consisting of psychologists, educators and motion picture personnel is being formed at State College, Pennsylvania.

Thus far the Instructional Film Research Project has been mainly concerned with the work of collecting and evaluating existing information bearing on the instructional effectiveness of sound motion pictures, of formulating feasible and pertinent research problems, and of designing experimental procedures for solving and testing assumptions. Work has begun on the task of developing suitable and appropriate instrument systems for the functional analyses of sound films and for instigating and measuring group learning which results from sound film presentations. Investigations are being started on the relative effectiveness for learning of color vs. black and white, factors of film length and repetition, the potential contributions which films may make to perceptual skills involving assembly and disassembly of objects varying in degrees of complexity. Research is being started also on the contributions to the processes of *communicating meaning* and changing behavior by various types of sound commentary and music. Finally, it is visualized that experiments will be initiated in the near future on the relative effectiveness on learning from dramatic vs. documentary methods of presenting sound film materials. The Project was initiated in August and actual experimental research has just started.

The Instructional Film Research Project would benefit by suggestions, criticisms and the active cooperation of interested individuals and agencies. After all, this is only one effort to investigate a vast unexplored and important area of educational methodology. Yale University, the University of Chicago and Ohio State University are already cooperating with the Project. You are invited to send communications to Dr. C. R. Carpenter, Director, Instructional Film Research Project, State College, Pennsylvania.

Graduate Research Fellowships in Sound Motion Picture Research

The Pennsylvania State College has available six Graduate Research Fellowships in the field of the sound motion picture research. The stipends range from $1,000 to $2,400. Individuals who are ready to undertake research for the Ph.D. thesis in psychology and education or related fields on problems of instructional motion picture production and utilization, or problems of perception, learning and attitudes involving the use of films, are invited to apply for a fellowship.

It is expected that fellows will undertake and complete research requirements for the Ph.D. or Ed.D. theses during the period of one year covered by the fellowship award. Interested individuals who already hold the doctor's degree are also invited to apply for fellowships. The research field under investigation is broad.

The Instructional Film Research Project with which the fellowships will be held has the task of performing research to derive the scientific principles and facts which should be employed in the production and use of sound motion pictures to achieve maximum effectiveness for rapid "mass" instruction. Write for further information to: The Instructional Film Research Project, Dr. C. R. Carpenter, Director, State College, Pennsylvania.

Teaching Assistantships at U. of Southern California

The University of Southern California has announced the creation of four part-time teaching assistantships in connection with the audio-visual laboratory of the School of Education. Duties of teaching assistants will include assistance in supervision of the laboratory sections of the introductory course in audio-visual materials and technical assistance and research in the audio-visual laboratory to a combined total of eighteen hours a week.

Qualifications desired for the assistants include (1) public school teaching experience, (2) experience in the field of audio-visual materials or equivalent background, and (3) a Master's degree in education or a Master's program nearing completion. Concurrent graduate work toward a degree in the School of Education, specializing in some aspect of audio-visual materials is, of course, required.

Compensation varies among the various asistantships available, but will average about $1000 for the academic year plus about $400 additional for those appointed for summer session as well. Some additional compensation is available for similar work in connection with night classes.

Inquiries regarding assistantships should be addressed to Donald C. Doane, Director of Audio-Visual Laboratory, University of Southern California, Los Angeles 7, California.

A Film Council In Action

Why is a Film Council needed in a community? How does it organize? What does it do? What can it do?

This story of the Rochester Film Council, written by Dr. Johnson, secretary of the group, provides the answers found in one community. There is no one pattern for Film Council activities, but there are needs to be filled by a Film Council in every community.

by REX M. JOHNSON
Research Director,
Council of Social Agencies,
Rochester, New York

THE recent announcement in Rochester (New York) by Dr. John Adams Lowe, Director of the Public Library, that the community was to have a new film service to be known as the Reynolds Audio-Visual Division of the Library was hailed by the Rochester Film Council as a major step toward the achievement of its goal of developing a community-wide use of audio-visual materials. This new film division, financed as it is through an endowment income of $10,000 per year, and set up as an integral part of the public library, will amply supply community groups, clubs, and organizations with the motion pictures they need and which had for all practical purposes been inaccessible to them in the past.

How a Film Council Is Born

In fact, it was the lack of an adequate local source for non-theatrical motion pictures that brought the Rochester Film Council into being. It all started in February, 1947, when the Neighborhood Services Secretary of the Council of Social Agencies told of the difficulties encountered by groups in the community settlements and neighborhoods in obtaining suitable films.

Recreation and group workers had become completely convinced through their experience in wartime with OWI films of the power of the motion picture for enriching and vitalizing their peacetime informal educational and recreational programs. When the University of Rochester discontinued its film service at the end of the war, it was a very great loss to local organizations. Workers and supervisors in social agencies did all they could, as individuals, to fill the gap. They sought help from local commercial distributors, public relations departments of industries, and the catalogues and less formal listings of various services from the Atlantic Ocean to the Mississippi River. The consequence, however, was only one of confusion and frustration for busy recreation leaders and group workers. Logically, therefore, they turned to the Council of Social Agencies, as they had done before on other common problems, and asked for help.

A Film Committee Organizes . . .

The first step toward solving the problem was bringing together individuals in Rochester who might be able to give information, guidance and other help. Those who attended the first meeting included Paul C. Reed, Director of the Department of Audio-Visual Education of the Rochester Public Schools; Dr. John Adams Lowe, Director of the Rochester Public Library; John A. Russell, Director of the University of Rochester Library; Mrs. Patricia Blair, who had just come to Rochester after three years as head of the Film Division of the Cleveland Public Library; Reverend Harold L. Clark, a vigorous proponent of the use of films in religious education; Kenneth R. Edwards, Advisor on Non-Theatrical Films, Eastman Kodak Company; and recreation leaders and group workers from social agencies and other organizations.

The discussion in the first meeting emphasized the need for a center not only where suitable films could be obtained, but one where community organization workers could secure general advice on films, and yet fairly accurate information on the content of films, and how they might "fit" into the programs of their various groups. Also at this meeting, as well as at succeeding meetings, the "experts" in the Film Committee taught the agency and organization workers that "films were used" instead of "movies being shown". The idea was a revolutionary one to them, but they were quick to grasp its significance, and its influence in various community programs is already apparent.

And Meets an Old Problem

The early discussions dealt almost entirely with the matter of establishing a distributing center through which films could be channeled to organization workers. The first reports to the committee

on the possibility of local institutions'—such as, libraries, museums, public schools, and social agencies—assuming the job of film distribution were discouraging. The obstacle in every instance was the familiar one—Money!

Further discussions dealt with some method or methods of pooling the films now in the community so that workers would know what films were available and where they could be obtained. A brief telephone survey revealed that probably 150 films of various kinds were in the community and available for use by organization workers. Also, organizations represented on the committee offered about $700 with which to buy films if some method or methods could be devised for their proper care and distribution.

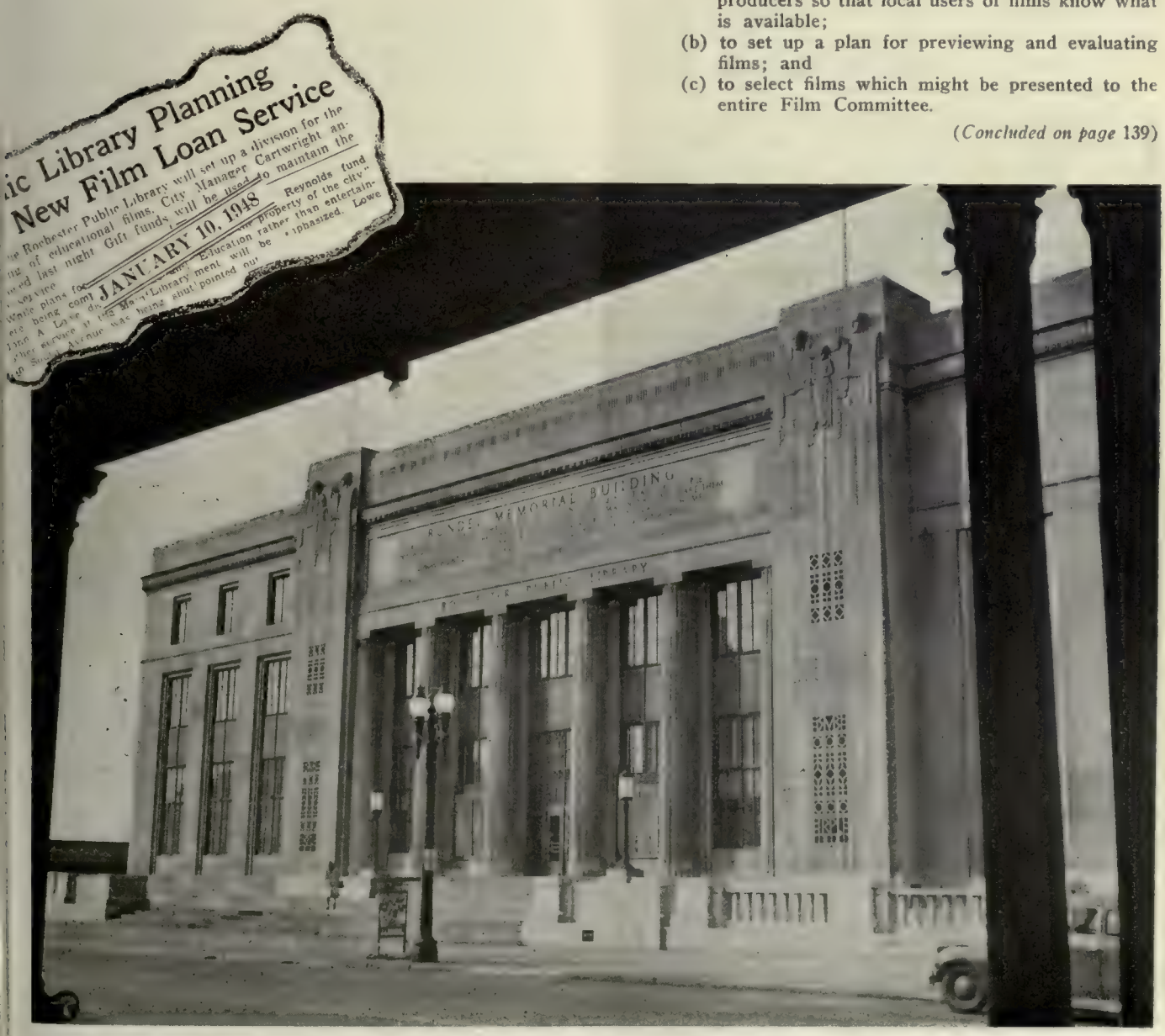
A Sub-committee Goes Into Action

After several meetings of the Film Committee (as it was now called), a sub-committee of five was appointed and charged with the task of clarifying the previous discussions and of recommending a direct course of action.

On May 8, 1947, a high point in the development of the Rochester Film Council, the whole group met to consider the recommendations of its sub-committee. The small number which had met for the first time three months before had expanded to twenty-five interested people. They listened and approved the recommendation that additional committees be appointed to carry out certain tasks defined by the sub-committee. The Chairman, Paul C. Reed, was authorized to make appointments to the recommended committees. The committees were as follows:

1. A Circulation Committee to explore and report how:
   (a) films might be secured and brought to the city for extended use by community organizations;
   (b) to maintain an up-to-date list of films in Rochester which are available for use; and
   (c) films in a "Film Pool" might be distributed and serviced.
2. A Committee on Evaluation and Selection to explore and report how:
   (a) to maintain regular contact with various film producers so that local users of films know what is available;
   (b) to set up a plan for previewing and evaluating films; and
   (c) to select films which might be presented to the entire Film Committee.

(*Concluded on page* 139)



JOHN E. DUGAN, Editor
Head, Department of Education
Beaver College, Jenkintown, Pa.

What Can We Do About Stereotypes?

by RAY O. WOLF
Supervisor of Social Studies,
Portland, Oregon, Public Schools.

IT IS almost trite to say that the biggest problem facing the world today is the establishing of a just and lasting peace. We have almost reached the point that Mark Twain had in mind when he made his famous remark about the weather.

Educating the World Citizen

I say almost because small organized groups and individuals here and there are earnestly trying to do something about it. These people know that world peace can be secured only through understanding and trust, not through misunderstanding and distrust. Most of them also realize that there is little hope of securing a wide understanding now because ideas are too fixed, too highly emotionalized, to give way to reason and understanding until communication can be improved. It is the generation now in school that will determine the degree of good will prevailing tomorrow.

The problem of educating a generation that can look at people and see only individuals without regard to race, class, religion, or politics is a school problem. Teachers are the key to the problem but they can move no faster than the community is willing. In other words, adult education must go hand in hand with changes in the classroom. With a little effort, groups of parents can be banded together for study purposes to select those things from our cultural heritage which best contribute to the perpetuation and improvement of our democratic way of life. With this selection will come approval of new methods and better teaching materials.

Teachers are people. They cannot be stereotyped any more than doctors, bricklayers, or musicians. Unfortunately, many of them have unconsciously acquired ideas about people in their own development that prevent them from thinking clearly. This is not unsurmountable since most teachers, because of the nature of their job and training, are constantly seeking more information, and this new information plus a wider experience with people can lead them to the truth.

Stereotypes in Textbooks

A teacher's job of preparing children to live in harmony with their fellow beings is made most difficult if the materials placed in the classroom work at cross purposes to such a laudable aim. In such a simple concept as understanding the family and home we find an excellent example. Textbooks usually picture the "typical" family (whatever that is) living in middle class surroundings. One wonders what the majority of children, who have less than middle class homes can offer, think about when reading such books, and what the emotional impact is upon them. In another instance, what about the boy who has no father but lives with his mother, who works, in a two-room apartment. How will he react to his home after discovering that he is not "typical"? When one considers all the possible variations, the word "typical" must indeed be written in very small type. A most skillful teacher is needed to make each of her group feel secure and proud of belonging to his or her particular family with such materials. The more current materials, such as magazines, pamphlets, newspapers, etc., are improving somewhat, but textbooks will probably continue with stereotypes, half-truths and errors of omission until publishing houses are snowed under with protest.

Making Better Motion Pictures

A newer teaching aid that holds great promise, because of its emotional impact on the learner, is the

motion picture film. Films can bring people right into the classroom and you can hear them talk at the same time. Lacking only in two-way communication, they represent the next best thing to actual experience with a variety of people.

If films are to do a good job in the field of human relations, stereotypes must be eliminated. This is a job for producers of films to consider. If stereotypes cannot be eliminated, and it is admittedly a difficult job, the need for competent teachers is even more evident. Let us briefly consider how each of these, the producer and the teacher, can cause films to be a more potent force for good.

What Producers Can Do

Producers are not in business for their health. They must sell their products. The question is, do they have to contain all the age-old cliches and stereotypes that the prospective buyer learned as a child in order to make the sale? Does the purchaser say "my, how true to life!" or does he just make the purchase because no other materials are available, or both? I believe that most purchasers of classroom materials would like to get better goods for their money. Without further incentive, this should cause producers to attempt the production of better materials.

Let us keep in mind for a moment the children for whom the film has been developed. Children haven't learned all the stereotypes, and those they have learned are not so deeply imbedded that they can't be uprooted. They don't necessarily think of an Italian as having a handle-bar mustache, a Russian with a full beard, a Jew counting money, a Mexican as lazy, or a Negro as the chauffeur when riding in a car. But just give us time and we will show them enough films in which highly emotional situations help fix the "queer" ideas about various people in their minds. Strangely enough, many stereotypes get by the producers even when they are consciously trying to avoid them. Remember the film, *Henry Browne, Farmer*? Why did the Negro family have to go to town in a wagon? How many other wagons did you see? Were any of them loaded with white people? I couldn't help thinking that Henry wasn't a very good farmer or he would have owned a car. Did the producer want me to think that? No, but it slipped by just the same because Negroes, mules and wagons are all a part of a stereotyped picture. Producers can avoid stereotypes: (1) if they want to badly enough and (2) if they would hire reviewers schooled in good human relations.

What Teachers Can Do

As mentioned above, I don't believe producers will entirely stop shooting stereotypes into films. This is where the teacher comes in. Even when using stereotyped films, teachers don't have to let them get by and poison the minds of children. Of course, I'm assuming that the teacher is not himself a "sucker" for the stereotype. In other words, teachers must have an adequate fund of accurate knowledge, respect for individuals and people, plus a knowledge of how to use films.

Suppose the mustached Italian-American with a knife in his belt, selling fruit (usually bananas)

"Suppose the mustached Italian-American with a knife in his belt, selling fruit (usually bananas) from a two-wheeled cart, appears in a film sequence. What can the teacher do about it? Ask George Petrasso, who sits in the third seat of the second row, what his father does. The children know who Sinatra is, and they probably have heard of a fellow named DiMaggio and a man named LaGuardia. All of this can be added up to an understanding that Italian-Americans do about the same things other Americans do with just about the same degree of success and failure."

USDA

In the film "Henry Browne, Farmer," why did the Negro family have to go to town in a wagon?—because Negroes, mules and wagons are all a part of a stereotyped picture.

from a two-wheeled cart, appears in a film sequence. What can the teacher do about it? Ask George Petrasso, who sits in the third seat of the second row, what his father does. The children know who Sinatra is, and they probably have heard of a fellow named DiMaggio and a man named LaGuardia. All of this can be added up to an understanding that Italian-Americans do about the same things other Americans do with just about the same degree of success and failure.

Discussion based upon what the children have seen all about them is usually sufficient to dispel fixed ideas about whole populations. When this doesn't appear to be enough, a series of mounted pictures can be set up in the room that show the people under study in a variety of real life situations. If these aren't available, a few well directed questions usually will make it perfectly clear that ALL is a word that has no meaning when applied to a whole population.

The Film Needs the Teacher

Teachers can, if they wish, make stereotypes in films backfire and become the means of producing some straight thinking on the part of young people. It won't happen that way though if educational films are never more than motion picture shows. Indeed, no film is sufficient in itself as a classroom tool. As a matter of fact, the best prepared film, when used as a show, guarantees nothing. Assume that the film was to display the evils of anti-"something or other" and that an excellent portrayal was made. Will that guarantee the erasure of the anti attitudes from the minds of the viewers? It will not. For those who were free of such prejudice, it may strengthen convictions; but for those who are prejudiced, no guarantees can be made. The prejudiced person, quite likely, will fail to identify himself with the important characters in the portrayal or he may salve his conscience with "red herrings". Even in the most perfect situation, the teacher is needed as a guide to discussion if desired results are to be forthcoming.

The Goal: Natural Situations

There is a big job ahead if we are to promote better human relations. It is a job for both teachers and producers. The solution is to work together to get better teaching aids—aids that can picture people as different without making them appear peculiar, queer or funny in the process, aids that respect varying cultures and enhance the dignity of man. It would be novel indeed to meet a research chemist in an educational film who was a Negro or Chinese working side by side with a Caucasian and no mention made of the situation as being unusual. It seems that I have heard of at least one Negro who was a research chemist. The situations in the films should be as natural as children are before we begin filling their minds with stereotypes. It can be done!

Summary Report on UN Film Activities

Whatever else the United Nations may or may not have accomplished in 1947, it has an impressive record in film production and distribution. Following is a summary of activities of the UN Film and Television Section, Division of Films and Visual Information.

Documentary Film Production

Six United Nations films were completed in 1947: *The Peoples' Charter, Searchlight on the Nations, Maps We Live By, Clearing the Way* (produced for the Headquarters Planning Commission), *First Steps* (for the Department of Social Affairs) and a theatrical trailer for the United Nations Appeal for Children.

Contracts were signed for 14 film productions in ten different countries (none of the following titles are final; they are descriptive working titles only): *The Fight Against Illiteracy*—Mexico; *The United Nations in Action* (ICEF)—Poland; *Young Ideas*—Czechoslovakia; *Common Ground* (international technical training)—U.K.; *Juvenile Delinquency*—Belgium; *In Every Port* (medical care for seamen)— The Netherlands; *In the Long Run* (FAO)—U.S.; *The Eternal Fight* (WHO) (on epidemics)—U.S.-France; *Lighthouses*—France; *What Is the United Nations?*—France; *Timber*—Sweden. All of these films deal with world problems which are being met by international cooperation.

Three films on family health and welfare are being produced in India for the Department of Social Affairs. Arrangements have been made with independent producers or sponsors for the production of the following films: *Epilepsy*—U.S.; *International Aviation,* France; *Greece—As Seen By FAO,* by France.

The first picture produced by the United Nations, *The Peoples' Charter,* is now being widely distributed. It is available in English, French, Spanish and Portuguese language version editions, made

(*Continued on page* 144)

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

The Educational Film: Visual Aid Or Visual Teacher?

MARY Field, in referring to my criticisms of the "2000 Years Ago" series, whose production she directed, says that "The real purpose of the series was to provoke those who saw the films to find out more." This remark raises the whole question of the philosophy of film use.

Is the fundamental purpose of the educational film, wholly or in part, the motivation of learning by the "read, tell, talk and test" process which now dominates all levels of education in church and school? If this is the case, films may be excused when they fail to accomplish what they obviously set out to do.

The Film as a "Supplement"

In church and school circles there is much talk about the visual supplementation of the curriculum. The film is thought of as an optional supplementation of the book-curriculum which is the backbone of the "read, tell, talk and test" methodology. Vast sums are to be spent in making films which will supplement the textbooks of the American schools. The film is to be geared into the verbal processes. It will illustrate, and motivate, and "provoke" pupils to find out more about the subject *by the slower and less effective word-heavy processes.* Here and there time can be saved—saved to be wasted in poking along with the same old "read, tell, talk and test" procedure.

The power of the film to bring about the mental and emotional changes and growth which constitute the essence of education must not be discounted. The film will never reach its full flower of development as long as it is considered as just another form and variety of lecture and textbook material. It must be developed, and then used, in accordance with its own inherent and unique powers.

The Auto as a "Supplement"

The early automobile looked like a buggy. It stood by the hitching post by day and was put in the barn at night. In good weather it was a mild supplementation of horse-transportation—for those with the temerity and know-how to operate it. It was good for short trips—when the roads were good. Most of the roads it traveled were wagon and buggy roads. It was compared with the older forms of transportation, generally to its disadvantage. It had little prestige; it did not promise much.

Today the educational film is new. It is used in a classroom designed for talk; not seeing. It is considered optional in teaching procedure. It is often poorly put together by folks more accustomed to working with words than with picture sequences. The laws of learning are not built-in. They are to be applied from the outside—in its utilization. It is in the "touring car" stage of development. It has no self-starter. It must be hand-cranked—by all kinds of "introductions" and readiness-promoting schemes, most of them basically unsound. It is a poor thing, not able in its own right to bring about learning, and considered one of the nice supplements in education.

Autos and Films "Grow Up"

Gradually the automobile grew up. Now it stands in the driveway by day and in a garage, not a stable, by night. It starts in all kinds of weather. As it grew, it revolutionized and extended road building. The hitching racks of the crossroads, the village, the county-seat, and the city are no more. It no longer looks like a buggy, becoming functional in its basic design and general appearance. It supplements nothing—it is basic transportation, itself supplemented by other means of travel.

The film, too, will grow up. It will cease to look like the chapter of a book. It will become self-starting. It is destined—in the hands of those who understand its essential character—to develop a functional appearance. It will have built-in features. It will present its material the way the mind wants to receive its pictorial stimuli. It will be structured to fit the interests, capacities, and abilities of those who are to learn from it. It will no longer be considered another kind of lecture. It will not be an optional adjunct to the "read, tell, talk and test" teaching process. The techniques evolved for its utilization will stem from its basic character. It will no longer be used just to give pupils a gentle shove as they shuffle along in old processes but will provide *primary and direct learning experience* for them.

The atomic age is here. More must be taught in less time. Colleges must cease to graduate stu-

dents who know next to nothing of the world beyond the Rhine where three-fourths of humanity lives. Great areas of information must be taken into the content of education. Even secondary-school students must be given world-orientation. Most schools are not dealing competently with the Western Hemisphere and its peoples. Why? For the same reason that a horse-and-buggy generation saw little of the landscape of America. The old "read, tell, talk and test" education never gets around to the vast job before it! Generation after generation of young people reach adulthood with skimpy knowledge of the people who share the world with them. Good educational films can vastly extend the radius of all education. The minds of America's children must not be tethered by the short rope of textbook-education supplemented here and there by a few poorly designed films and other visual aids.

Education in church and school has its vested interests. Resistance to change is one of the occupational diseases of churchmen and schoolmen. Old ideas give way slowly, but the future will validate the educational film and within a decade or two its permanence, importance, and utility will be taken for granted.—WSH.

Visual Aids for Missionaries

The use of audio-visual material by the missionaries is growing rapidly, and the Audio-Visual Aids Overseas (AVAO) committee of the Foreign Missions Council was organized in 1945 to help missionaries and mission boards plan and develop audio-visual materials for the use of overseas missionary personnel.

The work of the AVAO has emerged from the "formation" stage in the past few months by the sending of a deputation on a 90-day world-wide survey of the audio-visual and radio needs of the principal missionary fields.

Heading the delegation, which left New York by air on January 28th, is Dr. S. Franklin Mack, chairman of the AVAO committee on radio of the Foreign Missions Conference. Associated with him are Nicklaus Hageman, radio engineer of long experience, and the Rev. Everett C. Parker, executive of the Joint Radio Committee of five of the larger denominations.

This competent deputation will survey what is being done, and explore the utilization possibilities of both radio and visual aids. It will confer with such leaders as Dr. Arthur O. Rinden, head of audio-visual development for the National Christian Council of China, the Rev. H. C. Ferger, of North India, whose photography is well known, and the Rev. Ralph C. Horteling of Pugnanur, India.

With the findings and recommendations of this committee before it, the Foreign Missions Conference will, no doubt, urge the joint action of missionary boards in planning and developing the specialized audio-visual materials needed by the missionaries and the leaders of the younger churches in many lands.

Criteria for Children's Material

Formulations of criteria for the evaluation of audio-visual materials are not plentiful. Most of them are tentative, their authors feeling that somewhere some other group or individual would have the time and insight to develop comprehensive and final criteria.

In the seminar on "The Utilization of Audio-Visual Materials With Children," a sub-group under the leadership of Miss Florence Stansbury, of the Board of Education of the Northern Baptist Convention, developed the following criteria:

1. What is the quality of the art work?
2. If it is biblical material, is it true to the biblical story?
3. Can the material be integrated with the curriculum?
4. Is it appropriate for the age level for which it is to be used? This includes both content and length.
5. Will it lead to further learning experiences?
6. If people figure in the film, is the interpretation of their personalities true to the idea which we want to present about them?
7. Is the content accurate?
8. Is the purpose developed in the film or material clear and consistent?
9. If it deals with racial or cultural relationships, does it carry an attitude of appreciation for the contributions of the groups presented?

These are all good questions for the teacher or leader to raise as materials are selected for immediate use or for purchase for the audio-visual library. If three or four are answered in the negative, non-use and non-purchase are probably indicated. What criteria have you been applying? Do you consider the above helpful and adequate?

Music Films

The 12-minute sound film in black and white, *Handel* (from R.F.A. through your bookstore), makes friends with pupils and teachers whenever it is used in church or school. As the film opens, Handel is old and blind. He recalls his childhood: his love for music, the opposition of his father, and the benefaction of a kind man. The story is simple and interwoven are some of the great Handel themes. This useful film needs many companions, and producers wishing to create films of worth would do well to consider the presentation of other great musicians in the general pattern of this film.

The 9-minute film, *Music in the Wind,* produced by the National Film Board of Canada and distributed by Sterling Films Inc. (1186 Broadway, N.Y. 1) concerns itself with the pipe organ. After a few sequences to orient the audience on the history of the pipe organ, the film shows the craftsmen of a modern factory making the various parts of the organ, tuning the pipes, and assembling the whole instrument for testing. Interesting shots of a master of this wonderful instrument playing Bach's well-known "Toccata and Fugue" concludes the film.

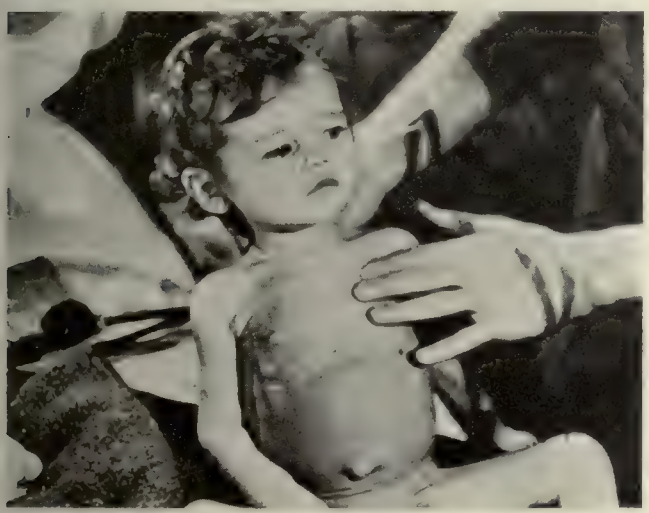
Children will enjoy these two films. These films will give information and deepen appreciation. Both

should be useful with Juniors and Intermediates, and the first can be presented to Primary children if care is exercised in introducing the film. Films are needed which present and explain some of the outstanding music of the church, and it is a ripe field waiting to be harvested by those with the courage, know-how, and imagination.

Broad and Rich Is the World

How rich is the world? When one-half of Mother Earth's children go to bed hungry every night, something must be wrong! Can her children ever be well-fed?

The peoples of areas formerly rich now go hungry. Even here, amidst the lush growth of technology in every area of life, our basic topsoil is di-



British Information Services

One of Europe's undernourished children—a scene from "The World Is Rich," produced by Films of Fact and distributed by Brandon Films.

minishing at an alarming rate. Can any civilization survive for long the slow destruction of its topsoil through fundamental mismangement and the twin calamities of drought and flood which follow?

The film, *The World Is Rich,* makes it clear that the world faces a food shortage. It states the case, and asks if suffering, poverty, and hunger may not be the tap-roots of another war.

The church must face this problem—at home and abroad. Church people, while proud of such notable agricultural missions as the Allahabad Agricultural Institute in India and El Vergel in South Chile, to mention only two of many, must multiply manyfold the assistance which it is giving to subsistence people in finding the keys to greater food production.

This 43-minute film should prove useful to church and school groups seeking to *understand* the present world food crisis, and through discussion to clarify thinking and *energize* the wills of people to wise and sacrificial action. Produced by Films of Fact Ltd., it is distributed through Brandon Films Inc. (1600 Broadway, N.Y. 19) and a national network of cooperating libraries.

Reconstruction Film

Through Church World Service (214 E. 21st Street, N.Y. 10) the two-reel documentary film, *This Road We Walk,* produced by Julien Bryan, is available to churches, schools and community groups. It is a dramatic picturization of the united church program of relief and reconstruction in Europe and Asia. The pictorial sequences come from China, Japan, the Philippines and many parts of Europe. Prints in both 16mm and 35mm may be ordered through your nearest Church World Service Center.

News

The various boards of the United Presbyterian Church of North America have united in the establishment of a Department of Audio-Visual Education, located in the Publication Building, 209 Ninth Street, Pittsburgh 22, and directed by Orville L. Kuhn. This department is building a rental library of visual materials and sells visual equipment to local churches. Mr. Kuhn reports a rapidly-growing interest in visual materials and methods in his denomination.

Correspondence:

Dear Mr. Hockman:

For a number of years the superb quality of our glass-bound stereopticon (3½ x 4) slides have attracted users in all parts of the country. In reply to your inquiry—and there have been many others—as to how we make them, I submit the following:

We owe much to Dr. Albert E. Bailey, the author of the well-known book, "The Gospel in Art." Through the years he secured permission to reproduce most of the religious masterpieces in stereopticon slides. We purchased his library of slides, and the Bureau of Audio-Visual Aids (1505 Race Street, Philadelphia 2) is determined to maintain his standards.

We obtain, or develop regular negatives if we have them, from the original subjects. These are used by our photographer to reproduce the picture on 3¼ x 4 lantern slide plate, a glass plate coated with photographic emulsion. Naturally, we use the negatives repeatedly as there is demand for slides. Up to this point it is the common procedure.

Now we send the developed plain black and white slide to one of several technical colorists of outstanding ability who have trained specifically for this exacting process of hand coloring under strong light and magnifying glasses. They do three slides of the same picture at a time.

When the hand-colorist has finished, the slides are carefully masked and bound, protecting the emulsion from damage. Permanent labels are then attached and the slide is ready for sending as a sale or a rental. In closing, I might add that where copyrights permit, it is possible to develop fair kodachromes from the stereopticon slides.

OSCAR J. RUMPF

The Religious Screen

William S. Hockman, Editor

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TEACHER - COMMITTEE EVALUATION of NEW FILMS

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BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Prospecting for Petroleum

(Shell Oil Company, 50 West 50th Street, New York 20, N. Y.) 23 minutes, 16mm, sound, color, 1947. Free loan. Produced by George Pal.

Description of Contents:

Using George Pal's puppets, miniature sets, cross-section models, relief maps, blackboard drawings, and diagrams, this Technicolor film presents briefly the history of man's use of petroleum and then goes into more detail on the formation of oil in the earth, early attempts to find oil under the earth's surface, and the present-day science of locating petroleum deposits.

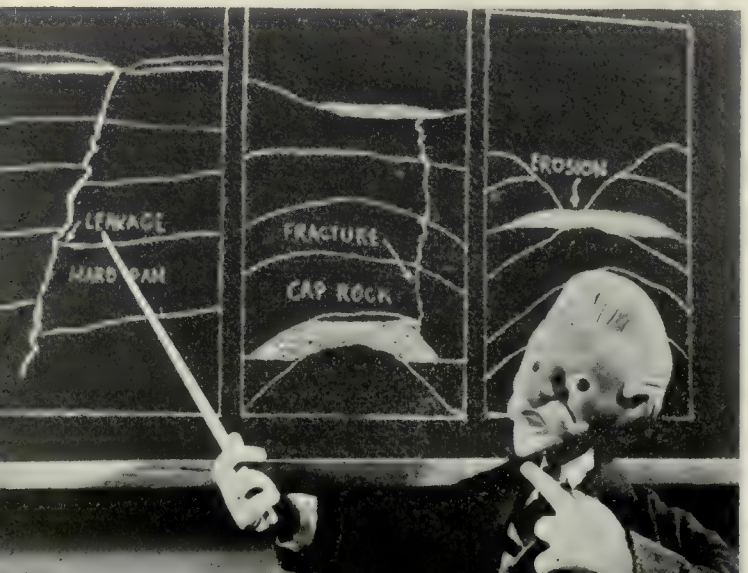
After the many modern uses for petroleum are quickly summarized, a puppet Professor explains the geologic theory of how oil was formed by the action of the earth's crust. Next, the history of petroleum's early uses is presented by means of moving stone figures representing Babylonians, who used it in lamps, and puppets representing the old-time Medicine Man, who sold it as a cure-all, and the men who finally realized the necessity for locating oil deposits under-ground and drilled wells successfully near Titusville, Pennsylvania.

The crude methods of locating oil by hunches or by the magic of the "doodlebug" are contrasted with modern scientific procedures involving aerial observation and instruments such as the seismograph, the magnetometer, and the gravimeter. In closing, a brief review summarizes the material presented.

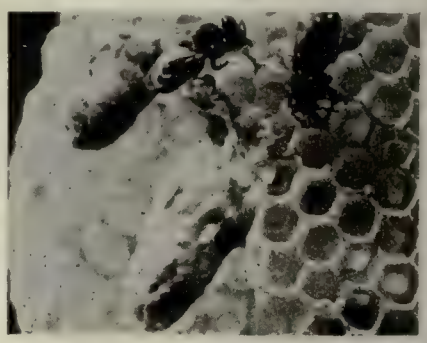
Committee Appraisal:

A lavish production with many novel sequences, this film completely holds the attention, whether it is presenting the Medicine Man's song and sales talk or a rather complicated explanation of how sound waves are used to determine the location of oil-bearing rock deep in the earth. The puppet sequences are both instructive and entertaining, and the three-dimensional maps and diagrams are amazingly effective for showing geological formations and the function of modern instruments for locating petroleum. The excellence of the photography far exceeds the quality of the voice recording, although the musical background is quite satisfactory. The sponsor's name appears only at the beginning and the end of the film, which is the first of a series of six entitled "This Is Oil." It should be useful for social studies and general science classes on the junior and senior high school levels, American history on the college level, and general interest for club use on the adult level.

In "Prospecting for Petroleum," a puppet professor gives a lesson in elementary geology.
Shell Oil Co., Inc.



The Story of the Bees



United World Films

(United World Films, Inc., 445 Park Avenue, New York 22, New York) 17 minutes, 16mm, sound, black and white, 1947. $45.

Description of Contents:

This film presents the life cycle of the honey bee, emphasizing the intense activity within the hive, as shown in close-up photography.

Bees flying from flower to flower, carrying on their vital role in the pollenization of plants, are shown gathering nectar into the baskets on their legs. Returning to their hive in a hollow tree, they perform the "nectar dance," which tells the others where a good supply of nectar has been found. The nectar is transferred to the crops of young worker bees, where chemical action changes it into honey, which will be sealed in cells for future use.

Deeper within the hive are seen the drones, whose sole duty is to fertilize the queen bee on her mating flight, and the queen bee herself. Carefully attended by workers, she deposits one egg in each cell until she has laid more than her own weight in eggs each day. Each rapidly developing larva is fed by nurse bees until it spins a cocoon for the pupa stage.

Emerging from its cell, the young bee eats and rests only a day or two before entering into the regular work of the hive for its lifetime of six weeks to six months. The first task is the cleaning out of the cells from which

new-born bees have just emerged, while the second may be helping to feed the larvae or turning nectar into honey and storing it. Tasks are then further divided to include the gathering of pollen and nectar, the guarding of the entrance to the hive, the nursing of the larvae and new-born bees, the secretion of beeswax and gathering of tree gum for hive construction and repair, and attendance on the queen.

In the late spring, after the construction of special cells for the hatching of ten or twelve queen bees, which come from regular eggs but receive special food and care, the hive waits excitedly for the emergence of a new queen. The old queen and as many as three-fourths of the other bees leave the hive and swarm elsewhere, establishing a new hive and thus maintaining the bee population. In the original hive, two queen bees are born almost simultaneously, resulting in a fight to the death. The victor immediately locates the other queen bee cells and stings the larvae to death, since only one queen bee is allowed in a hive. The young queen bee soon leaves on her mating flight, returning to repeat the life cycle by laying up to a million eggs during her lifetime of from three to ten years.

When the hive itself is endangered by the intense heat of the sun, combined with the heat generated by the bees working within, workers immediately use their wings to form a ventilating system for cooling the air. If part of the hive disintegrates, the workers gather gum and secrete beeswax and begin reconstruction, forming sturdy six-sided cells. The summary emphasizes the perfection of hive construction and community life which the bees carry on entirely by instinct.

Committee Appraisal:

Fascinating close-up photography and a wealth of interesting information presented in the commentary make this an unusually important film in the science area. It contains ideas suitable for various age levels from intermediate to adult without sacrificing interest or clarity.

Encyclopaedia Britannica Films

Joan and Jerry get ready to fly a kite in "Spring on the Farm."

Spring on the Farm

(Encyclopaedia Britannica Films, 20 North Wacker Drive, Chicago 6, Illinois) 11 minutes, 16mm, sound, color, 1947. $100 less 10% educational discount.

Description of Contents:

This film follows the activities and observations of Joan and Jerry Johnson as they work and play around their farm home in the spring.

Apple trees bud and blossom, a pair of robins warm four blue eggs and care for their ravenous offspring, and baby chicks hatch and thrive in a brooder. Pussywillows, frogs, spring birds, and small plants reappear, and Joan and Jerry fly a kite, go to the pasture to get the cows, admire the wildflowers, observe a moth just emerged from its cocoon and a baby rabbit hiding in the grass and watch the new lambs with their mothers. Meanwhile Mrs. Johnson cares for her flock of chickens and plants a garden, with Joan's help, and Mr. Johnson plows and plants corn.

Committee Appraisal:

The first in a series covering the four seasons, this film should be invaluable for stimulating observation and discussion of the changes in nature and in man's activities during the spring months. Its contents correlate with science, social studies, and language arts on both upper and lower elementary levels and could well be used as a basis for art activities. Excellent color photography, a variety of scenes of especial interest to children, and much incidental information add to its effectiveness.

Sewing Fundamentals

(Young America Films, 18 East 41st Street, New York 17, N. Y.) 10 minutes, 16mm, sound, black and white, 1947. $38.50.

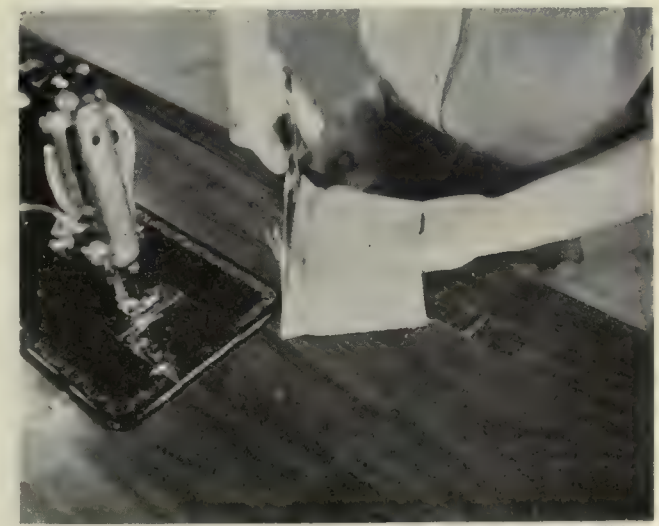
Description of Contents:

The first of a series on the techniques of sewing, this film stresses the importance of good sewing tools and correct posture to the seamstress.

In a simple room setting, a woman demonstrates the selection and use of the following tools: thimble, straight pins, needles, thread, tape measure, measuring gauges, marking chalk, scissors, shears, pinking shears, electric iron, electric steam iron, pressing cloths, pressing pads, sleeve board, and ironing board. She also shows correct pressing techniques. The importance of the sewing machine is mentioned, but its use is not demonstrated in detail.

Committee Appraisal:

This excellent demonstration of sewing tools should be suitable for any group interested in elementary sewing techniques, regardless of age level or educational background. The skillful use of the camera and well-presented narration are very helpful in overcoming the usual weaknesses of such a demonstration before a group. Other films in the series deal with the use of patterns, the handling of materials, and the seams used in garment construction.



Young America Films

"Sewing Fundamentals" stresses the importance of good sewing tools and correct posture to the seamstress.

ETTA SCHNEIDER RESS, Editor

BOOKS AND BULLETINS

● **Children and Music**—1948 Membership Service Bulletin of the Association for Childhood Education, 1201 16th St., N.W., Washington 6, D.C. 32 pp. $.50.

Here is a bulletin on music that will bring courage and satisfaction to every teacher and parent. It states a heartening philosophy of music education, emphasizes the importance of children as producers of music, and describes many varieties of musical experiences that contribute to the development of children two to twelve years of age. The bulletin is based on four major assumptions:

That children are naturally musical beings and respond to expressive sounds, even in infancy;

That many varieties of musical experiences can be provided children at school;

That in providing these experiences we are not training children to be musicians or performers, but are contributing to their total development;

That teachers who know little about music can set an environment and supply the materials and equipment that stimulate children to experiment with rhythm, sound, and movement.

"A well-conceived program of music for children," says James Mursell, Professor of Education, Teachers College, Columbia University, New York, who has contributed the statement of philosophy, "may look like play. It may look inconsequential, unsystematic, trivial . . . But in fact it is not trivial at all because it brings music to children as it should be brought—in terms of their own life concerns and interests and doings."

Among the authors represented in the bulletin are Helen Christianson, Director of the Nursery School, University of California, Los Angeles; Beatrice Landeck, Director of Music Education, Mills School, New York; and Helen L. Schwin, Supervisor of Elementary Music, Public Schools, Cleveland. Bibliographies of books for teachers and children and lists of recorded materials are included.

● **Films in Instruction: the Teacher's Manual, Part II.**—N. H. Rosenthal. Robertson & Mullen, Ltd., Melbourne, Australia. 1947. 69 pp.

Background information for the teacher presented in a clear, concise style. This book follows the volume, "Films: Their Use and Misuse", by the same author. American films and American research studies are cited to prove that educational films and filmstrips have merit. The volume then indicates the sources and types of films and equipment for teachers of Australia.

● **The American Way of Life**—David Carson, Glasgow. Scottish Educational Film Assn., 2 Newton Place, Glasgow, Scotland. 1947. 34 pp. Research Publication No. 2.

A series of 50 filmstrips, issued by the Coordinator of Inter-American Affairs and by the Office of War Information, served as the basis for an interesting experiment on the effectiveness of filmstrips. Schools used in the study were located in the cities of Edinburgh, Glasgow, and Aberdeen, and in 7 rural areas. The teacher committee in charge of the experiment prepared an appraisal form for each title, and these were filled out by some 405 elementary and 919 secondary classes, representing about 40,000 Scottish children.

Among other attributes, the filmstrips served to supplement concepts about the United States and its people which formerly only Hollywood movies had furnished. The teachers found that there is still a place in the curriculum for still pictures, and they established constructive ideas for the production of new filmstrips. For example, they found many of the strips to be too long, that there was propaganda where only facts were needed, that human interest and especially the life of children could have been added.

In one instance, "Cowboy on the Range", the teachers had access to a motion picture and a filmstrip on the same subject. Under experimental conditions, the teachers found that both media had possibilities for education.

Filmstrips were used as direct teaching aids, and for background. With respect to commentary, both use of captions and a written commentary were recommended.. The best length was found to be about 60 frames or less. Most of the others were too long.

Throughout this very interesting report, there are mentioned areas for further research. The methods used and the findings should be of great value to American teachers.

UTILIZATION

● **An Audio-Visual Demonstration Center in the Making**—Sister Aileen, O.S.B., Villa Madonna Academy, Covington, Kentucky. *Audio-Visual Guide,* 14:7. December, 1947.

Report of the program used during Audio-Visual Education Week, upon request of the Department of Secondary Teachers, N.E.A. One day was set aside for each department, and on that day priority for equipment was given to the teachers in that department. As an outcome of the intensive use of audio-visual materials, the teachers became more audio-visual conscious, and realized, also, that they had been using many types of audio-visual material before. They realized that these materials are not ends in themselves but means of providing vicarious experience. The article concludes with a list of the materials used in the Demonstration Center, and the methods of use. Subjects included English, mathematics, languages, religion, and social sciences.

● **Movies vs. Reading**—Adeline Claff Richardson and Gertrude Hjorth Smith, Los Angeles, Calif. *The Clearing House,* 22:15, Sept. 1947.

A study designed to compare education through motion pictures and education through reading at the Lafayette Jr. High School and the Thomas Jefferson High School in Los Angeles. The teachers selected three Disney color films on health education, and the study was conducted in science classes. *Malaria, Tuberculosis* and *Hookworm* were the film titles. These paralleled the contents of three health pamphlets of the Metropolitan Life Insurance Co. Both pamphlets and films were meant for the general laymen and were of general instructional value.

Two matched groups were used; there was no attempt at teaching and no discussion. The students were exposed either to the film or the pamphlet and tests given. There was a

(*Continued on page* 134)

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preliminary test on general health information, then a short test on each of the three diseases given one week before the use of the film or pamphlet. Afterwards a follow-up test was given, and a month later the general health test was repeated.

The results were compiled by comparing pupils grouped on the basis of intelligence, reading ability and participation in all phases.

The rate of increase in the junior high school control group (pamphlet) was 22%; in the experimental group 45%. In the senior high school, the rate of increase in the arithmetic mean of the control group was 8%; in the experimental group 25%. The teachers found that the experimental group retained better what they had learned through films. Films created an unusual amount of enthusiasm for more information, in spite of the fact that teachers did not encourage discussion. The same teachers took part in the control and experimental groups, and they noted less enthusiasm from reading the pamphlets.

Conclusions: Films are worthwhile because they save time, increase learning and increase enthusiasm. But they must be technically well made.

● **Audio-Visual Aids in Art Appreciation**—William H. C. Luebkert. Grade Teacher, 65: no. 4, p. 64, Dec. 1947.

The teacher in a four-room school describes how art appreciation was developed by using flat pictures integrated with musical selections and poetry. A list of 100 selected pictures, graded by accepted standards (from the known to unknown, simple to involved, etc.), study materials written from research in encyclopedias, supplementary materials assembled. The pictures were mounted and posted on a bulletin board.

PERIODICALS

● **EDUCATION MAGAZINE: Audio-Visual Education Number.** Vol. 68, no. 2, October, 1947. F. Dean McClusky, editor.

This special issue is devoted almost exclusively to: a) Californians, and b) teacher training. Not that this is undesirable, because the California educators, with practical assistance and inspiration from the State Department of Education, have been studying the ability of teachers to use audio-visual materials (see *Developing Standards of Teacher-Competency in Audio-Visual Education,* Calif. State Dept. of Education, Sacramento, Dec. 1946). A few of the contributions to this issue of *Education* were members of the California Committee. Others are graduate students at the University of California.

"Educational Psychology in Audio-Visual Instruction" by Boyd Lindop is a modernized statement of the principles by which the devices are justified in the curriculum. It points out that producers of materials should understand the psychology of learning and pattern their products accordingly.

"Industrial Teacher-Training and Audio-Visual Education" by M. L. Barlow points out the workshop or laboratory experiences that can stimulate shop teachers to more effective use of audio-visual aids. "Suggestions for a Course in Audio-Visual Education" by James McPherson (pp. 98-115) is a complete outline, worth consulting in the original. In the article "Audio-Visual Materials for Teacher-Training", Elizabeth Goudy Noel and James McPherson provide a list of films, slidefilms and transcriptions that can be used in a teacher-training course. Among useful films omitted from this list are: *The Child Explores His World* (Brooklyn Children's Museum), *How to Operate a 16mm Projector, How to Make Good Movies Series* (Harmon Foundation), *Time to Spare,* and others.

An interesting study is described in "Is Note-Taking When Viewing Motion Pictures Effective in High Schools Science?" by W. E. Ford, Jr. Three films were used with 30 students in a general science class. Film 1 was used with no introduction and no preconditioning; Film 2, with no introduction but the students were directed to take notes for further discussion; Film 3 was preceded by an introduction two days in advance, with directed reading, models, blackboard outline and questions. The film was then shown without note-taking. The author concludes that note-taking during the showing was found to be distracting, that good preparation for seeing a film is much better and such preparation should include teacher-preview, preliminary discussion and reading, the use of supplementary materials, follow-up and a test.

TEACHER TRAINING

● **Toward More Effective Utilization of Audio-Visual Materials and Devices**—Paul W. F. Witt, Teachers College, Columbia University. *Teachers College Record,* 49: 108-18, November, 1947.

In spite of increased interest, the use of audio-visual materials and methods in schools is neither so effective nor so extensive as might be expected. Guiding considerations for school systems that contemplate greater programs are:

1. Teachers should be taught to use audio-visual materials as a regular part of the educational program, as resources which provide pupils with enriched learning experiences; and teachers must be helped to select and utilize all instructional materials as part of the curriculum.
2. Teachers should be helped to solve instructional problems through the use of appropriate audio-visual materials.
3. Teachers must see reasonable progress in their efforts to use audio-visual materials.
4. Methods of helping teachers should safeguard their security, encourage creative thinking and teaching.
5. Teachers should participate in planning, control and evaluation of the program.
6. Teachers should cooperate in planning ways of improving the program.
7. There should be arrangements for exchanging ideas and information.
8. Emphasis should be on activities for improving utilization in the individual school.
9. Education of teachers should be a continuing process.
10. Teacher education projects should keep step with potential resources and current interests.

A program, which takes into account these considerations, must also include certain resources: adequate and qualified personnel, equipment, and budget.

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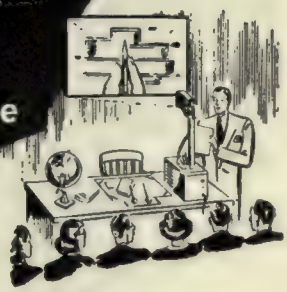

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DAVID SCHNEIDER, Editor, Evander Childs High School, New York City

"Visual" Aids Come to the Blind

ONE of our prominent colleges has an annual "Understand the Blind Day". On that day half the student body is blindfolded and cared for by the other half. When that day is over and the dark bandages are removed from their eyes, these students begin to realize the precious gift within their possession that they have been taking for granted.

A teacher of a science subject, in which visual material is a daily part of the lesson, often feels ill at ease when into her normal class of students a blind student is admitted. Whenever the word "see" has to be used in order to drive home a point, the teacher often goes through mental, if not physical, squirming and anguish. It is often true that the afflicted are better bearers of their burdens than we are. I know in my own case, the last time I had a blind student in my class, I tried, unsuccessfully, to avoid using the word "see", whose sound had already become hollow.

Specimens for the Sightless

Maude L. Repath of the Biology Department of Evander Childs High School has the artistic gift of creating models of specimens that the blind can "see", and, for my part, that those with good eyes can admire and use. Being a very busy person, Miss Repath presented us with the following, too brief, explanation of her work. "While I was working with chair-ridden children of high school age in the Montefiore Hospital Annex of the Evander Childs High School, a plan for making our blind, in the main building, "see" was developed. These blind students were baffled when the class looked at specimens under the microscope or pictures on the wall charts with a feeling of helplessness. Our plan was to show these blind people the things we were looking at and studying during that class period.

Maude L. Repath of the Biology Department of Evander Childs High School with models of specimens that the blind can "see."

"A whole series of bas relief charts to illustrate microscopic plant and animal life together with the details of their essential structures were made. These have enough contour so that the blind children could actually "see" and feel each of the structures, part by part. First, we drew the pattern on a card and then covered it with a raised pattern in clay. This was then beautifully colored and coated with shellac. Thus we were able to make our blind "see" with their fingers what we, in the hospital, saw with our eyes through the microscope or on the chart or on the projected picture. Later we were pleased to hear that the near-blind students in sight conservation classes were greatly aided by the bright colors of these models. Thus wheel-chair students, by serving the blind, were given a finer conception of their place in the scheme of things together with a feeling of belongingness and a realization that they, too, 'may lift up their eyes to the mountains'."
—D. S.

"Oscar" Awards for School-Made Films

AT the 1948 annual Audio-Visual Aids Institute held at the American Museum of Natural History on Saturday, January 10th, an "Oscar" was awarded to the winner of the second contest for the best school-made film. The award was given to "Reaction in Frogs", produced by the Motion Picture Club of Evander Childs High School, The Bronx, New York. Entries were received from numerous schools and the five best films were selected by a panel of judges. The quality of the

(*Continued on page* 138)

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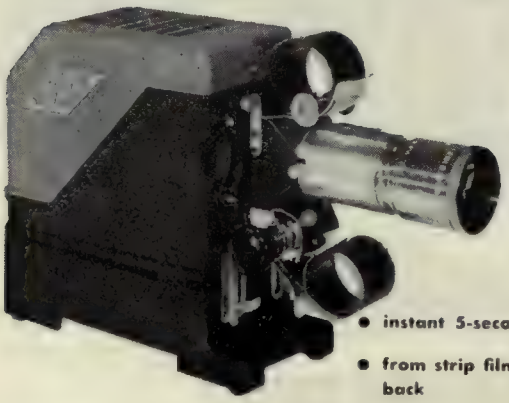

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EASTIN PICTURES

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films as a whole this year was superior to those submitted in the first competition, designed to arouse interest in motion picture making among the boys and girls of the nation's high schools. The contest is an annual one and here are the conditions for entering the contest for the 1949 "Oscar":

How to Win an "Oscar"

The competition is open to all students of junior and senior high schools in the United States. The films must be planned and produced entirely by pupils and must be 100 feet long or less. To enter the competition the faculty adviser of the group of student movie-makers must secure an entry blank from the Museum, fill it in and return it on or before May 15, 1948. The film must be sent to Dr. Grace F. Ramsey at the Museum by December 1, 1948. A selection of the winning film and the four next best films will be made by a panel of judges. All five films will be shown at the meeting of the Fifth Audio-Visual Aids Institute to be held at the Museum on January 7 and 8, 1949, accompanied by an explanation given by the chairman of the judges as to the good and poor points of the film selected as the winner of the "Oscar", and the next four that will receive the special "Award of Merit".

If you know a group of enthusiastic movie-makers in a school, why not urge them to compete for this honor? Perhaps they have already started to make a film entirely by themselves which they would like to enter after a little more careful editing. Fill out an entry blank which can be secured by writing to Dr. Grace F. Ramsey, The American Museum of Natural History, Central Park West at 79th Street, New York 24, N.Y., and mail it on or before May 15, 1948.

Wayne M. Faunce, Vice-Director of the Museum, presents the "Oscar" to George Dlugatz of Evander Childs High School for the best school-made film and an "Award of Merit" to Ann Williams of the High School of Commerce, New York, Judy Weitzman of Forest Hills High School, Queens, New York, and Joyce Osterman of George Washington High School, New York City, for their films rated next best.

A Film Council in Action

(Continued from page 123)

3. A Survey Committee to determine where:
   (a) films are used in the community;
   (b) groups and organizations are located which use films;
   (c) groups and organizations are located which are potential users of films; and
   (d) groups and organizations secure films.
4. A Finance Committee to consider all money needs, such as:
   (a) the fees to be charged for use of films and;
   (b) whether or not to raise funds by membership fees, a single large gift, or a combination of both.

The Circulation Problem Is Solved

The Circulation Committee of the Council went to work earnestly to find the way to make needed films readily available to community groups. Because it seemed unlikely that any existing community institution could expand its services to include a film library, this committee drew up a proposal for a Community Film Library to be supported cooperatively by the users, and began looking for a sponsor. There was no question of the need or of the determination of this group to find an answer. The answer came sooner and was a far better one than had been expected. The endowed film division of the public library as conceived and developed by Dr. Lowe assures the city of a superior film service.

A Film Council's Work Is Never Done

This does not end the work of the Film Council, however, but it does bring the Council closer to achieving its ultimate goal—the community-wide use of audio-visual materials.

For the past several months the survey committee has been at work compiling the complete statistical story on the community's film use and potential film use. The final report, which is nearly completed, will list all of the community organizations and institutions having projection equipment available, and which have used films and are interested in using them. This report will provide the factual base for developing and extending group use of films.

The Rochester Film Council has also offered its continuous services and counsel to the Public Library. Being representative of all the consumer groups using films, it is in a position to cooperate in the evaluation and selection of materials, in suggesting extensions of service, and in promoting the most effective use of available and new materials.

The Rochester Film Council has been active and its activity is bringing results. In just a few short months it has firmly established itself in the cultural and educational life of the community.

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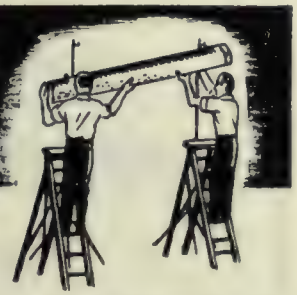

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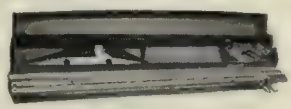

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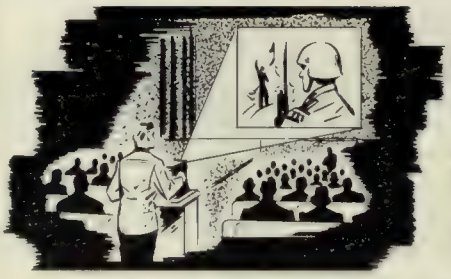

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Budgeting Visual Instructional Materials

(*Continued from page* 115)

only two directly provide learning—the time of the professional staff spent with students, and learning materials used by students during or outside classes. Virtually all other items, while necessary to efficient operation, service rather than constitute the learning experiences of students. The investment in learning materials is uniquely concentrated investment in the actual learning moment in the schooling process.

2. The newer learning materials, properly used, sharply improve speed and retention of learning. The experience of the armed services in World War II indicates that highly significant gains in learning speed and retention may be achieved by proper provision and use of audio-visual aids and related materials and equipment. In the present teacher shortage and tendency toward curriculum overload, a saving of even 10% in teacher time would be an enormous operational and financial asset. The Navy's official training manual in this field has estimated actual time savings up to 35%.

3. Visual and auditory aids are particularly needed to cope with needs and problems of today's school population. Academic and college entrance preparation have been replaced by universal secondary education and preparation for life. Book learning has been absorbed into a larger pattern of learning by doing, learning through more direct experience. Pictures, models, recordings, charts and other experimental media more effectively meet the needs of slow learners and those not academically inclined. Adjustment and behavior problems frequently reflect outmoded teaching methods and materials. Such problems are the most costly in teacher's time, in vandalism, in failure and general retardation—probably far more costly than their solution by better schooling.

4. The newer learning materials are singularly effective means of teaching values, attitudes and good human relations. As was pointed out recently by the Commission on the Freedom of the Press,* we are living amid the play of unprecedented forces competing with the school and the church in molding the minds of youths and adults. The Commission singles out the great agencies of mass communication. "These agencies can facilitate thought and discussion. They can stifle it. They can advance the progress of civilization or they can thwart it. They can debase and vulgarize mankind. They can endanger the peace of the world: they can do so accidentally, in a fit of absence of mind. They can play up or down the news and its signifi-

* Robert M. Hutchins, Zechariah Chafee, Jr., John M. Clark, John Dickinson, Wm. E. Hocking, Harold D. Lasswell, Archibald MacLeish, Charles E. Merriam, Reinhold Niebuhr, Robert Redfield, Beardsley Ruml, Arthur M. Schlesinger, George N. Shuster, in "A Free and Responsible Press", University of Chicago Press, 1946.

cance, foster and feed emotions, create complacent fictions, and blind spots, misuse the great words, and uphold empty slogans. Their scope and power are increasing every day as new instruments become available to them."

In his foreword, Robert Hutchins comments further, "The Commission is aware that the agencies of mass communication are only one of the influences forming American culture and American public opinion. They are, taken together, however, probably the most powerful single influence today. The new instruments at their disposal, which have not been exploited by other agencies, such as the school and the church, are making them more powerful all the time. The inadequacy of other agencies has doubtless contributed to the rapid growth of the power of the press. I should say, for example, that if the schools did a better job of educating our people, the responsibility of the press to raise the level of American culture, or even to supply our citizens with correct and full political, economic, and social information would be materially altered. By pointing out the obligations of the press, the Commission does not intend to exonerate other agencies from theirs."

It is clear that to defend the transcendent values of our American society, to implant these with unshakable understanding and faith, the schools must employ tools and media at least equal in power and effectiveness to the propaganda we daily encounter. Americans can not expect school teachers with popguns to overmatch other daily influences with modern rocket weapons in the war to strengthen our way of life. Films, broadcasts, pictures—the modern media which inspire our admiration or move us to laughter or tears, are educational tools of frequently decisive power in molding our values and attitudes.

5. Growing registers and responsibilities of schools compel the use of better prefabrication devices as the newer teaching materials. School systems more seriously understaffed than at any other time in their recent history face the sharply increased enrollments resulting from a 50% increase in the national birth rate since 1941. The birth rate continues to mount and is currently at its highest level. At the same time communities are demanding more individualized instruction, more occupational guidance, more pre-school and adult education and numerous other needed but costly services for each child, involving additional teachers' time and central services. This inevitably growing job of the schools can be efficiently assumed even in part only by utilizing learning materials which reduce professional time expenditure and achieve maximum results. Indeed, increased budget requests for any purpose may otherwise be subjected to challenge by citizens accustomed to more modern

A Check List Of Outstanding Films On Peoples Of Other Countries

To date the International Film Foundation has produced and made available to the non-theatrical field *nine* subjects on the people of RUSSIA, POLAND, and ITALY and *one* animated color film on the subject of racial prejudice.

Are you familiar with all these subjects? Have they been shown in your community? Are they in your library? Have you a sufficient number of prints on hand?

MARY VISITS POLAND . . . HOW RUSSIANS PLAY . . . ARTISANS OF FLORENCE
PEOPLES OF THE SOVIET UNION . . . A RUSSIAN CHILDREN'S RAILWAY
CHILDREN OF RUSSIA . . . BREAD AND WINE . . . ITALY REBUILDS
POLAND . . . and . . . BOUNDARY LINES (animated)

For rental of these ten subjects place your order TODAY with your Film Rental Library; For purchase, order through your Visual Education Dealer or direct.

For descriptive information of each of these JULIEN BRYAN PRODUCTIONS on peoples of other countries, write

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Realistic Appraisal Necessary

Cogent considerations such as these do not in themselves dispose of budget problems, however. Generalized needs can be met only by sound and practical plans and actions in particular situations. Budgeting actually begins by realistic appraisal of present states of performance, equipment and requirements. How adequate are present tools? How can we best determine what is needed? How can the need be made clear? We must first insure that these questions are asked, that they are asked by the right people. There are no simple catch-phrase answers. Answering them is a constructively educative process. To get good answers, we shall all need a great deal of further study and discussion by professional and civic circles. We have admittedly not yet learned how to put sound school financing across nationally. Dr. Paul Mort, and the Metropolitan School Study Council at Teachers College, which is doing outstanding work in the field of modernization of school administration, estimates that on an average a lag of 50 years occurs between the initiation and the general adoption of a desirable school practice.

Two Extremes To Avoid

In determining what is needed it is clear that two fallacious extremes must be avoided. A doctrinaire approach based solely on outside standards such as practices in other school systems or in the armed services or industrial training worlds will not provide accurately for the needs of specific school situations, subjects and student bodies. Similarly a program planned solely on recommendations from teachers, who may be complacent about rutted procedures or ignorant of newer resources in use elsewhere, will fail to incorporate sufficiently advanced standards. Such guides as the American Council's "Measure for Audio-Visual Programs in Schools"* furnish invaluable general guidance and support for progressive levels of provision, but it is essential that they be adapted to local teaching programs, curricula and needs.

The Importance of Attitudes

In the final analysis, more important than detailed procedures in budget making, however, are the dominating attitudes toward it—recognition of the significance of the basic long term planning task and determination to pursue it conscientiously, regardless of year to year fluctuations. These are times of enormous responsibility for education, particularly for those who help to guide its growth points. The public does not cherish grateful memories or erect monuments to those who in times of need and challenge do nothing, dare nothing. Despite the trials and vicissitudes of budget-making, it is, in brief, appropriate and good to remember Mark Twain's advice, "Always do right. You will please some people and astound the rest."

*Study No. 8, 1944.

M. S. Alexander Joins Atlanta Audio-Visual Department

Walter S. Bell, Director of Audio-Visual Education for the Atlanta Public Schools, announces the addition to his staff of Millard S. Alexander. Mr. Alexander is to be the Chief Engineer for the new F. M. Radio Station (WABE) which is presently being installed in the Atlanta Department of Audio-Visual Education. Mr. Alvin Gaines, Assistant Director of the Audio-Visual Education Department and Supervisor of Radio Education, will serve as station manager.

Mr. Alexander brings to the Department many years of experience as a radio engineer and as a specialist in the audio-visual field. He was connected with the Electrical Research Products, Inc. (ERPI to oldtimers in audio-visual education) for several years during the late twenties when they were first experimenting with educational sound motion pictures. He later became radio engineer for Station WPDY in Atlanta and remained with them until his recent transfer to the Atlanta School Department.

Pupils as Classroom Film Advisers

G. B. Instructional Films, Ltd. conducted an interesting experiment recently with its new color film *Day and Night.* In a "rough-cut" state, the film was used in a classroom situation in the presence of the production staff and Miss Margaret Simpson, the writer and director of the film. From actual observation of the reactions of the pupils and from papers written by the pupils testing their grasp of the basic cause of day and night as presented in the film, the production staff was able to measure the effectiveness of the film and to make changes which would increase its effectiveness from the pupil's point of view. So successful was the experiment that it was decided that such a practical pre-testing of a film should, when possible, become the standard procedure for all G.B.I. classroom films. *Day and Night* is the third in the series launched by *Latitude and Longitude,* distributed by United World Films, Inc., 445 Park Ave., New York 22.

Annual List of Summer Courses in Audio-Visual Education

EDUCATIONAL SCREEN'S annual list of summer courses will appear in the April issue. Directors of audio-visual education should send complete information on courses offered at their schools to the Magazine at once. The name of the University or College offering the course, the title and number of the course, the number of semester or quarter credits, the dates, and the name of the instructor are needed.

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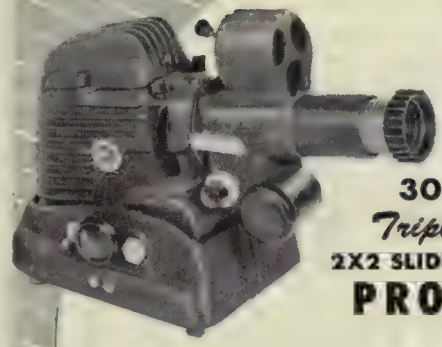

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For Remedial Work
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Delightful animated curriculum films which correlate closely with classroom work.

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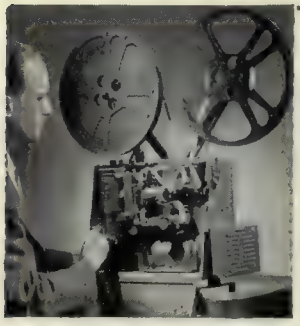

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Summary Report on UN Film Activities

(*Continued from page* 126)

by the United Nations. It will also be available in Dutch, Polish, Czechoslovakian, Korean, and German language versions made by local distributors at their own expenses.

Distribution of this picture is providing the experience on which distribution of future pictures will be based. The film is now being distributed, either theatrically or non-theatrically or both, in the following countries: Australia, Brazil, Canada, Czechoslovakia, Denmark, India, the Netherlands, Norway, Poland, Sweden, U.K., U.S., also in the British Zone of Germany and the U.S. Zone of Korea. Negotiations are underway for its distribution in France, Belgium and Mexico.

A 12-page guide is now available for discussion group leaders to use with *The Peoples' Charter.* Copies of the guide are available on request from the Films and Visual Information Division of the United Nations Department of Public Information, Lake Success, New York.

Filmstrips

Five filmstrips were completed during the year—*United Nations at Work, The Economic and Social Council, To Serve All Mankind, Genocide—The Greater Crime,* and *The United Nations Charter.*

All of these filmstrips have been produced in English, Spanish, French, Russian and Chinese editions and are available to schools and organizations without cost from the United Nations. Each filmstrip is accompanied by a printed guide and background material.

A total of 7000 copies of these filmstrips have been made and distribution of one or more of these filmstrips took place in the following countries during 1947: Argentina, Australia, Belgium, Bolivia, Brazil, British East Africa, Canada, Chile, China, Colombia, Costa Rica, Cuba, Czechoslovakia, Denmark, Dominican Republic, Ecuador, Egypt, El Salvador, Ethiopia, France, Guatemala, Haiti, Hawaii, Honduras, Iceland, India, Italy, Lebanon, Liberia, Mexico, Netherlands, New Zealand, Nicaragua, Norway, Panama, Paraguay, Peru, Philippines, Poland, Puerto Rico, Siam, Sweden, Switzerland, Tunisia, Turkey, U.S.S.R., U.K., U.S., Uruguay, Venezuela, Virgin Islands.

Newsreels and Television

Equipment for the United Nations Film Unit arrived late in the spring and all significant official functions have been filmed since that time, including the filming of the work of the Balkan Commission in Greece. In addition to the international distribution made by the American commercial newsreels, this Section has supplied newsreel material to distributors in the U.S., Canada, U.K., China, Czechoslovakia, France, India, Pakistan, and the U.S.S.R.

Due to technical problems, direct television of U.N. events have been so far confined to meetings

of the General Assembly at Flushing; however, television broadcasts in both the U.S. and the U.K. have made extensive use of U.N. official newsreel material—televising the film instead of the actual event.

U.N. Film Library

During the year, in addition to all of the official U.N. material, the Library has acquired all of the film footage which formerly belonged to UNRRA and UNIO. A complete index of all footage in the Library is maintained in New York and a duplicate index is kept up to date in Paris for the benefit of European film producers. The number of requests for material to the Film Library from motion picture producers is steadily increasing as producers of current films are finding it necessary to include U.N. scenes in their pictures.

Film Committees

During the year U.N. Film Committees for national production and distribution problems were established in France, the U.K., and the U.S. Others are in the process of formation.

United Nations Film Board

In January, 1947, the United Nations Film Board was established. The film sections of the United Nations and UNESCO became the working staffs of the Board. Since that time the Film Section has worked closely with Board members and reported on its work at the meetings of the Board.

Film Festival of United Nations Films

Three thousand invitations were sent out by the Cincinnati Film Council to members of civic, religious and educational organizations in Cincinnati to participate in a Film Festival of United Nations Films. The project was presented by the Cincinnati Film Council in cooperation with the Cincinnati Plan, Committee for United Nations.

The Film Festival was held January 26, 1948, at the Art Museum, Eden Park; films shown included: *Peoples' Charter, Boundary Lines, One World or None, Seeds of Destiny, Brotherhood of Man,* and *Round Trip.*

The Cincinnati Plan for the United Nations is a community-wide educational project devoted to the presentation of basic informational background necessary to an understanding of today's world.

U.N. to Film Fight on Epidemics

A new United Nations documentary film on the international battle against epidemics will be produced by the French film executive, Henri Lavaurel. It will feature the part played by the World Health Organization in curbing the recent cholera epidemic in Egypt. M. Lavaurel is expected to fashion the film from a combination of "reenactment scenes" which will be shot in New York, plus newsreel sequences taken in Egypt during the epidemic. The film is one of a series of international productions the U.N. is undertaking.

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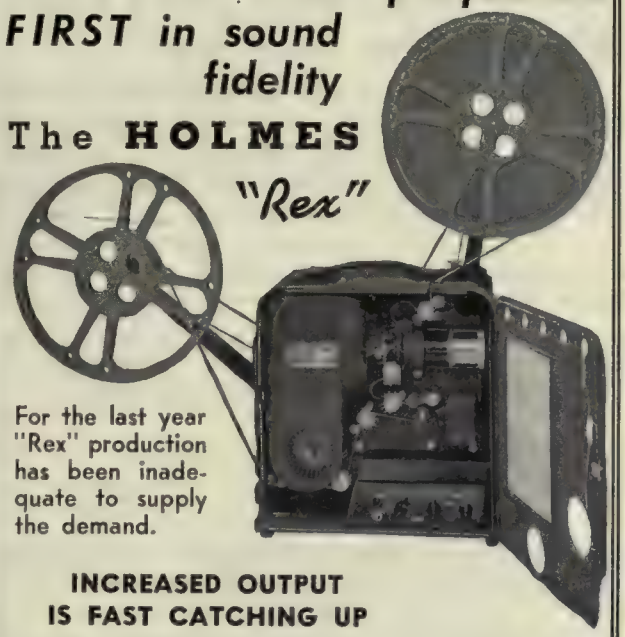

For the last year "Rex" production has been inadequate to supply the demand.

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EB Scholarships for Audio-Visual Study

Seven universities throughout the United States have been selected to award Encyclopaedia Britannica Films summer tuition scholarships for audio-visual study during the summer of 1948, according to an announcement by Stephen M. Corey of the University of Chicago, chairman of the educators' committee which made the selections.

The universities themselves will select persons who will receive the scholarships, which are contributed by Encyclopaedia Britannica Films. Applicants must be teachers or administrators who have especial responsibilty for audio-visual instruction and who wish to make more effective use of classroom motion pictures. Applications should be sent to the universities where teachers wish to study before April 15, 1948.

All teachers and educators desiring to apply for the tuition scholarship awards should write directly to the following people at the universities where they would like to study this summer:

F. Dean McCluskey, University of California. Los Angeles, California;

Stephen M. Corey, University of Chicago, Chicago 37, Illinois;

L. C. Larson, Indiana University, Bloomington, Indiana;

Garold D. Holstine, Oklahoma University, Norman, Oklahoma;

A. W. VanderMeer, Pennsylvania State College, State College, Pennsylvania;

James W. Brown, Syracuse University, Syracuse, New York;

Walter A. Wittich, University of Wisconsin, Madison, Wisconsin.

Chicago French Film Society

The program of the Chicago French Film Society for April 7th will consist of a number of documentary films, including *Montreal,* in color, *Dans le Massif Central* (recently imported from France by International Film Bureau Inc), and *Peche en Mediterranee,* being distributed in the United States by the Franco-American Distribution Center. Also in the program will be *Chants Populaires* No. 1. containing the songs "En roulant ma boule" and "A la claire fontaine". This production of the National Film Board of Canada has been specially edited with words on the screen for use by French students in group singing activities.

Parochial Educators Discuss Visual Education

"Curricularizing visual education" highlighted the recent conference of principals and supervisors in the Pittsburgh Catholic Diocese. Reverend Thomas J. Quigley is the Diocesan Superintendent.

All visual education activities of the parochial schools have been centralized under a newly-established Visual Education Department headed by Michael V. Ference, professor in Education at Duquesne University.

AUDIO-VISUAL TRADE REVIEW

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

Production Activity

Hale Fellows: Wilmette

According to recent advice from C. Scott Fletcher, president, EB Films has ambulated from its Civic Operation at 20 North Wacker Drive in Chicago to 1150 Wilmette Avenue in Wilmette, Illinois.

The Northwest passage began last summer when the Spring reign of the research and production staffs in Manhattan ended with the first move to the former First National Bank Building in the Chicagoland suburb. With administrative and sales offices migrating North also, greater efficiency of operation is anticipated in the new coordination of activities.

Whether or not the University of Chicago, with which the film company is affiliated, would also move uptown was a matter of some conjecture, but Mr. Hutchins was not reached for comment.

Vaporate Condenses In New Base

Vaporate Company, Inc., has moved from its 130 West 46th Street address in Manhattan to 446 West 43rd Street, according to a recent announcement by Lucile H. Fleck, President.

Vaporate also announces that it has become the exclusive sales agent for Vacuumate Corporation. The vacuum machines have been installed in the new premises.

Eastman Opens New Plastics Laboratory

Opening of a new plastics laboratory, first of its kind in the camera industry, was announced recently by Eastman Kodak Company. Kodak is using the laboratory to intensify its development of plastic parts for cameras, projectors and other photographic apparatus.

The laboratory is under the general supervision of Garson Meyer, chief chemist at the Camera Works. Meyer

ANFA Convention and Trade Show—April 22-24

The Eight Annual Convention of the Allied Non-Theatrical Film Association will be held from April 22 through 24 at the Hotel New Yorker in New York City, according to an announcement by William F. Kruse (Vice-President, United World Films), President of the Association.

Jointly with the Convention, the Third Annual 16mm Industry Trade Show will take place in the same hotel, under the direction of Wilfred L. Knighton, Executive Secretary of the Association. The latest products and developments in 16mm equipment, and exhibits by film distributors, libraries, producers and projection services will feature the Trade Show, which will be open daily from 10 a.m. to 6 p.m.

Main sessions of the Convention, open to members and guests, will feature two symposium discussions,—one devoted to the users of 16mm films, on the subject: What the Film User Expects of the 16mm Industry, Its Trade Associations and Its Press. The second session will consider What the Film Dealer Expects of the 16mm Industry, Its Trade Associations and Its Press.

Business sessions on the opening and closing mornings, and open only to members of the Association, will be held to present officer's reports, nominate and elect officers for 1948-9, and to consider resolutions for Association action during the following twelve months.

Prominent speakers representing film consumer interests such as schools, industry, labor, religious groups and television broadcasters will speak at the film-users symposium on Thursday afternoon. The subject of Friday's session will be presented by film dealers in small cities and large urban areas, and by distributors, libraries, showmen and manufacturers.

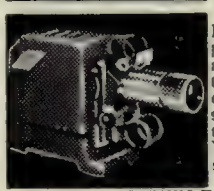
Evening meetings are scheduled to allow the seven divisional groups of the Association to consider their special problems separately.

The Convention will conclude with a Banquet on Saturday evening, April 24th, in the Grand Ballroom of the Hotel New Yorker, at which the Association will present the traditional Annual 16mm Award to some leader in the 16mm field in recognition of outstanding service to the industry.

Easiest
TO USE PROJECTORS

- Can't Tear Film
- Positive Framing
- Easy, Quick Cleaning
- Tests Prove Exclusive Viewlex Aspheric Condenser System with 150 watt lamp gives greater screen brightness than many 300 watt projectors. You get more economy, less heat.

MODEL AP-2C — Deluxe combination all-purpose slide and strip film projector. Built-in slide carrier, elevating mechanism, Luxtar 5" color corrected Anastigmat lens. Coated optics. $67.00



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Finest visual education projector—ideal for classroom and auditorium—plus quantity of excellent Young America slides or slidefilms—both together for dollars less than any comparative quality projector itself! A marvelous opportunity for schools to establish visual education at modest cost!
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25 Basic Subjects

SOCIAL STUDIES

WORLD HISTORY

AMERICAN HISTORY

GEOGRAPHY

Brazil	50 f*	Mexico	43 f
Alaska	42 f	So. America	62 f
Australia	49 f	Hawaiian Is.	46 f
Russia	55 f	Pioneer Days	31 f
India	60 f	Indian Life	36 f
China	64 f	The Farm	28 f
Canada	45 f	Christmas	31 f

Early Civilization	39 f
Ancient Greece	32 f
Ancient Rome	32 f
Knighthood	35 f
Voyage & Discovery	43 f
Americans All	37 f
Colonial America	30 f
Community Life	38 f
Man on Record	29 f
Clothing & Textiles	50 f
Transportation	43 f

*—Frames

5 ADVANTAGES FOR YOU

1. TALKING FILMS: Each caption is designed for oral reading at the *time* picture appears on screen. Oral "image" is thus made simultaneously with visual image when captions are read.
2. STUDENT PARTICIPATION: Designed to stimulate student participation. Children talk with more ease from and about these pictures.
3. GREATER ATTENTION: Bright, clear pictures selected for interest and instructional value result in greater attention.
4. TEXT FOR STUDENT: Well-known authors have provided text for use by students. Each film has manual containing text in large, readable type. Controlled vocabulary.
5. VISUALIZE YOUR TEXTBOOKS: Pictures have been selected for visualizing content of well-known textbooks.

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INFORMATIVE CLASSROOM PICTURE PUBLISHERS

40 Ionia Avenue, N. W.
Grand Rapids 2, Michigan

holds the designation of "plastics pioneer," awarded by the Society of the Plastics Industry in 1944. Gerard Delaire is engineer-in-charge of the laboratory.

A "plastic parts museum" also is being set up in the laboratory. This collection of hundreds of plastic products—photographic and non-photographic—will aid Camera Works engineers in "studying how the other fellow uses plastics," Meyer said.

Plastics are widely utilized in making cameras, carrying cases, and many other pieces of photographic equipment, from tiny precision gears to relatively large professional apparatus. The actual, large scale production of Kodak's plastic parts is done by several custom molding concerns.

Among the equipment in the new laboratory are testing devices to measure impact, bending, hardness, stiffness and heat distortion. The laboratory has both injection and compression presses as well as apparatus for casting plastic materials.

Jam Handy Handles Curriculum

The Jam Handy Organization is now exclusive distributor for Curriculum Films in the United States and Canada. Under the new distributor plan the two organizations will be able to expand their visual aids program for schools, and to make more color films available. Curriculum Films has conducted extensive research to determine the fields in which educational films are needed and has followed through with the development of new film subjects planned under the guidance of teaching authorities.

Curriculum slidefilms now being distributed by The Jam Handy Organization include series on secondary mathematics, English, primary reading, history, and sports. Additional films are being prepared for future distribution to schools. For complete information on all Curriculum Films write to The Jam Handy Organization, 2821 East Grand Boulevard, Detroit 11, Michigan, or contact the distributor in your area.

Aptekar and Cooper Form Contemporary Films

Al Aptekar and Charles Cooper, veteran film industry devotees, have joined talents in Contemporary Films, a 16mm rental library at 80 Fifth Avenue in Gotham.

The new library will stock a variety of titles and will specialize in European productions, as well as domestic releases. The library will offer a rental service on projection apparatus and plans to provide complete training in projection techniques for its clients.

Equipment

Beseler Cooking with Gas

The gas or kerosene slide projector is the latest production of the Charles Beseler Company. This projector makes it possible to project slides and 35 millimeter strip film in any location. The illuminant is a standard Coleman mantle lamp operating with either gasoline or kerosene. One filling of the lamp with fuel will operate the Welsbach burner for 1½ hours.

The basic equipment is designed for the clear, well-defined projection of standard lantern slides (3¼" x 4") either colored or uncolored. A 2" x 2" film adapter can be applied to this projector which provides for all types of slides and strip film projection. The lamp may be withdrawn from the equipment and used for general lighting as a table lamp. The apparatus operates most efficiently at 20 feet, projecting a 6-foot square screen image but will operate effectively at 10 or 15 feet.

Three Dimension Projector Revamped

The Three Dimension Sales Company of Chicago announces a new series of miniature slide projectors to be called the "TDC VIVID."

TDC VIVID Slide Projector

The new models, featuring 150-watt illumination with 300-watt convertibility and fan cooling possible, incorporate a shutter-type slide changer that cuts off light during slide change; slides feed from the right and eject from the left, and the unit is interchangeable with the Eastman Kodaslide changer.

M. R. Klein Markets Jackson Record Player

M. R. Klein of Chicago, manufacturers' representative, announces the availability of a new line of record and

ES-4 Record Player

transcription players, some with public address features.

Pictured is the Model ES-4 which includes dual speed operation, a ten watt amplifier, 1½ ounce Astatic pickup, and microphone imput.

Other available models include the ES-3, essentially the same as the ES-4, with the exception of amplifier output and microphone input; and the ES-5, which has the same motor and pickup components but is designed to be plugged into a sound projector for amplification.

Further information may be secured from Mr. Klein at 27 East Monroe Street, Chicago 3.

Classroom E. T. Player from RCA

A new portable transcription player specially designed for classroom use for reproduction of standard records and transcriptions is announced by the Educational Sales Department of RCA Victor. Weighing under 30 lbs., the new transcription player has a specially designed speaker and amplifying system which gives ample 5-watt power for small auditoriums.

Accurate speed control is secured by a new design embracing two motors, one for standard phonograph speed and one for transcription speed. Selection of the speed desired is accomplished by a clear-view, two-position lever.

The entire transcription unit is housed in a plywood carrying case. The 8" speaker is completely housed within the case.

Filmstrips for Family Week
MAY 2 - 9

THE CHRISTIAN FAMILY (40 frames, manual, $2.50). How home and family life can be made more Christian, more enjoyable. Family planning, working, playing, worshiping together. Photographs and cartoons.

HAPPY TIMES AT HOME (30 frames, manual, $2.00). Three sisters sharing in household tasks; being thoughtful of others; joys of Christian home. For children 4 to 7.

Order from your visual aids dealer.

Church Screen Productions
5622 Enright Ave. St. Louis 12, Mo.

THE LIGHTER-WEIGHT PROJECTOR YOU'VE DREAMED ABOUT IS HERE

Only $325.00 Buys

THE NEW DeVry "Bantam"

THEATRE-IN-A-SUITCASE

16mm. SOUND PROJECTOR AMPLIFIER, SPEAKER AND SCREEN—ALL-IN-ONE—SMALL, COMPACT CASE WEIGHING LESS THAN 31 LBS.

HERE'S WHY THE DEVRY "BANTAM" IS WANTED MOST BY MOST PEOPLE

So light, it's as easy to carry as a portable radio.

So simple to set up, thread and focus, it's like operating a record-player.

So designed as to give you both silent and sound projection without additional equipment.

So carefully engineered, it's *infinitely* kind to film.

So equipped (750-1000 watt illumination) you get brilliant, distinct pictures.

So constructed as to give you amazingly, life-like sound.

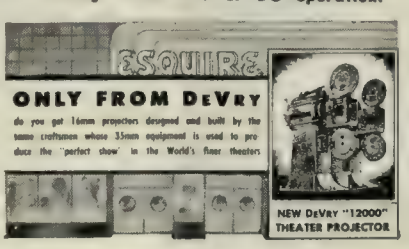
So ruggedly built, you can count on your DeVry "Bantam" to give you years of day-in, day-out, trouble-free performance.

Your DeVry "Bantam" gives you BIG projector features, PLUS many new EXCLUSIVE DeVry refinements: 2,000 ft. film capacity. Fast motor-driven rewind. Coated lens elements. Automatic loop-setter. Prefocused exciter lamp. Motor-driven forced air cooling. Either AC or DC operation.

Single Case "Bantam" with built-in 6-inch ALNICO 5 permanent magnet speaker, is readily detachable for placement at screen as desired.

Dual Case "Bantam" projector and amplifier in one case. 8" ALNICO 5 permanent magnet speaker in separate matched case.

Your new DeVry "Bantam" has adequate illumination (750-1000 Watt) for projecting brilliant pictures in auditoriums.



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Over 500 of the best
EDUCATIONAL FILMS
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High grade
ENTERTAINMENT FILMS
for all ages and all types of groups

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The best films for use in
DISCUSSION and INFORMAL EDUCATION

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Also: Travelogues, Sports and Recreation, Music, Social Science, and many others.

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NEW YORK 17
CHICAGO 3
SAN FRANCISCO 2
DALLAS 4

People

Grubb's Stake in Victor

Appointment of Harry C. Grubbs, former vice-president of Hollywood Film Enterprise, Inc., as a manager of Western sales division of Victor Animatograph Corporation, Davenport, Iowa, has been announced by President Samuel G. Rose.

Grubbs will handle promotion of Victor 16mm equipment to distributors and dealers in the states of California, Oregon, Washington, Utah, Idaho, Nevada, Arizona and Montana, maintaining offices at 6060 Sunset Blvd., Los Angeles, and 420 Market St., San Francisco.

Gilbert Chase to RCA Victor

Gilbert Chase, one of the country's most distinguished musicologists, and outstanding writer, critic, and lecturer, has joined the Educational Sales Department of the RCA Victor Division of Radio Corporation of America, it

Gilbert Chase

is announced by William H. Knowles, General Manager of the Department.

The appointment, according to Mr. Knowles, provides opportunity for the further expansion of audio-visual services to schools and colleges by RCA Victor in line with the company's continuous activities since 1911 to encourage music appreciation in the schools.

Before joining RCA Victor, Mr. Chase was Supervisor of Music for NBC's famous University of the Air series. He is considered the leading musical scholar in this country in the field of Latin American music.

As Educational Recordings Specialist, Mr. Chase will survey the entire field for educational recordings, not only in connection with music considered most useful to schools but other types of instructional records and transcriptions.

Film Expert Assists Medical Conference for 17th Year

Though he doesn't hold a medical degree, H. O. Davis, Ampro visual education dealer of Oklahoma City, holds a rank of high respect among doctors at this city's clinical society meetings. Davis recently attended this medical conference for the 17th consecutive year to assist lecturers,

H. O. Davis

and through these years he has probably shown more medical films than any other man in the state.

Davis moved forward with the doctors as they first utilized 4-inch standard size slides back in 1931. "Later on, the doctors got to using 16mm silent film," Davis said. "Then in 1935, when the film companies started making medical sound films, the doctors adopted them." Since that time, slides and sound films as well as silent films have been used extensively. Only since 1942 have doctors used 2 × 2-inch colored slides, in addition to the others.

This year Davis equipped three Biltmore rooms with $1,500 worth of equipment, including Ampro's "Premier-20" 16mm sound projector, 8mm silent projector, four standard slide projectors, three 2 × 2 projectors and screens.

New BIS Job for Hodge

British Information Services announces the appointment of Thomas Hodge as Director of Films & Publications Division, as of the first of this year.

Mr. Hodge first came to the United States late in 1942 as B.I.S. Regional Film Officer with Headquarters in Chicago. In 1944 he moved to New York as Head of B.I.S. Theatrical Film Section and became Assistant Director of Film Division in 1945. When Films & Publications Division were merged in 1947, Hodge was made Deputy Director of the new division which he now directs.

Current Film News

■ **ENCYCLOPAEDIA BRITANNICA FILMS, INC.,** 20 N. Wacker Drive, Chicago 6, Ill., is embarking on a new program of providing specially edited 8 and 16mm silent films for distribution in the home and adult field. The first group of EB films for the home consists of 17 titles and is now available for distribution. Including films on "Inside Russia," sports, animals and foreign lands, the home and adult series of films will be constantly expanded.

■ **FILMS OF THE NATIONS, INC.,** 55 W. 45th St., New York 19, N.Y., is distributing the 16mm sound film *Pattern for Peace,* officially approved and recommended by the United Nations Film Board. The film explains the functions of the United Nations; shows with charts, animation and a clear commentary how the organization is set up and what the purpose of each department is; describes the necessity for each council, who its members are; explains the veto.

■ **CORONET INSTRUCTIONAL FILMS,** Coronet Building, Chicago 1, Ill., offers four new one-reel productions, available in color or black and white:

Ready to Type—showing students that readiness is the pre-requisite to typing efficiency: getting ready mentally and physically to control the typewriter.

Building Typing Skill—telling the story of the student's efforts to increase his typing skill; how, through practice, he masters relaxation, precise operative control, attention to copy, control of his arms and hands, and confidence in his own performance at top speeds.

England: Background of Literature—picturing scenes which inspired England's greatest writers.

Scotland: Background of Literature—helping students visualize the rugged Scottish country so that they can better appreciate the literary works inspired by it.

■ **THE NATIONAL FILM BOARD OF CANADA,** 1746 Massachusetts Ave., N.W., announces the publication of 4-page leaflets, titled "The Film for Your Need," to be mailed every few weeks to 16mm film dealers and libraries and to educational, civic, fraternal and women's groups throughout the United States. The leaflets will describe available films in detail, giving utilization suggestions. The first issue deals with health and welfare films and features the following 16mm black and white sound film:

The Feeling of Rejection (23 min.)—initial production in a new mental health series; the story of an emotionally disturbed young woman, who, with the help of a psychiatrist, gains an understanding of the childhood origin and causes of her difficulties. The film was a prize winner in the recent "Films of the World" Festival in Chicago.

■ **TEACHING FILM CUSTODIANS, INC.,** 25 W. 43rd St., New York 18, has prepared excerpted classroom versions of feature photoplays based upon outstanding novels. Among these are *Les Miserables, The Good Earth,* and *Anna Karenina.* Also available are classroom versions of motion pictures based on the novels of Charles Dickens and film versions of children's classics, such as *Alice in Wonderland* and *Treasure Island.* Informative folders describing these film offerings are available to teachers and school supervisors without charge.

Also available from Teaching Film Custodians are prints of four classroom-length films on world history, excerpted from feature motion pictures. The films, edited from *The Crusades, The House of Rothschild, Conquest,* and *Antony and Cleopatra,* were prepared by a committee of the National Council for the Social Studies.

■ **UNITED WORLD FILMS, INC.,** 445 Park Ave., New York 22, N.Y., announces the following 16mm film:

Sprints (2 reels)—first of a new training series, produced by United World Films in cooperation with the Amateur Athletic Union and the United States Olympic Committee. The film covers the fundamentals of the 100-yard dash and the 220-yard dash.

"Sprints"

■ **SIMMEL-MESERVEY, INC.,** 321 So. Beverly Drive, Beverly Hills, California, has acquired for distribution the first series of educational films, in color, made in France since the war. Produced in cooperation with the French Government by Eugene and Frederick Croizat

First Time Ever Filmed!

Famous NORTHWESTERN UNIVERSITY MARIMBA COEDS ORCHESTRA!

They've traveled over 25,000 miles in 'Bach-to-Boogie' concerts! They're the pride of Prof. Musser, famed marimbist, composer, conductor . . . head of Marimba Dept. at Northwestern School of Music, first to offer majors and master degrees in marimba!

7 Sensational Performers, directed by CLAIR OMAR MUSSER! Produced in N. U.'s Lutk'n Hall . . . exc'usively for 'WOMAN SPEAKS'.

FULL-REEL CONCERT

1. 'Overture to the Marriage of Figaro' Mozart
2. 'Flight of the Bumble Bee' Rimski-Korsakov
3. 'Hora Staccata' Dinicu
4. 'The Artists Life Waltz' Johann Strauss

Dealers, Librarians, Films Buyers: Write

FILM STUDIOS OF CHICAGO — H. A. SPANUTH
135 S. La Salle Dept. E Chicago 3

ARE YOU POSTED

on the Best 16mm SHORT SUBJECTS?

Educational... Entertaining!

25 CARTOONS

13 WILLIE THE WHOPPER SUBJECTS

The Tall Story Teller of the cartoon world. Willie's amazing and incredible exploits are gaily depicted in this outstanding cartoon series. Each subject one reel. List price: $17.50 each.

12 FLIP THE FROG SUBJECTS

Cleverly drawn, perfectly animated, delightfully humorous cartoons that will provide many hours of pleasant relaxation. Each subject one reel. List Price: $17.50 each

6 TWO-REEL COMEDIES WITH MICKEY ROONEY

The hilarious adventures of Mickey McGuire and his Gang. Classics in the field of juvenile comedy, played by highly talented casts. Irresistibly appealing to children and grown-ups alike. Two reels each. List Price: $37.50 each.

Available at leading Film Libraries. Write for FREE catalog to Dept. 10.

POST PICTURES CORP.

115 W. 45th St., New York 19, N. Y.

"PUPPY TROUBLE"

The First of the series, TRAINING YOU TO TRAIN YOUR DOG. Three 16mm Sound Films in Color or Black-and-White.

Demonstrating the Puppy's First Lesson in House Manners.

Helen Hayes & Lowell Thomas, Narrators. Blanche Saunders: Director. Louise Branch: Producer & Photographer.

UNITED SPECIALISTS, INC.

America's foremost producers of Dog Films

PAWLING, NEW YORK

VISUAL AIDS

The Outstanding Value in Color Filmstrips:

MOTHER GOOSE NURSERY RHYMES

12 beautifully illustrated rhymes on 3 filmstrips; the three strips, $9.00. Also available separately, $3.00 each. Order direct or write for descriptive folder!

THE STANLEY BOWMAR CO.

Aids to Visual Education

2067 Broadway New York 23 N Y

of Paris, the series will include pictures on many phases of present-day and historical France. Narration is in English, with French narration contemplated. The following two films are available:

Paris—City of Art—presenting the art and architecture of the famed capital, including interior scenes of the Louvre and representative paintings and sculpture.

Journey to Provence—showing some of the historical and modern highlights of this locality in southern France.

■ **SAVE THE CHILDREN FEDERATION,** 1 Madison Ave., New York 10, has released a revised documentary film depicting the plight of children in Europe.

Restoration Begins (18 minutes)—a revision of the earlier film, *Children of Tragedy,* which portrayed the western European scene immediately after the cessation of hostilities. Some of the best scenes from the earlier picture have been retained. Dr. Howard E. Kershner is the narrator, and film actor Charles Boyer appears in the opening and closing scenes. Approximately half the footage consists of entirely new scenes. Countries visited by the camera are Greece, Holland, Belgium, France and Finland. The continuing challenge of postwar need is concretely shown. The film will be distributed free to interested groups through regional offices of the Federation in Boston, Chicago, Philadelphia, San Francisco, and from the national office in New York.

■ **MEDICAL RESEARCH FILM LIBRARY,** Sherwood Pictures, 789 St. Marks Ave., Brooklyn 13, N. Y., announces four films for doctors, nurses, hospitals, and medical schools:

Extra Peritoneal-Caesarean Section—Norton Technique (1 reel)

Paravertebral Thoracoplasty—Local and Block Anesthesia (1 reel)

Repair of a Hiatus Hernia (2 reels)

Removal of a Pleural Tumor (1 reel)

■ **FILM STUDIOS OF CHICAGO,** 135 S. La Salle St., Chicago, has released a full-reel concert featuring the Northwestern University Marimba Coeds Orchestra. The film was produced on the Northwestern University campus expressly for "Woman Speaks," woman's page of the screen produced by the Film Studios of Chicago.

■ **MOODY BIBLE INSTITUTE,** 153 Institute Place, Chicago 10, Ill., announces a new 16mm color film:

Against the Tide (15 min.)—showing how the Moody Bible Institute students combat the forces of evil in a big city. Brief dramatic episodes portray the students visiting jails, hospitals, foundling homes, etc. Chicago Film Laboratories will do the release prints, to be distributed through the Institute's regular channels in the extension and stewardship departments.

■ **BRITISH INFORMATION SERVICES,** 360 N. Michigan Ave., Chicago 1, Ill., have made available two new 16mm sound films:

The Cumberland Story (46 min.)—the true story of a Cumberland coalfield.

Coal Crisis (22 min.)—emphasizing the importance of coal to the future of Britian and showing production obstacles as well as achievements.

■ **INTERNATIONAL FILM BUREAU INC.** has acquired the American rights to the following films and announces that prints are now available for distribution from both offices of the Bureau, at 84 E. Randolph Street, Chicago 1, or 15 Park Row, New York 7.

Heart of Paris (90 min., 16mm and 35mm)—A story of family life in Paris. French comedian Raimu has his day in court. As a juror he helps to acquit the accused (Michele Morgan) and gives her a job in his bicycle shop where complications develop. Press sheets and posters available to schools booking this series.

Les Miserables (3 hrs. 20 min.)—Original French version of this famous story by Victor Hugo is being offered in 16mm size in two parts: (1) Jean Valjean and (2) Cosette. The film stars Harry Baur and prints are available in all parts of the United States.

Chants Populaires No. 1-5—A series of five one-reel films, each containing two French songs. The songs are animated and words in French appear on the screen.

■ **THE CALVIN COMPANY,** Kansas City, Mo., has produced two new color motion pictures:

Revolution in the South (25 minutes)—the story of the new and industrially vital south, presented by the Lion Oil Company, El Dorado, Arkansas, and showing the part that the Lion Oil Company has played in the growth and development of the south.

The Other Side of the Fence—presented by Phillips Petroleum Company, Bartlesville, Okla., and telling the story of the effect of mineral-deficient soils on the crops and animals raised on our farms. Featured in the film is Dr. William A. Albrecht of the University of Missouri, an internationally-known authority on soils, who also acted as technical advisor on the picture.

■ **DRAVO CORPORATION,** Keystone Division, 300 Penn Ave., Pittsburgh, Pa., has completed a motion picture depicting the production and distribution of river sand and gravel:

The Story of River Sand and Gravel—picturing the operations of the Dravo Corporation, which are more or less representative of the sand and gravel industry in the Pittsburgh area. The film is available for group showings at no cost.

■ **NATIONAL SOCIAL WELFARE ASSEMBLY,** 1790 Broadway, New York 19, Youth Division, has produced a film which has been hailed by leading educators as a new medium for the betterment of human relations:

Make Way for Youth—narrated by Melvyn Douglas, the film dramatizes the way in which inter-organization youth councils can bring teen-age youngsters together on community projects and so give them practical experience in democratic citizenship. The movie was filmed in Madison, Wisconsin, which has had a Youth Council for several years, and all the actors are residents of Madison. Professional production is by Transfilm, Inc.

■ **OFFICIAL FILMS, INC.,** 25 W. 45th St., New York 19, has released a new sports film:

Championship Basketball (8mm and 16mm sound)—covering all the fine points of basketball as played in the big-time college competitions.

■ **STERLING FILMS, INC.,** 1186 Broadway, New York 1, N. Y., announces several 16mm sound films suited to the educational field:

Sibelius—a film concert and ballet from the pen of the world's greatest living composer.

Birth of a Volcano—Paracutin, the terrifying Mexican spectacle, from its scientific discovery to scenes of the eruption itself.

Finlandia—Sibelius at home with a musical background of Finlandia and the Second Symphony.

Sports Around the World—a trip to the world's capitols for a ringside seat at international sporting events.

Indian Hunters—showing two Indians on a hunting trip in their native Canadian woods; made for Sterling Films by the National Film Board of Canada.

Music in the Wind—depicting the history of the pipe organ and featuring Bach's Toccata and Fugue in D minor.

■ **ASSOCIATED FILM ARTISTS,** 30 N. Raymond Ave., Pasadena 1, California, announce the release of a new film:

Snakes Are Interesting—16mm sound, color, 400 feet—photographed and narrated by Murl Deusing, nationally-known lecturer and wild life photographer. The reel contains the pick of ten years of reptile photography by this famous naturalist photographer. There are scenes of a fox snake laying eggs and a garter snake giving birth to her young alive. How a snake travels without legs, how it sees and hears are illustrated. Common superstitions about snakes are covered with understandable explanations. Information on rattlesnakes and their poison is presented. Children of upper elementary and junior high school levels help to tell the story.

Catalogs

■ **CORONET INSTRUCTIONAL FILMS,** Coronet Building, Chicago 1, Ill., offers a new catalog for the Coronet Film Library including all of the 60 new Coronet films released during 1947 as well as films previously produced by Coronet. The catalog includes a short description of each production, recommended grade levels, educational collaborator, length, and price. One section of the catalog is devoted to full information on Coronet's arrangements for purchase, lease-purchase, and rental sources of these 16mm sound films.

■ **The PRINCETON FILM CENTER,** Princeton, N. J., has published a new catalog of 16mm sound motion pictures, including titles and descriptions of the numerous sponsored or free pictures made available by The Film Center, as well as the listings of hundreds of educational and entertainment subjects offered from its rental library.

The catalog may be obtained free of charge by mentioning EDUCATIONAL SCREEN and addressing your request to The Princeton Film Center, Princeton, N. J., attention R. C. Jones, Sales Director.

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INSTRUCTIONAL FILMS
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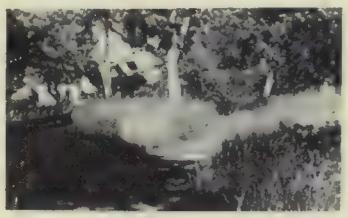
FILMS FOR LITERATURE

At last—films to bring your students a new appreciation of the classics. Beautiful cinematic tapestries, skillfully interweaving unforgettable scenes of storied lands with melodious lines from the many immortals they inspired. Two memorable literary journeys . . .

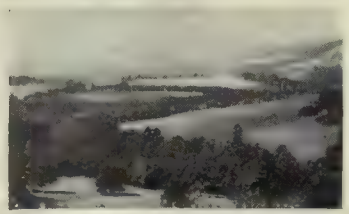
ENGLAND: *Background of Literature*

"Oh, London town's a fine town, And London sights are rare."
—MASEFIELD



"...a sense sublime of something far more deeply interfused..."
—WORDSWORTH

SCOTLAND: *Background of Literature*



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"The Tragic Road to Safety"

drivers, the film points up the basic causes of highway accidents and ways to avoid these catastrophes.

■ **THE VISUAL WORKSHOP, INC.,** 13 E. 37th St., New York 16, announces plans for an active program of slidefilm production in educational and industrial fields. Formerly known as Telefilm Corporation, the Visual Workshop has already released a series of five filmstrips on China, with story and narration by Pearl S. Buck.

■ **THE NATIONAL CHAMBER OF COMMERCE** of the United States offers a slidefilm entitled *Education—An Investment in People* which illustrates the results of numerous surveys made by the National Chamber in the field of American public school education improvement. Another new slidefilm, *Money Is Not Enough,* depicts the co-relationship between indices of business welfare and educational levels and shows in detail how civic interest and responsibility can effect the fullest utilization of every dollar spent for education.

■ **FILMS FOR PUBLIC RELATIONS,** 71 Washington Square, South, New York 12, N.Y., announces that Film Projects, after a year's survey of the educational film field, is producing a series of filmstrips on Shakespeare and his plays to meet the demand of high school and college instructors who are teaching English classics. Under the supervision of Paul Benard, the first series includes *Shakespeare's England, Shakespeare the Man, Hamlet, Macbeth, The Merchant of Venice, and Julius Caesar.*

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ONCE a year the Red Cross turns to the people."
President Truman.

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BRETT HALL
APR 7 1948

EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

- Show Them!—Teaching Dramatics with Films
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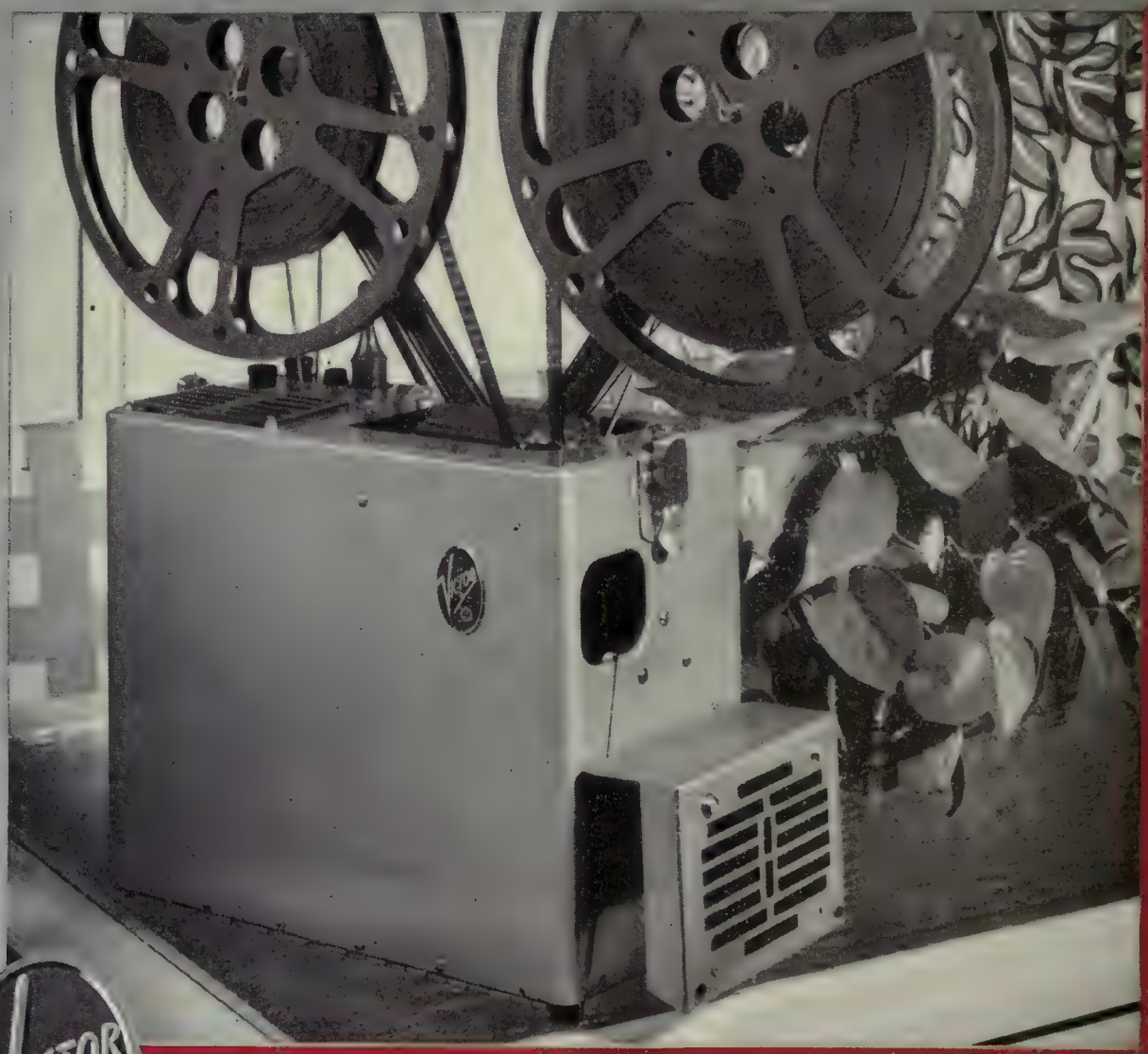
APRIL 1948



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THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

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COVER: This month's cover picture is a scene from the film "The Romance of Robert Burns" (Warner Bros.), available through Teaching Film Custodians, Inc. For an account of how this film was used in a school dramatic club to teach students the "what" and "how" of acting, see the article "Show Them!" in this issue.

Volume XXVII Number 4, Whole Number 261

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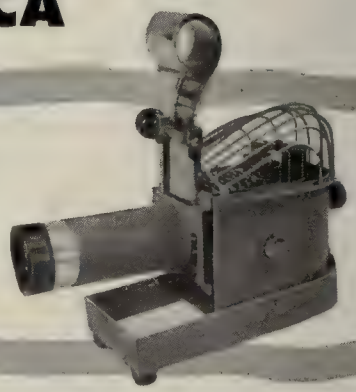

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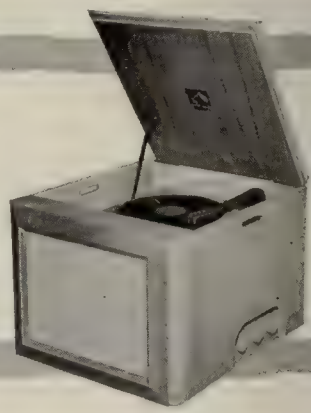

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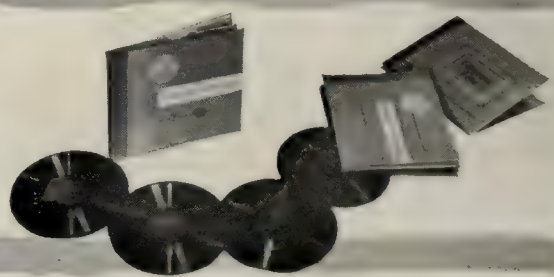

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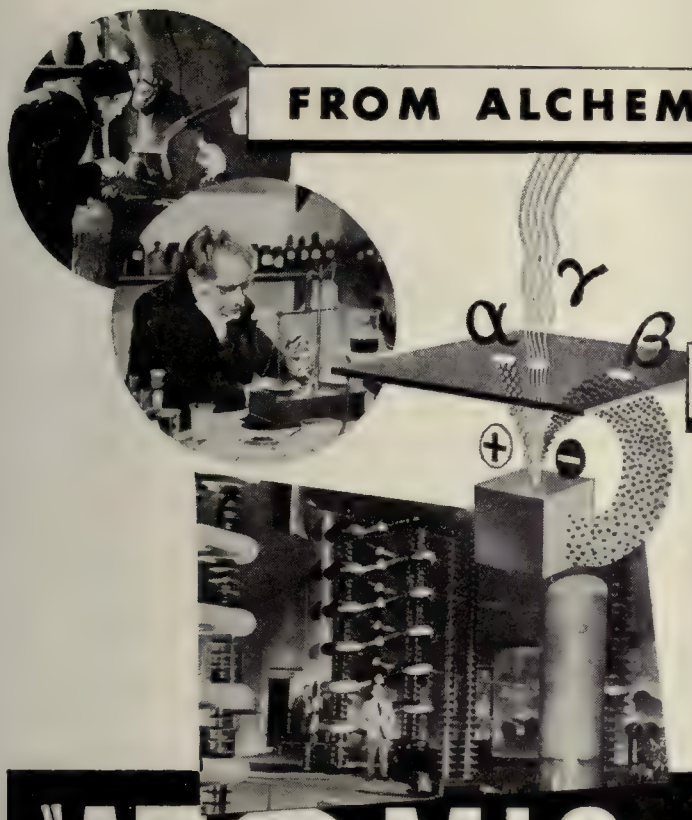

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Had A Wonderful Time

AT THE CLOSE of a morning session of the DAVI at Atlantic City, attended by approximately four hundred people, Dean McClusky told me of the contrast with a DVI meeting held in Boston several years ago. "There were seventeen people in the room", Dean said, "and nine of them were on the panel. What a contrast!"

But the Atlantic City meeting this year was notable not only for numbers in attendance, even though it was a unique and heartening experience to see meeting rooms packed to overflowing with part of the audience spilled into the corridors listening to the "audio" part brought to them by hastily installed loud speakers. Every session gave evidence of thoughtful planning and careful preparation. It was a highly satisfying professional conference.

The spectacular, dramatic climax to the whole Atlantic City meeting came on Wednesday morning. Listed on the DAVI program as "AASA General Session of Special Interest to DAVI Members", Walter Wittich's demonstration of *Teaching With Audio-Visual Materials* thrilled an audience of more than four thousand school administrators and brought to them concrete, tangible evidence of the values of audio-visual media in teaching.

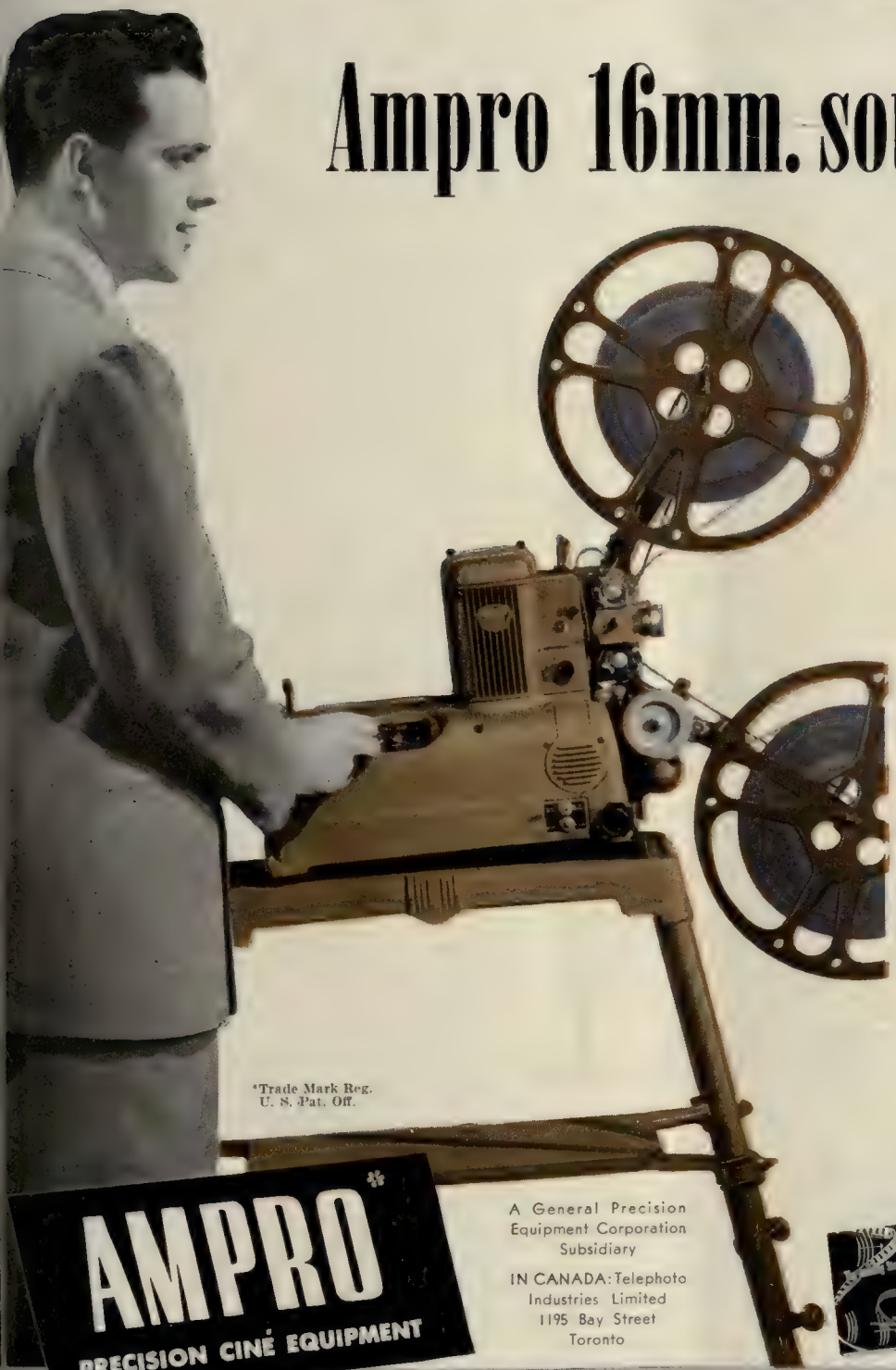
Walt Wittich is a highly skillful teacher and master showman. In the toughest assignment ever given a visual educator, he turned in a perfect performance. As neatly as ever done by any demonstration teacher, he maintained just the right perspective between his group of sixth graders and his four thousand audience without losing a soul. In fact, more "converts" were probably won that morning than by the combined meetings of many years.

In all respects it was a memorable conference. The television session gave a challenge to thinking visual educators who could see how far this medium yet had to go, and who could see the important part they might play. The three speakers in the Production session found an audience more sympathetic to "The Producer's Point of View" than they had expected. The Teacher Education and Research sessions were stimulating, constructive, and conducted on a high professional level. Talks by Dr. Charles Siepman of New York University and Superintendent Claude Courter of Cincinnati succeeded admirably in placing "audio-visual education" in its larger context by focusing attention upon the ends to be served by mass media of communication.

There was just one hitch, and we cannot blame this on those responsible for the Conference. Stephen M. Corey, President of DAVI; James W. Brown, Conference Chairman; and Vernon Dameron, Executive Secretary, all deserve highest commendation for the success of the conference; they cannot be blamed if trains from Florida run several hours late. But we would like to have heard the talk that Charles Hoban was to have presented on "What Are the Problems of the Audio-Visual Director?". We'll be satisfied now even with the chance to read it.—PAUL C. REED.

We put more into it..so you can get more out of it

Ampro 16mm. sound projector



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If you are considering equipment for your audio-visual program—here are a few thoughts to consider: A 16mm. sound projector is subjected to the heat of the projection lamp, continuous high-speed movement of the intermittent mechanism, and every action requires split-second accuracy. It must deliver steady, flickerless projection *continuously* and *quietly*. It must be dependable, easy to thread and operate. It must be gentle to precious film and easy to service.

For these reasons—a good sound projector design must be a *tested* design. It is only by studying and learning from millions of performances under all conditions that a truly efficient sound projector is developed. Ampro 16mm. projectors have been "put through the mill" by this country's leading school systems, universities and government departments. Into each Ampro projector is built 20 years of experience that assures better performance and longer service. Before choosing your 16mm. sound projector, ask your Ampro dealer for a demonstration of the latest Ampro "Premier-20". Look —listen—remember Ampro's record—and *then* decide!

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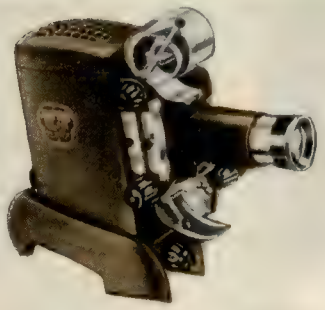

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Toward World Government

THE ATOMIC BOMB and its implications is a problem we all live with—and some of us sleep with. We may not all agree that world government is the only sure defense against atomic destruction and the only true solution to world peace, but it is clearly our responsibility to learn more about a movement which promises so much.

The people of Chicago will have this opportunity during the week beginning April 19, officially proclaimed by the Chicago City Council as World Government Week. The purpose of the week is to familiarize Chicagoans with the solutions to the problem of peace presented in the movement for world government. Similar proclamations are expected to be made throughout the United States, and Minneapolis has already joined Chicago in setting aside the week of April 26 as World Government Week.

Among the organizations actively working toward the realization of a federal world government are World Republic, the United World Federalists, Action for World Federation, the Campaign for World Government, and the Committee to Frame a World Constitution.

16mm films—and all the audio-visual materials—have a tremendously important role to play in such a movement; in the assembly hall, church, and adult forum they can help people understand the world of today and plan the world of tomorrow, a peaceful world, if we will work to make it so. For those who need the "reminder," there are *Atomic Energy* (Ideal Pictures Corp.), *Atomic Power* (March of Time Forum Edition), and *One World or None* (Film Publishers, Inc.). For those who still have not learned the lesson of brotherhood, there are *Boundary Lines* (International Film Foundation) and *Brotherhood of Man* (Brandon Films, Inc.). And for those who are not fully aware of the pitiful plight of the peoples of the earth, there are *Children of Tragedy* (Association Films), *The Pale Horseman* (Brandon Films), *Seeds of Destiny* (Films of the Nations), and *The World Is Rich* (Brandon Films).

Films such as these—and there are many more—can be among the most powerful weapons for peace—during officially proclaimed World Government Weeks, during every week. And time is short!

JUNE N. SARK

Passport to Nowhere

Those who are concerned over the DP problem and the pending Stratton Bill—and who isn't?—will be interested in two informational kits now available. Kit "I" contains educational material on the problem of displaced persons. Kit "O" contains a discussion outline for speakers and directions for obtaining both the film *Passport to Nowhere* and the recorded radio shows on displaced persons. Send the names of those you wish to receive kits to Director of Field Activities, Citizens Committee on Displaced Persons, 39 E. 36th St., New York 16, N. Y.

The Eyes of the World are Now Focused on-

ITALY

What films are you using in your community to aid in an understanding of contemporary Italians and Italian life and problems?

Sensing the need of good, authentic current films on Italy and Italians, the International Film Foundation sent a crew of American Photographers, headed by Julien Bryan, to Italy to make a series of films for American audiences.

Three films are now ready for showing in your community—

ITALY REBUILDS — BREAD AND WINE

ARTISANS OF FLORENCE

Place your purchase order today with your visual education dealer; or your rental order with your Film Rental Library.

Write us for description of these and our other films

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We'd like to show you how the

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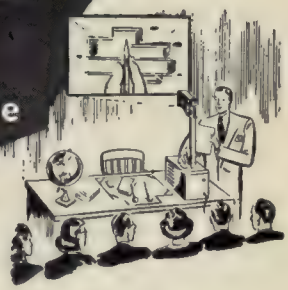

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FAIR TRADE FOR WHOM?

● Shopping for a "bargain" is traditional with Americans. But in buying audio-visual equipment, many of us have found that a "bargain" may turn out to be very costly indeed.

Here is why. High-quality audio-visual equipment demands high-quality dealers to distribute and service it, for even the best equipment requires servicing. Too, even the best of visual specialists can learn how to make better use of his audio-visual tools from the dealer who retains constant interest in the products he has sold. The buyer of audio-visual equipment is buying more than a machine; he is buying know-how, and humanized and thoughtful service. These do not come at "cut rates".

To make it possible for high-class dealers to do business, manufacturers in our field have executed so-called "Fair Trade" contracts which prohibit sales of their equipment below established prices. By making it illegal for fly-by-night dealers to sell equipment at reduced prices, these laws protect legitimate dealers who try to render permanent, dependable service.

Some consumers may have the notion that Fair Trade laws provide a kind of legalized method for manufacturers and dealers to maintain arbitrarily fixed high prices. It may seem that Fair Trade prices are in the interests of the seller only, and not the buyer. But manufacturers who have taken advantage of Fair Trade laws have done so to help maintain high-quality dealers and to assure consumers of the essential services which should accompany each sale of their equipment—services which cost money.

Here are some facts about Fair Trade: Laws have been passed in forty-five states aimed to stop predatory price-cutting. These laws permit a manufacturer of a product "*which is in open competition with commodities of the same general class produced by others*" to enter into contracts with distributors to sell the product at a price named by the manufacturer. Fair Trade laws do not eliminate competition; rather, they provide for fair competition on the basis of *service rendered to the consumer,* both by the product and by the organization that sells it.

It seems to us that consumers of audio-visual equipment do have a stake in Fair Trade. And an important stake, too! If they are to get the most from their audio-visual equipment, they need and must have the assistance of alert, intelligent, well-equipped, and well-established local dealers who are ready to give thoughtful help with their problems. Fair Trade laws do not guarantee us this kind of dealer, but they encourage it. *Enlightened consumers have a selfish interest in the enforcement of Fair Trade.*

Audio-Visual Center, Indiana University

Films can teach students the "what" and "how" of acting*

SHOW THEM!

by R. J. DOXTATOR,
Instructor and Critic Teacher,
The University School, Indiana University,
Bloomington, Indiana

ON the high school level the director of dramatics is seldom presented with a choice of artists. The problem is usually one of being able to take any high school student and to enable him to do a creditable job of acting. Public performance is not the important thing, however. Development of student personality — from self-consciousness to poise, from awkwardness to smoothness, from groping to understanding—is our work. The University School continually seeks ways to serve every student. In dealing with students who are not artists with technique but amateurs needing basic training in dramatics, we use films to help to provide worthwhile experiences.

Here Is Our Problem

Our dramatic club meets twice monthly. We seek opportunity to train students in bodily movement, facial expression, voice, technical stage problems, etc. Students are not told to "develop imagination." Such verbal expression alone is meaningless. Instead of consuming time with abstractions, we try to meet the learning need of the student by directing his attention to the acting of people in films: how to walk, how to move, how to knit eyebrows together in anger, how to raise a forehead and eyebrows in question, these and other actual movements and expressions. The student is shown "what" and "how." The "why" is equally important. Opportunity is taken to indicate that surprise within causes eyebrows to move upward without—a vivid means through the use of film to teach motivated action instead of using the abstract expression, "All inward action is accompanied by outer reaction," a statement meaningless to a student. Our learning need is for concreteness of experience; teachers strive to make vivid impressions upon the minds of students that they will not only see but understand, remember, and do.

The Film Is the Thing

The old Chinese adage continues to be true: "One picture is worth . . ." Since vivid impressions need to be made upon the minds of students, films are of value. Teaching a student visualization for purpose

*Pictured above is a dramatics class in action. The film has been shown, the student at the board has sketched a particular facial expression, another student is "demonstrating" forehead wrinkles. Mr. Doxtator is seated at the desk.

Bodily movement and facial expressions are vividly visualized for the student of dramatics in such a film as "The Tell Tale Heart" (M.G.M.), available through Teaching Film Custodians, Inc.

of dramatic activity is a difficult job; and the job of helping him to develop imagination is dependent upon the ability to visualize. Films visualize for the student; films "plant" pictures upon the mind; films allow the student to close his eyes and reproduce or recreate what was seen. A teacher can tell her students to study human beings: on street corners, in buses, in public places. Such procedure has value in placing a student upon his own resources. But what does the student see? Is he making correct connections between inner thoughts judged by seen outer reactions? Is the teacher at hand to assist the student? Can the student say to a man or woman, "Pardon me, sir—or madam—but will you do that frown over again? I want to study it."

What Better Source Material?

Obviously the film offers the teacher an opportunity to overcome such obstacles. Children like films; children see films constantly; films have great adaptability and flexibility for purpose and time elements. In addition, films allow teacher control—within reason—of a valuable experience. Students can be shown the same film; teachers can indicate features of bodily movement and facial expression; the same film can be used several times for emphasis and progressive development of points; and, motion can be arrested for closer study. Where else could the teacher of dramatic activity find better source material than in films which utilize actors, actresses, and acting?

Foundation Laying

In controlling the experience with film in study of bodily movement and facial expression, careful attention must be paid to the previewing of a film and to the making of an outline guide for student use. Any film containing human beings in motion may be of value to the teacher of dramatics. Presumably even a film describing sheetmetal work could be used, if there are men in the picture who are moving and using facial expression. With such an idea in mind, I tried to find a film for use with my dramatics club. The technicolor film, *Romance of Robert Burns,* came to mind. Although used principally in classes studying literature, it seemed to offer possiblities for use in teaching dramatics. Aided by the Bureau of Audio-Visual Aids, Indiana University, the film, in addition to a number of others, was secured for preview. It was determined in advance to divide each film into units for preview.

A Good Film for the Purpose

The film used, *Romance of Robert Burns,* was ideal for such purpose: it had ten clear-cut scenes with a fade-out and fade-in to indicate to students the transition from scene to scene. Such a division seemed necessary in order to show students a small portion of film at a time for clear mental pictures rather than to crowd the mind with a solid film continuity. The first preview revealed the scenes; the second preview revealed the movement within each scene. The film was stopped where necessary in order to re-run a scene to find all of possible value. In the second preview attention was paid to body movement: hands, trunk, head, legs, arms, stance; also, facial expression: eyes, eyebrows, foreheads, knitted brows, nose wrinkles (sneering), naso-pharyngeal lines, mouths, and mouth lines. An outline was then prepared which paralleled the film. Following is a cutting from the outline:

BODILY MOVEMENT AND FACIAL EXPRESSION

Film: The Romance of Robert Burns

Introduction:

As the film opens, note the movements of music, of print, of water, of changes in scenery, of human beings, of singing, of speech. Here you have the keynote of dramatics—movement to provide variety for the eye and the ear and thus to entertain the spectator and listener.

The film is in definite scenes. Some things for which to watch:

SCENE I. THE TAPROOM SCENE.

a. As the scene opens, note attention is centered upon singing.

b. Note slight movement of people, movement behind singers to add a realistic touch; movement does not detract from singing for attention is still centered primarily upon the song and group of men seated at table who are singing.

c. Attention is directed toward a group of men talking about the song (still the center of interest); you learn incidentally that song words were written by Robert Burns.

d. You learn Burns is loved by Jeannie and that he does not realize he may be in love with her (all incidentally while the song continues).

e. Note while men are talking, the fat man behind the bar keeps his attention (and yours) centered upon the song and the singers, while "giving his ear" to the speakers but not his full attention.

f. Note other two men look into each other's eyes and look at each other directly when they speak—not looking at the floor or sideways, something never done in conversation unless one wishes to create another picture for the audience to see.

The above enables a teacher of dramatics to find the essential features of a film; to make the film a valuable experience; to make easier recapitulation from the conciseness of scenes; to help students to visualize; to determine inner thoughts producing outer reactions; to use method and order later in presentation of the film before the group.

Club Day

Prepared outlines were handed to the students—in advance of club meeting time—for study. The film was prepared for showing in advance. The film was shown once without interruption or comment. The room was not totally darkened, allowing students opportunity to look at their outlines. While the film was being rewound, the president of the club conducted a brief discussion concerning the acting which had been displayed. The second showing of the film began without delay; this time without sound. All attention was given to bodily action and facial expression. Running comments were made by the teacher about facial expressions and bodily movements as the film progressed. Comment was made about what the person was thinking, judging from the outer reactions. Eight of the ten scenes were covered in the second showing. Forty-minute activity periods allow for two complete film runs.

Successful or Not?

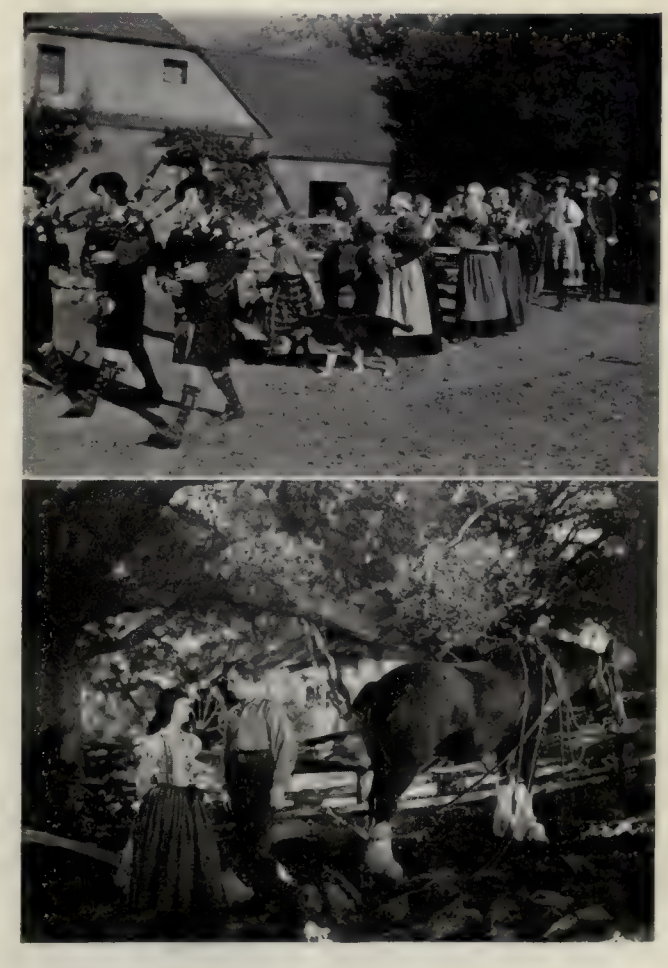
The students were quite attentive and enthusiastic. While they were quiet during the first showing of the film with sound, they were more quiet during the second run without sound. Many made notes in the margins of their outlines. There was eager discussion and questioning. Eyebrows were knitted by the students, foreheads and eyebrows were raised in mock questioning, noses were wrinkled in simulated sneers, mouth corners were pulled down in imitation of disgust. In addition, hand and head movements on the part of students indicated that their minds had absorbed specific points of bodily movement and facial expression. As a foundation training in technical points of acting I was convinced that we had one of many good approaches. I had reason to believe that the students would observe more closely other people. I had reason to believe also that they would better understand what I was talking about when I directed them in a play later.

In discussion with others interested in audio-visual education I was shown many other possibilities the experiment indicated: the same film might be used again and again, since centering student attention upon hand movements alone throughout an entire film leaves the film refreshingly new for a second showing of eye movements alone; the use of several films on one subject, with progressive development of learning on one phase of dramatics, has good possibilities also.

Attainable Objectives

The objectives? Yes, they can be reached. Through understanding that inner thoughts produce outer reactions human beings can be better understood. Through understanding of smoother action —bodily and facial—a student can be brought to feel less awkward and he can gain bodily and facial control and freedom from self-consciousness. With practice of technical points in acting, in addition to observation, any high school student—not just the artist—can be enabled to give a smooth performance before the public. And the words of praise from the public can make a better boy or girl—if either doesn't become as vain as the proverbial peacock in the meantime.

Pictured below are two scenes from "The Romance of Robert Burns" (Warner Bros.), available through Teaching Film Custodians, Inc. The film proved ideal for teaching dramatics; it has ten clear-cut scenes with a fade-out and fade-in to indicate to students the transition from scene to scene.



Courtesy of St. Louis Public Schools

Basic to children's understanding of a one world is their understanding of the concepts of change and inter-relationships, brought about by the airplane in transportation and the radio and motion picture in mass communication. Here Larry, Mike and Tim study the route of a trans-world plane.

The Role of Fil

Childre

THE MODERN CLASSROOM faces the challenge of developing in the minds of children a clearer understanding of this *changing, one* world in which we live today—this one world of health, economics, and closely interwoven social responsibilities.

For teachers, this presents an enormous problem because it means that we are confronted with the responsibility of developing children's understanding of two absolutely *basic* but difficult concepts. For an understanding of a *changing* world is based upon understanding the concept of change.

An understanding of a *one* world is based upon an understanding of the concept of inter-relationships. We recognize that these concepts are basic because upon understanding the implication of them depends the survival of the human race.

Examining Problem

Psychologists tell us that when we're faced with a problem, the first thing to do is to try to see the problem clearly. Then we survey our resources to discover where we may get help in working out a solution.

Let's examine this problem of trying to develop children's understanding of this world that is constantly changing, and that, within a short time, as a result of such technological developments as the airplane in transportation, and the radio and motion picture in mass communication, has indeed become a *one* world.

It is difficult to develop an understanding of any kind of concept in children's minds because concepts are built upon concrete, meaningful experiences, and children's experiences are quite limited.

Another aspect of the problem is that because we are adults, it is difficult for us to remember that the world children live in today is *not* the world in which we lived as children; nor is it the world that these children in our classrooms today will live in when they grow up. Still another side of the problem is the great amount of insight that children need to acquire before they can become understanding citizens of the world.

Let's turn to authorities in the field to see what help we can get in working out a solution.

People as a Resource

Dr. Lovisa Wagoner, Professor of Child Development at Mills College, California, warns us that if we wish to develop functional understandings in the minds of children, we must place less emphasis upon the *memorization of facts,* and more upon the importance of *concrete experiences* that will lead to the building of desirable attitudes and habits—attitudes of open-

Editor's Note: This article is adapted from an illustrated talk given at the Missouri State Teachers Association Conference, November, 1947.

In this scene from the film "What Makes Rain", Billy wonders, "What does make rain, anyway? Where does it come from? Where does it go?"

Young America Films

Such a film as "Mexican Children" helps to make boys and girls more open-minded and better able to think straight because it develops their understanding of other peoples.

Encyclopaedia Britannica Films, Inc.

Developing Understanding

by NELLE LEE JENKINSON
Asst. Director, Div. of Audio-Visual Education,
Board of Education, St. Louis, Mo.

mindedness, cooperation, resourcefulness and responsibility; habits of straight thinking and orderly planning. She also advises that the place to begin this building of open-mindedness is with ourselves, in order that we may be able to recognize the flaws in our present procedures of teaching and learning. ("There Is No Error in Learning, But Errors May Be Learned." *About Children—How They Learn, Feel and Grow*—ACE Publication.)

Dr. Stephen S. Corey, Educational Psychologist of the University of Chicago, who participated in the survey that was made to evaluate classroom practices in the schools of the United States, tells us that one of the chief deterrents to learning was found to be the practice of using words which are not understood.

Do you remember the story that Dr. John Dewey tells to illustrate the point? One morning he went into a classroom where a fourth-grade lesson in geography was going on. He listened awhile, and then asked the teacher if she would mind if he put a question to the class.

Then he said, "Children, what would I find if I started boring and kept on boring until I came to the center of the earth?"

Twenty-four blank little faces stared up at him.

The teacher, a little embarrassed, suggested, "Dr. Dewey, I think the children don't understand you." Then, to the class, she said, "Children, what is the exact status of matter at the center of the earth?"

At once, twenty-four little hands wildly beat the air, and with one voice came the answer, "The exact status of matter at the center of the earth is that of igneous fusion."

As the greatest safeguard against using words without an adequate understanding of their meaning, Dr. Corey urges the use of a wide variety of teaching materials and methods that involve a great deal of perceptual experience, that is, experiences involving a great amount of seeing, hearing, feeling, and active participation on the part of students.

Now, obviously, first-hand experiences involve the highest degree of seeing, hearing, feeling, and doing, but equally obviously, most of what children need to know today, they cannot experience directly. The method is too costly in time, effort and money. Life is too short. Restrictions of time and place are too great.

Solution to Problem

In such situations, then, what is the solution? Dr. Corey again gives us the answer. We compromise! From among those instructional materials available, we select those relatively high in perceptual learning that we consider most effective in helping us to reach our objectives. ("The Importance of Perceptual Learning"—EDUCATIONAL SCREEN, November, 1945.)

Included among such concrete teaching materials are dramatization, objects, charts, motion pictures, and recordings. Now if *motion* is necessary to develop understanding, or if *change* or *inter-relationships* are particularly involved, then, in most cases, the motion picture is our most effective teaching tool.

How Films Can Help

How can films help the teacher to develop in the minds and hearts of children insight into this changing one world?

In the first place, we must visualize clearly our *long-range* goals and our *immediate* goals. What changes in the behavior pattern of children do we hope will take place as a result of their being taught? Is this motion picture an efficient means of achieving these objectives? ("What to Look For"—by Dr. Stephen S. Corey, *Coronews*, September, 1947.)

Having established clear goals, and having selected the film as the most effective tool at *this time* in help-

To the teacher, the circus offers a wonderful example of cooperative planning and working together. To children, the circus spells magic. This exciting adventure is now made possible to every child who views the color film "Circus Animals."
Academy Films, Inc.

Children can learn more by studying the film "Monarch Butterfly" than by first-hand experiences alone because our eyes do not furnish microscopic lens or time lapse photography.
Simmel-Meservey

ing us achieve this purpose, and having become thoroughly familiar with this film, we begin to plan how intelligently we may use it, and how skillfully we may integrate its use with books and other materials, and with creative activities.

For books and audio-visual aids are peculiarly interdependent. In a unique way, each of these two tools —a book and an audio-visual aid—holds the secret key within itself to unlock the door to hidden possibilities of use and power that are inherent in the very nature of the other. But the key to this lock can only be turned by the hand of the teacher.

"Circus Animals"

Take, for example, the sound color film *Circus Animals* (Academy Films), produced for primary grades. How can such a picture help to develop children's understanding? A first grade teacher is quick to answer that the place to start building desirable attitudes is with very young children, and that the circus furnishes a wonderful example of *cooperative planning* and *working together.* Then, too, the big show is made possible only as a result of *orderly planning,* and because circus people have learned to carry both *individual* and *group responsibilities.*

St. Louis primary teachers have found that this film offered a fresh, exciting adventure into learning, and that it also made certain songs and stories more fun for children, such stories as "Tippy Elephant's Hat," and such books as *Streets and Roads, Friends and Neighbors, American Singer,* and *Bronco Bill's Circus.*

"Mexican Children"

Many primary and intermediate teachers are familiar with the film *Mexican Children* (Encyclopaedia Britannica Films). They would agree that the best way of learning about Mexico would be to live there, but since that is impossible, an effective compromise is the study of *Mexican Children.* This film succeeds in bringing Mexico closer to the child. This is important, since children are little interested in experiences remote from their immediate environment.

Now we would all probably hope that, as a result of the study of any country, children's insights would be deepened regarding man's relation to his physical and social environment and that this, in turn, would help children to become more open-minded, and to develop into adults, capable of straight thinking about world problems.

"What Makes Rain"

Within the last year, there has been produced a splendid series of films, under the guidance of Dr. Gerald S. Craig (Professor of Natural Science, Teachers College, Columbia University), that are specifically geared to the middle-grades science program. The pacing is slow, and each new or difficult idea is explained in terms of everyday experience of the child.

The film *What Makes Rain* (Young America Films) opens with a small boy, disappointed because rain has prevented his going on a picnic with his mother and dad, writing to the weatherman to ask just where *does* rain come from anyhow, where does it *go,* and *how* does it get back up in the sky. The weatherman answers Billy's letter and the film visualizes what he says.

Films presenting concepts as fundamental and yet as difficult for children to grasp as those in this film, require several showings with a great deal of discussion, observing, reading, and experimenting between each showing. There are several colorfully illustrated, inexpensive booklets that correlate effectively with *What Makes Rain* ("Water Appears and Disappears" and "Clouds, Rain and Snow," published by Row, Peterson & Company).

"Monarch Butterfly"

In the fall, children love to bring to school butterfly chrysalises and moth cocoons that they have found. This, of course, offers a natural approach to the study of such a film as *The Monarch Butterfly* (Simmel-Meservey)— elementary edition. A challenging technique to use with this film is to turn off the sound after the preliminary study, and allow the students to supply the narration.

Sometimes children can learn more through a film than by first-hand experiences alone, because, unfortunately, our eyes do not have microscopic lens, nor are they equipped to give us the benefit of time lapse photography. Such a film is *The Monarch Butterfly.*

Summary

We have sought to find the role of the film in developing children's understanding of this changing, inter-related world.

We have consulted an authority on child development and have been warned that if children's understandings are to be functional, then we must place more emphasis upon the building of desirable attitudes and habits and less upon the memorization of facts.

We have sought help from an educational psychologist and been strongly advised to use more teaching materials which involve a great deal of seeing, hearing, feeling, and students' active participation. As an important example of this kind of instructional material, we have examined four different films. Today, it is agreed that the film does offer us a medium through which, figuratively speaking, the world can be brought into the very classroom—a medium that makes possible concrete, realistic experiences which mirror and interpret the social and physical world that is close about us, or as far distant as the boundaries of the universe—experiences that can be brought back into our classroom for study again and again.

But whether these experiences are made *meaningful* for children and directed toward rich, intelligent living in their world of tomorrow is determined by the skill and the purpose of the teacher who uses the film.

It is probably rather important for us to remember that so comparatively new is this teaching film that today we no more envisage its potentiality than could be done with the automobile in 1903. (Dr. Floyd E. Brooker, United States Office of Education, Washington, D. C.)

So, perhaps, we can best clean the lens of our own personal vision by remembering the old adage:

Anyone can count the apples upon a tree
But only a wise one can count the trees within an apple.

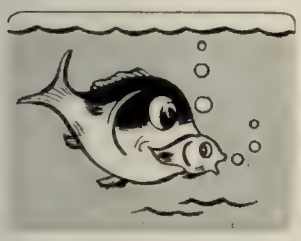
FILMS for Teaching the ENGLISH LANGUAGE

By DORA V. SMITH
University of Minnesota

A VERY INTERESTING QUESTION arises as to whether the use of films will promote or retard the teaching of the English language in the schools of the United States. There is no doubt but that it can exert a tremendous influence for good. The real question is whether or not the makers of films will set themselves to do so or will be content to perpetuate ways of learning already proved ineffective, merely reproducing on the screen what is now in the textbooks.

Little Red Lines and Fish

For example, it seems a waste of money to prepare films which reprint on the screen sentences from grammar books, running little red lines the length of the subject, and after a break, more little red lines the length of the predicate. Textbooks have been doing that for more than a hundred years. No screen technique is needed for such a purpose. Similarly, it seems rather insulting to the intelligence of students and not a little lacking in psychological insight to present a phrase within a clause as a small fish in the mouth of a large one, or vice versa, to present a clause within a phrase as a small whale in the innards of a large one. Textbooks without the power of motion can do that.



The Grammar of Mere Classification

What kinds of service can the film render to the teaching of the English language worthy of the peculiar power of the screen and of the dramatic insight of its artists? In the first place, makers of films on the English language, by acquainting themselves with modern linguistic teaching, can influence profoundly instruction in the English language in American schools. For example, the grammar of mere classification has long since been discredited by research as a means to improvement in English expression. As long ago as 1917, Julius Boraas found knowledge of the classifications of English forms more highly correlated with success in arithmetic or geography than with ability to express ideas. Ellen Frogner, in 1937, using paired groups in Grades 7, 9, and 11, found an approach to the sentence through meaning more useful in all grades than meaning combined with knowledge of grammatical forms. She proved beyond a doubt what P. M. Symonds had discovered eight years earlier that whatever value accrues from the knowledge of grammatical forms accrues to superior students only (in the case of her study, to fifty per cent of the superior students only) while those with I. Q.'s of 105 or below suffered a handicap from the introduction of grammatical terms. More recently, James Reese Stewart, using paired groups in schools in Iowa and the Middle West, compared the value of learning to diagram sentences from grammar books with working to improve the clarity of meaning in one's own sentences or combining brief, choppy sentences into more complex statements showing the exact relationship of the ideas. The result indicated no superiority whatever on the part of those school systems which had spent hours laboriously diagramming sentences. The New York Regents Inquiry found a correlation of .21 between ability to fill in blanks in other people's sentences and ability to express one's own ideas. Prudence Cutright added the evidence that *sound* is the most important factor in learning usage. That is, for every time a student hears an unacceptable form outside of class, he should hear the acceptable form in class; hence, the unique challenge to the talking film.

Films to Show How Language Works

If the screen, therefore, decides not to be a party to language instruction based primarily upon grammatical classifications, what is left for it to do? In the first place, it can substitute insight into how language works for ability to classify instructions. For example, when the army undertook to teach foreign languages to adults, it decided first of all to show each individual how the language he was about to learn differed in pattern from his own native tongue. What did it say about English? "English differs from all other languages in that its subjects commonly do not agree with their verbs in anything." People brought up on a grammar which superimposes Latin terminology upon English sentence structure are startled by the pronouncement. One has only to look at an English verb to see that the statement is true: *I loved, you loved, he loved; we loved, you loved, they loved.* Or in the present, *I love, you love, he loves; we love, you love, they love. S* at the end of a verb in English indicates that it is singular. On the other hand, the first language fact which little children learn is that *s* at the end of a name makes it mean more than one: *dog, dogs; house, houses.* Films, by pictorial presentation, could give insight into this difficulty in the mastery of English and could lead teaching away from the unprofitable grammar of classification into the realm of constructive mastery of forms in use. The eminent linguists who made such generalizations know that distinctions between *shall* and *will* are gone from ordinary English speech and for years have not been notable in the work of recognized English writers.

Was You or Were You?

Again, why does usage today employ *you were* in the singular when the normal feeling for concord suggests

you was? Originally *ye* was the only acceptable nominative plural. *You* (eow) was the objective form. Gradually, in spite of grammatical rule, *you* came to be used as both subject and object while *ye* was lost to modern English. *You were* was the polite form and plural; *thou wast,* the familiar form, and singular. In the end, the plural *you* replaced the singular *thou.* By that time, *was* had become the normal form for the singular; but because *you* was plural, the grammarians exerted sufficient influence to force the use of *were* with it even in the singular. Hence the persistence in the speech of some people of the currently unacceptable *you was.* The story of linguistic change and how it helps explain the difficult spots in current usage is a fascinating one for the screen to present.

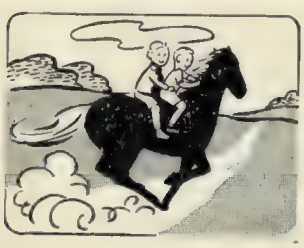
Problem Pronouns

Next to verbs, pronouns cause more trouble than any other parts of speech. The fact that they are substitute words helps explain why modern usage frowns on *"Johnny, he* did so and so," and "All my life I have wanted to be a doctor. *They* do such good things for people." With an actor and a substitute in a lively film, both attempting to play the same part, or an actor attempting to be one and more than one at the same time, how strikingly could the screen present this important problem!

Again, few persons make mistakes in the forms of pronouns used to refer to one person only. The child says, "*I* went down town," but "Johnny and *me* went down town." He says, "My mother read *me* a story," but "My mother read my brother and *I* a story." The screen could dramatize this difficulty, teaching the learner to test by each one alone: *I* went. *He* went. Therefore, *He* and *I* went. And it could help students to repeat the sentences *orally* with the interpreter until the right form begins to sound right.

Seeing the Meaning of Modification

But more important for the film than matters of usage are problems of clarification of sentence structure. C. C. Fries and others have pointed out the fact that maturity in sentence structure depends upon the capacity of the individual to use *modification* and to sense the relationship between ideas expressed in proper *subordination* and *coordination.*



For example, suppose a film were to reproduce what goes on in the minds of four different persons when the sentence, "The horse ran", appears on the screen. Then suppose successive modifiers were added so that the meaning becomes more specific—"The black horse ran down a country road." "The big black horse with two bare-headed, bare-legged boys on its back ran down the dusty country road in the direction of the fire." How would the picture in the minds of each of the four persons change as the writer makes the meaning increasingly concrete? This function of modification is supremely important—much more important than which are single words and which are phrases, and which are adjectives and which are adverbs. The possibilities of the screen technique for the teaching of semanties and verbal stereotypes are unlimited. This is the *peculiar* province of the film, for such graphic presentation is impossible on the printed page.

Again, the inappropriate use of fragments for sentences is a persistent error which English teachers have constantly to combat. An approach through the complete subject and the complete predicate of the sentence is futile because every clause has a subject and predicate of its own. Suppose the screen were to present a situation in which children ask permission to go to a movie. The mother says, "Yes, you may go to the movie." How do they act? What do they do? But suppose she added, *If you earn the money; when you have finished your homework;* or *but if you do, you'll have no money left for the circus.* How would the children act in each case? What misunderstanding would arise if they thought the sentence ended with the word *movie?* What does it mean to "modify" an idea? To "modify" one's plans? To "modify" one's consent? Why is it necessary to the adequate understanding of the idea that these modifiers be attached to the main idea? The screen can make a tremendous contribution to the teaching of modification in relationship to the expression of meaning.

Modifiers Are Crabs

Again, suppose one were to present the problem of misplaced modifiers by representing the modifier as a crab which clings to whatever is next to it. A ninth grade child recently wrote from the Rockies: *Please send me the shoes I left behind by parcel post. By parcel post* is the crab which clings to *behind.* It can be moved about so as to cling to each word in the sentence until it reaches *send,* where it obviously belongs. Such cartooning is based on *meaning* and furnishes *insight* into the real test for placement of modifiers. Dangles like *clinging to the organ grinder's arm, I saw a monkey,* or *racing around the corner, a beautiful view met my gaze,* could be dealt with in particularly graphic fashion by this technique.

Connectives Are Traffic Signals

Connectives have been called traffic signals to the direction of the thought. They should be taught in relationship to what they do to the meaning expressed. *And* connects ideas which bear an *additive* relationship to one another. "Yes, you may go to the movie, *and* you may have ice cream afterward." The use of a comma in a series could be taught with special effect in this connection on the screen. "My uncle has been to China and he tells interesting stories." Do these two ideas bear an additive relationship or is one the cause of the other?

(*Concluded on page* 191)

Audio-Visual Materials Keynote An Adult-Education Conference

By HELEN TAYLOR SHEATS

THE ANNUAL CONFERENCE of the California Association of Adult Education—held at Asilomar, a Y.W.C.A. camp situated on Monterey Peninsula—afforded a good opportunity not only to get expert opinions on films and recordings, but also to compare the different audio-visual media and try to discover which was the most effective as a discussion stimulus, and to get suggestions for changes and improvements.

It had been decided, because of the interest shown by the delegates in answer to a pre-conference questionnaire, that the planning committee present a number of audio-visual aids at the first meeting of the conference. This meeting was designed to be the discussion springboard of the conference.

Preparing an Evaluation Form

The evaluation of audio-visual materials presents several difficulties. Not the least of these is the preparation of an evaluation form which will produce a reliable index of opinion. The questions should not be too difficult to score nor require too much time to answer. It is essential also to secure the cooperation of those who are to fill out the form. Thoughtful, serious consideration is necessary.

Fortunately, the writer, as a member of an advanced seminar in audio-visual instruction at the University of California at Los Angeles, was in a position to secure help from the members of the seminar in preparing the evaluation form to be used at Asilomar. Several evaluation forms were discussed, criticized and compared. As a result a form was designed which represented the mature judgment of the members of the seminar.

In determining the items for the evaluation form, it was necessary to give consideration to the fact that four different types of audio-visual aids were to be used: (1) the motion picture, (2) the cartoon motion picture, (3) the recording, and (4) the sound slidefilm.

The evaluation form which was developed and used included three "yes-no" questions, five items that could be answered by checking a scale, and two which required written answers. A copy of the form follows:

EVALUATION FORM

The purpose of this evaluation is to determine how audio-visual materials can best be used in a discussion program.

Title .....

In the arithmetical scales which follow "0" designates a very low rating and "10" a very high rating.

1. Did you feel a personal involvement in the problem presented?
   0..1..2..3..4..5..6..7..8..9..10..
   Explain .....
   .....
2. Degree to which basis for discussion was pointed up and clarified.
   0..1..2..3..4..5..6..7..8..9..10..
3. What incident added most to the stimulating quality of presentation?
   .....
   .....
4. In your opinion would this be suitable for adult groups?
   Yes.. No.. If the answer is no, to what age level does it apply? .....
5. Degree to which full advantage was taken of the medium.
   0..1..2..3..4..5..6..7..8..9..10..
6. Would your thinking have been clarified if there had been a brief discussion before presentation?
   Yes.. No..
7. How would you rate this audio-visual aid for:
   a. The technique of its sound effects and music?
      1..2..3..4..5..6..7..8..9..10..
   b. The technique of its commentary and dialogue?
      1..2..3..4..5..6..7..8..9..10..
   c. Its photography?
      1..2..3..4..5..6..7..8..9..10..
8. In your opinion is this audio-visual aid timely?
   Yes.. No..
9. How would you rate this audio-visual aid for:
   a. Fairness of presentation?
      1..2..3..4..5..6..7..8..9..10..
   b. Clarity and unity of presentation?
      1..2..3..4..5..6..7..8..9..10..
10. Comments .....
    .....

(*Continued on next page*)

An adult-education conference uses an audio-visual opening session as a springboard for discussion

Immediately following each presentation, the audience filled in the evaluation form, which required about ten minutes. Instructions for using the form were given orally at the outset.

The Audio-Visual Program

The two motion pictures shown were *Atomic Power,* a March of Time production, and *You and Your Family,* one of the Art of Living series produced by Association Films (Y.M.C.A.) in cooperation with *Look* magazine. *Brotherhood of Man,* produced by the U.A.W. of the C.I.O., had been selected as the cartoon film. "Deadline for Living" was used as the recording; this is a broadcast transcribed for network broadcasting and distributed by the National Education Association. As an example of the sound slidefilm, *Teamwork* was chosen; this sound slidefilm was produced several years ago by the Committee on Scientific Aids to Learning in cooperation with the Metropolitan New York Branch of the Department of Visual Instruction of the National Education Association and the students of a sociology class at Scarborough School, New York.

Sixty-nine delegates were present at the first meeting, which was listed on the program as "A Non-verbal Approach." The above audio-visual materials were presented to the group with very little introduction, the purpose being to see to what extent they would serve as a springboard for discussion later without pre-conditioning.

Charts and graphs, too lengthy to be reproduced here, were constructed with the statistical data secured on the evaluation form. However, the tabulated reports will be described briefly.

"Atomic Power" Gets Big Reaction

The first film shown, *Atomic Power,* was given a very high rating. About fifty per cent of the entire audience gave this film the highest possible rating in personal involvement, sound effects and music, commentary and dialogue, photography, fairness of presentation, clarity and unity of presentation. One hundred per cent felt it was timely and suitable for adult groups.

The incident mentioned most as adding to the stimulating quality of the picture was the explosion at Los Alamos and the tension built up waiting for the seconds to tick off. The next most frequently-mentioned stimulating incident was the scene of the scientists waiting for the bomb to explode. The fact that the film showed "personal appearances" of Einstein, Conant, General Groves and others, pointed out the seriousness of the problem and made it real. The cartoon scene showing an imaginary ship and plane bringing an atomic bomb into New York harbor was mentioned several times as being high in dramatic quality.

The most frequent criticism of the film was that it did not offer solutions to the problem of the atomic bomb and its implications for the future. This in effect showed that the film had value for stimulating discussion.

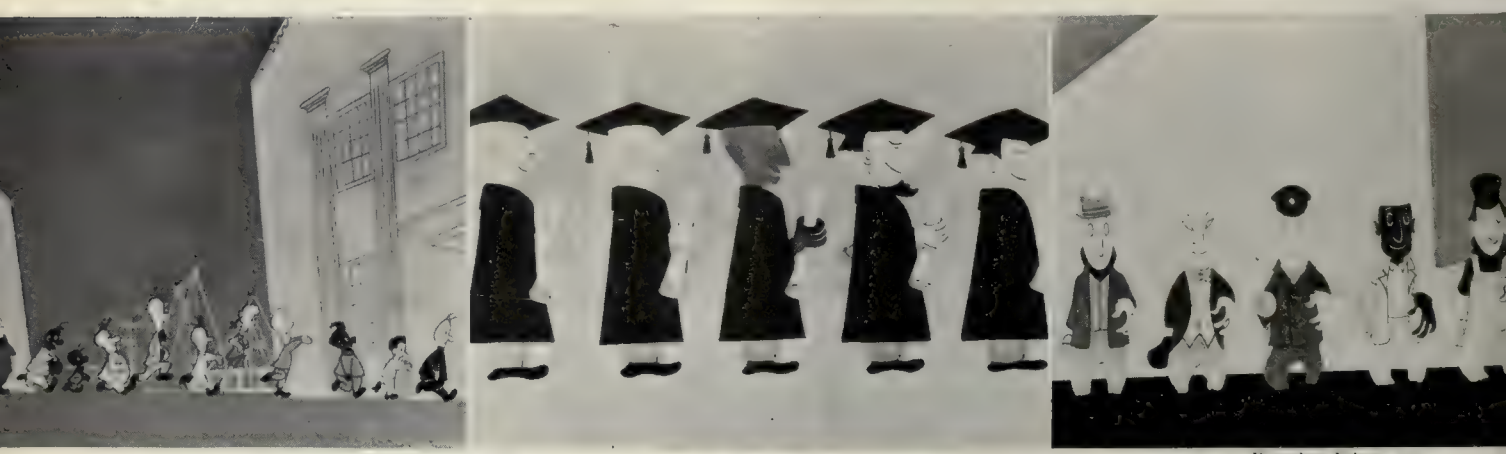
"Deadline for Living" Rates High

The recording "Deadline for Living" followed the showing of *Atomic Power.* The rating on this was high also. It was especially successful because of two things: First, the chairman of the meeting requested that the lights be turned off so that the audience could listen in darkness; this heightened the dramatic effect enormously. Second, using this recording directly after showing *Atomic Power* added to the interest of the audience. This conclusion was supported by audience comments. Clearly, *Atomic Power* and "Deadline for Living" could be used together to stimulate discussion programs.

More than fifty per cent gave the recording the highest possible rating for personal involvement and fairness of presentation. Thirty to forty per cent gave it the highest possible rating on all other questions. The incidents most frequently mentioned as adding to the stimulating quality of the recording were: (1) the silent radios at Hiroshima, (2) the drama of the Chinese and the Texas father both losing their sons and showing the universality of loss and sorrow, (3) the number of bombs needed for the destruction of the United States and their allocation. Some found it difficult to concentrate on sound without pictures.

The cartoon film *Brotherhood of Man* was the next film shown, and it also was rated high, although there was a wider range of opinion. Fifty per cent of the delegates gave it ten for personal involvement, but forty per cent rated it five or under. Seventy-five per cent gave it the highest rating for fairness of presentation and

(*Continued on page* 197)



Brandon Films, Inc.

Frames from "Brotherhood of Man," one of the films shown at the opening session. 75 per cent of the viewers gave it the highest rating for fairness of presentation. Some did not like the cartoon method—or felt that humor was out of place in the treatment of such a serious topic.

JOHN E. DUGAN, Editor
Head, Department of Education
Beaver College, Jenkintown, Pa.

Film Council of America Strives for

World Understanding—Peace—Security

by PATRICIA BLAIR, Film Consultant, American Library Association
BERTHA LANDERS, Film Librarian, Dallas Public Library
C. R. REAGAN, President, Film Council of America

TODAY there is talk of understanding, tolerance and planning. Today, more than ever before, there is a growing awareness of the need for community, national and international fellowship and good will, leading to a common understanding and world peace.

Along with this awareness comes the realization that mass communication is not keeping pace with mass production and distribution. Everywhere this evidence of inadequate understanding is being felt—among nations, among groups, among individuals. This inadequacy is being felt on our home front as well as on the international front.

The Role of the Motion Picture

The motion picture is a very potent instrument for combatting this situation. It can be a medium through which groups can tell other groups of their hopes and aspirations, their rights and needs, their common human qualities. Through such telling can come understanding and cooperation, instead of distrust and chaos in the world.

But such a program requires planning that can be comprehensive at the same time that it can be made to reach into individual communities throughout the length and breadth of our land.

The Role of the FCA

The Film Council of America is making rapid strides in the development of just such planning for understanding through the use of films.

Through the Film Council of America, organized community groups are realizing the value of our most effective medium of communication—the motion picture. They are learning the potentialities of the informative films—one of our most powerful weapons against misunderstanding, distrust, and prejudice.

Through the chartered local Film Councils organized throughout our Nation . . . people from every walk of life are learning how to share ideas, are realizing the value of group thinking, open discussion, and cooperative action.

Through the film councils, machinery is provided for the mobilization of projectors, operators, and films, and in-service training to serve the entire community.

Interest in community screenings of new films is being developed . . . an important aid to all of our citizens in selecting and using the best films for the promotion of civic planning, public service, improved social and economic conditions, and world understanding.

Every thinking citizen knows that the forces for good must be made effective not only in the schools but in the libraries, churches and other organized groups everywhere, if we achieve world understanding.

To help focus this use of film . . . to carry the story of the basic brotherhood of all men . . . The Film Council of America is conducting activities on many fronts.

The FCA at Work

FCA is officially urging UNESCO to facilitate the international exchange of informational films without duty. Present developments indicate that this recommendation may be favorably acted upon. This will mean that the free flow of ideas among nations will be greatly accelerated.

On the domestic front, the FCA national office distributed, through its seven national constituent members, a bibliography of films for use during United Nations Week. The bibliography, prepared for the community program planner, included a check list of suggested activities as well as a list of films about member nations of UN. Also included were films on the problems involved in world trade, control of atomic power, and human relations.

FCA has also prepared a similar film bibliography for the United Nations Appeal for Children and is cooperating with UN by distributing campaign trailers on the Appeal for Children to all member film libraries. The latest FCA bibliography is for National Brotherhood Week.

(*Continued on next page*)

The Chicago Film Council in its World Film Festival sponsored two programs dealing with International Relations . . . one on International Interdependence and one on Peoples and Lands of the World. The winning films in these important categories were then shown in the Surf Theater to thousands of people.

The New York Film Council recently conducted a film forum based on International Relations, led by Gordon Halstead, who had just completed a series of film forums for the Carnegie Foundation for International Peace.

Mr. Halstead based his discussion on *Round Trip* . . . a new film on international trade. This same film is being used throughout the country by other groups as a spearhead to promote widespread understanding of this most vital problem of all peoples and nations.

The Knoxville, Tennessee, Film Council is organized as one section of a larger committee on Public Information. Its purpose is to provide a community-wide service to disseminate all types of information on important current affairs.

Realizing that the motion picture is our basic language for international understanding, it has been the goal of the Dallas Film Council to reach all adult organizations in the City. This local council, working with the League of Women Voters during the recent Texas State Fair, presented a series of films on International Understanding. Thousands of people from all over the State saw these films. During Atomic Energy Week, the same group sponsored a film program on Atomic Energy for each day throughout the observance.

Helping Adult Groups

There is a growing interest among other groups who are working with the FCA. More and more, such groups as the Parent-Teacher organizations, churches, industry, service clubs, and welfare associations are looking to the local film councils in their communities for leadership in planning and presenting worthwhile programs on our world problems.

These groups also look to the local councils for presentation of timely informative films on such local problems as adult education, public health and welfare, delinquency, civic and municipal activities, and other topics to be acted upon for improved community living.

Helping Young People

Not only are adult groups being stimulated by the FCA. Film councils for college students and for children, both in schools and churches, are organized. These young people are learning the problems of their communities and the importance of developing world understanding.

They are learning why there must be tolerance and the value of enlightenment. In the film councils for youths, they are given the opportunity to discuss these problems that make up our complex world of today.

Because they have the privilege through informative films to see . . . and then freely discuss conditions that can either bring peace or chaos to our world, they are being developed today for leadership tomorrow.

The 16mm sound projectors owned by schools, churches, clubs, homes and others take selected messages to specific audiences wherever people meet for a serious purpose.

The Film as a Weapon for Peace

Our war experience set a pace and a pattern for maximum effective distribution and use of the informational film for both community and school groups. The specialized and general libraries, commercial and public libraries, agricultural extension service libraries, the school and home libraries have learned to work together.

They have become aware of their public service responsibilities to serve the entire community in peace as in war. This war-created harmony has been strength-

They See . . . Hear . . . Discuss . . . and Work . . . for World Understanding!

One of the local film councils affiliated with The Film Council of America. Since the motion picture is one of our most powerful media for international understanding, it has been the goal of the Dallas Film Council, shown here, to reach all adult organizations in the city.

ened and made permanent through a federation of our major film organizations resulting in the FCA.

We can see ahead the full utilization of our most powerful tool of communication . . . the informative film. It can and will work for the betterment of community welfare and world understanding. It can be one of the chief weapons to bring about international understanding, peace and security.

How Can YOU Become An Active Part of This Movement?

To be an active part of this movement to use the motion picture constructively for understanding the great issues of today, write to the Film Council of America, 6 West Ontario Street, Chicago, Illinois for information about affiliating with FCA.

Here's a suggestion to get your community interested. Choose several films like *Pattern for Peace* (Films of the Nations, Inc., 16 min.); *The World Is Rich* (Brandon Films, Inc., 43 min.); or *One World or None* (Film Publishers, Inc., 9 min.) and arrange some neighborhood meetings to discuss International Relations. Two good film lists which include many additional titles in this field are *Films for International Understanding* ($1.00, Educational Film Library Association), and the spring 1947 issue of the *Film Forum Review,* published by the Institute of Adult Education.

Good books to have on hand at such meetings are: *United Nations,* Louis Dolivet. Farrar Straus, 1946; *In Henry's Backyard,* Ruth Benedict. Schuman, 1948 (taken from the film *The Brotherhood of Man*).

For general background information on how to get the most out of community film programs, *Look, Listen and Learn* (Association Press, $3.50), a new book by Harry Strauss and Roby Kidd, and *Making Films Work for Your Community* (EFLA, $1.00) are helpful.

Film Councils Organized in Mississippi

The little city of Oxford, Mississippi recently organized a Community Film Council with fifty community leaders present. Oxford is the home of the University of Mississippi and has a population of about 4000. The membership is composed of business and professional people of Oxford and the University faculty. Most of the community groups in the city were represented. The organization of the Council was directed by Dr. H. D. Worthy, who is Chairman of the Department of Audio-Visual Education at the University, and a member of the National Community Council Committee of FCA.

Organization of the Council was not completed because it was thought advisable to have two or three programs before electing permanent officers and writing a constitution. Dr. Worthy and the Reverend J. P. McCluskey of the Wesley Foundation of the Methodist Church are acting as co-chairmen. The council has planned to meet monthly.

A Student Film Council of America was organized on the same day at the University of Mississippi under the sponsorship of the World Fellowship Committee of the Ole Miss "Y" and the Department of Audio-Visual Education of the University. Thirty-two students, representing various organizations, and several faculty members were present. Membership will be composed of University students only. The council will meet monthly, the meetings to be conducted by the students.

Two New FCA Constituents

The Senate and Board of Trustees of the Film Council of America met in Atlantic City, February 22 and 23. The Senate voted to accept the National Film Society of Canada and the American Association of Adult Education as constituent members.

A Committee was also appointed for the Annual Conference, tentatively scheduled to be held in Chicago in early August between the EFLA and NAVED meetings. The committee members are Irving Boerlin (chairman), Don White, and the FCA Executive Director, Thurman White.

Mr. Thurman White reported that 76 film councils have been organized and that interest in film councils is increasing rapidly. Four additional councils were reported during the meeting, bringing the total for that date to 80 community film councils!

Florida Film Forums

Films plus group discussion under trained leadership is proving an unbeatable combination for bringing about a better understanding of current affairs among community groups of all kinds—church, school and civic. This combination is being put to good use in the film forum service offered by the General Extension Division of the University of Florida.

The film forum service offered by the General Extension Division helps groups to select suitable films and to develop discussion leadership. Upon request, the General Extension Division will send a representative to aid in the organization and presentation of a demonstration film forum.

Among its publications is a bulletin on Current Affairs Motion Pictures, presenting descriptions of selected 16mm sound motion pictures in the area of current affairs education. A film forum discussion manual is in preparation and will be available on request to the General Extension Division, University of Florida, Gainesville.

Visual Education for DP's

American motion pictures will be used by the American Friends Service Committee in its pre-entry orientation and educational program for displaced persons scheduled for admission to this country from the United States zone in Germany, it has been announced by Eric Johnston, president of the Motion Picture Association of America.

First of the films made available to the Committee by the motion picture industry is "Land of Liberty," a pictorial history of the United States, woven from exerpts of numerous theatrical films. Produced by Cecil B. DeMille, "Land of Liberty" was first released at the New York World's Fair and currently is widely used in history classes throughout the United States.

This activity of the American Friends Service Committee is part of the general program for which the Committee and the British Friends Relief Service recently were jointly awarded the Nobel Peace Prize.

TEACHER - COMMITTEE EVALUATION of NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Instructor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Wastage of Human Resources

(Encyclopaedia Britannica Films, 20 North Wacker Drive, Chicago 6, Illinois) 11 minutes, 16mm, sound, black and white. 1947. $50, less 10% educational discount. Study guide available.

Description of Contents:

The film shows the various causes of wastage of human resources from infant deaths due to disease to the insecurity and maladjustment of old people. Beginning with a hotel fire in which many citizens lost their lives, the film through flashbacks shows that not only the lives of these citizens were lost, but also their contributions to society. The film then proceeds to show the chief causes of the loss of human contributions on the various age levels. Some of the wastes during childhood years are shown to be accidents, diseases, neglect, and maltreatment. Juvenile delinquency, neglect, and inadequate health supervision are shown as having detrimental effects upon mental and physical health during adolescence. During the middle years of life, unemployment, inadequate maternal care, and unnecessary illness minimize the contribution of men and women to industry, home life, and society. Shots of old people show that many suffer from accidents and chronic diseases which could be prevented. The film ends by depicting special cases of wastage such as crime, mental ailments, alcoholism, and the use of drugs.

Encyclopaedia Britannica Films
Accidents cause serious wastage of human resources whether the victims be young or old.

Committee Appraisal:

The film should be useful on junior high, senior high, college, and adult levels for the purpose of providing a basis for discussion or study of the causes of wastage of human resources. It poses many problems which are found in many communities and some of which should be relevant to any community. Social studies, general science, sociology, and biology classes should find the film useful in connection with units of work on this topic. Adult groups treating the problems of democracy and community improvement should find the film valuable in their discussions.

Expanding World Relationships

(Burton Holmes Films, Inc., 7510 North Ashland Avenue, Chicago 26, Illinois.) 11 minutes, 16mm, sound, color. 1947. $45. Produced by United Productions of America for U. S. Government.

Description of Contents:

Through various types of animation the film shows how human relationships have been transformed by science and modern technology, and world-encircling problems have resulted from improved methods of transportation and communication. Beginning with a quotation from Lincoln to the effect that if we knew where we were and where we were going, we could better judge our course, the film next shows that in 1789 it took Thomas Jefferson two months to return to the United States from Paris, and only then he learned that two months earlier he had been appointed Secretary of State. Animated cartoon-like drawings then show that during those and earlier days most men lived and died in the same place, transportation was slow and costly, and barter was the chief method of exchange.

In Brussels, Nanking, and everywhere things were about the same. Scenes show that battles were fought by a few professional soldiers; the range of a cannon was three miles; the lives of citizens were relatively safe. The film shows, through animated pictograms, that one hundred and fifty years later the power of coal and oil was being utilized and mechanical efficiency had greatly increased the production of food and merchandise. Communication, by this time, had developed to the point that more telephone calls were crossing the Atlantic than letters had in 1790. Animated maps show rubber, tin, tungsten, chromium, and cobalt from various parts of the world being used in many other parts and the effects of production in one part of the world being felt in other parts. The film ends on the note that expanding world relationships have brought all nations closer together, and that such walls as tariffs which nations may build around themselves are futile.

Committee Appraisal:

Imaginative animated figures, bar graphs, maps, and photography, combined with lively music, should intrigue and stimulate a thoughtful audience. The sophistication and broad scope of *Expanding World Relationships* will make

it appeal to the more adult groups. Facts, figures, dates, and the like are effectively blended to produce a total picture of the economic, human, and technological changes within the last century and a half which have shrunk time and distance in world relationships and make it necessary for all peoples to work together. The film should be useful in adult discussion groups, as well as high school and college economics classes, for the purpose of stimulating discussion and developing an awareness of world problems.

Maintaining Classroom Discipline

(McGraw-Hill Book Company, 330 West 42nd Street, New York 18, New York) 20 minutes, 16mm, sound, black and white, 1947. $60. Discussion guide and coordinated filmstrip available.

Description of Contents:

This is one of a series of five films designed primarily to supplement the textbook "Student Teaching", by Raleigh Schorling. The other films in the series are *Learning to Understand Children: Part I—A Diagnostic Approach; Learning to Understand Children: Part II—A Remedial Program; Broader Concept of Method: Part I—Teachers and Pupils Planning Together;* and *Broader Concept of Method: Part II—Teachers and Pupils Working Together.* The film analyzes the fundamentals of proper control of class conduct and attitude and contrasts methods of handling the class.

It begins by showing a classroom where the teacher and the students are not working in harmony. Because of the lack of rapport between teacher and pupils, the students are plotting and planning escapes from carrying out the teacher's instructions. The teacher is shown attempting to reduce this lack of cooperation by the use of punishment.

The second part of the film goes back to the starting point and shows how the same teacher with the same class plans and opens a large area of work which appeals to the interests of the class. As soon as the class become interested in the work, they forget their wanting to escape it. An atmosphere of mutual understanding and cooperation prevails.

Committee Appraisal:

This film, even though designed to supplement a textbook, goes beyond the text and through dramatization of processes and techniques presents an actual teaching situation which is useful for study with or without the text. Dealing with the subject of teacher training, the film is recommended for both pre-service and in-service training of teachers. The film selects and shows those methods of handling a class which minimize the problems of classroom discipline. The feeling of a rehearsed or acted demonstration is successfully eliminated. The teacher and pupils seem fairly natural. The film, in addition to presenting certain information, does open up the problem for future discussion

Mission Life

(Arthur Barr Productions, 1265 Bresee Avenue, Pasadena 7, California) 21 minutes, 16mm, sound, 1946. Color, $150; black and white, $80.

Description of Contents:

The padre at a Spanish mission in Southern California reads aloud from his diary for 1776, describing some of the daily work activities of the Indians living there.

As the padre describes the thriving herds of sheep and crops of grapes, squash, and figs, they are shown. He tells of his work in training Indian neophytes in the ways of the Spaniards, with the help of Mexicans who have come north to live at the missions. The complete process of making adobe bricks and using them in building construction is shown next. After the mixture is prepared in the adobe pit, it is molded and dried in the required shapes. The bricks and mud mortar are then fashioned into a wall.

An Indian man pours tallow over candle wicks suspended on a wheel, using implements brought from Mexico. Others are seen soaking and scraping hides to make rawhide thongs widely used in constructing many useful objects.

They thresh an abundant wheat crop by driving their horses around and around on the grain on the threshing floor. The women, using flat Indian baskets, toss the grain to remove the chaff and then grind it with their native mortar and pestle to make meal for gruel. Corn, grown in clumps according to the Mexican custom, is dried. Later it is cooked in lime water, ground with a Mexican mano and metato, flattened into tortillas, and baked over an open charcoal fire.

As evening approaches, the padre hears the angelus ringing and slowly closes his diary.

Committee Appraisal:

An authentic atmosphere created by the padre's leisurely reading aloud of his diary makes the life pictured in this film seem very real. Activities shown are explained effectively and yet naturally, especially when the Mexican woman is seen teaching the others. The narrator is careful at all times to distinguish between native and imported tools, crops, and customs. Although designed for use in the elementary grades, the film should also be useful in junior and senior high school history courses to show life on the West Coast at the time of the Revolutionary War, the work of the Spanish padres, and the inevitable blending of Spanish and native Indian cultures in the Southwest. The color version is preferable to the black-and-white.

McGraw-Hill Book Co.

The film "Maintaining Classroom Discipline" helps teachers understand and solve classroom discipline problems.

Arthur Barr Productions

In "Mission Life," Indian women are shown making tortillas, baked over an open charcoal fire.

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

THE WAY OF PEACE

A Critical Review

FEW RELIGIOUS FILMS have ever enjoyed the fanfare of a formal Washington "world premiere" such as was accorded the American Lutheran Church's film, *The Way of Peace,* just about one year ago, when three thousand of the Capital's most important people gathered in Constitution Hall at the invitation of the Wartburg Press[1] to see its newest motion picture.

It was produced by the East-West Studios, Hollywood, with Wah Mong Chang and Blanding Sloan in charge. The writing was done by Frank Tashlin; the narration by Lew Ayres; and the music was composed and directed by Eddison von Ottenfeld. A Whittier, California, pastor, the Reverend H. K. Rasbach, is given credit for the original idea and the technical supervision. The film is in color and has a running time of eighteen minutes.

Synopsis

The film begins with the story of the Creation. Then man becomes sinful, shutting himself off from God's light and love. He builds walls, impelled by fear, hatred and greed. As the walls grow higher, man sinks lower. Christ comes into the world to bring light and love, but only a few listen and heed, and Calvary follows Bethlehem with tragic closeness. Man stumbles on—through wars and cruelties. The Nazi emblem recalls the recent rule of wicked men in recent times. Race is against race, creed against creed, color against color—so sinful is man. A cyclotron introduces the atomic age. From its mountain hiding place an atomic missile is wheeled—and fired, and the atomic war is on. Others are hurled across the shaking skies, and cities, fields, homes, churches are uttterly destroyed. At last there is silence, the silence of death! The closing sequence shows the earth itself consumed by a chain reaction of nuclear fission. The film closes with these words: "This can happen. It may happen soon. You are the one who can keep it from happening."

The Film's Message

The dominant note is negative, and the basic appeal is to fear. These are not the dominant notes of the Christian religion. As mankind enters the atomic age, something needs to be said about his predicament, but the church certainly has a higher theme than fear. If men could be scared into goodness, sainthood would be widespread. It may be possible to coax mankind out into the sunshine of God's love; there is some reasonable doubt as to whether any great numbers of men can be scared out of their moral and spiritual thickets.

This film is a version of the old preaching. Can it help save the world? Opinion will be divided. This film may have the power to move the easily-moved of the congregation, and it may leave a few "sinners" pretty badly scared. It certainly does not tell the righteous *which way* to move and it does not give the "sinners" much help toward salvation. Of course, it is too much to expect one film to have everything. It is, however, not unreasonable to expect a positive overtone or two in a religious film produced by one of the major denominations and announced with fanfare and abundant superlatives.

Its Structure

This film, like a number of other recent religious films, is fundamentally only an illustrated sermon. Considered as a whole, the pictorial sequences carry very little of the total meaning to be conveyed. The visual and the auditory elements are poorly integrated, a weakness in any film. Since the eye follows the pictures (of necessity), and the mind tends to follow the eye, as much of the meaning as possible should be gotten into the visual sequences when the film is made if it is to be psychologically sound and have maximum effectiveness. "The thought-conveying powers of the screen become extremely limited when pictures are used merely to illus-

Courtesy Glen Chang and The Wartburg Press
"The Way of Peace"
Man stumbles on—through wars and cruelties.

[1] 55 E. Main St., Columbus, Ohio.

trate words."[2] All the sermon-films have this basic and serious weakness, an important consideration that churchmen cannot afford to overlook when planning films and selecting producing companies.

Puppets

Throughout the film the basic pictorial background is composed of miniature sets and puppets. No humans appear; there is no inherent action. Fundamentally, puppets against miniature backgrounds compose a *still* picture, and the shooting of still pictures never results in a powerful and convincing *motion* picture. Except for some very good animation, and the jerky movement of a puppet here and there, most of the footage lacks the essential movement and changing relationships which constitute the proper photographic material for the movie camera.

If puppets are to be used, why animate them? To see two clumsy-footed puppets lugged out of a synthetic Garden of Eden is as likely to be comic as solemn. In the nativity scene the animals would be more real if the lamb in the foreground did not wiggle its tail or the oxen clumsily turn his head toward the audience. This kind of action reduces the illusion of reality and weakens the total effect of the scene. Where Jesus is teaching on the hillside, we keep wondering which puppets are going to move. One or two do; our guess has been wrong; and we have emerged from whatever subjectivity the film had induced. The only way puppets can get themselves accepted on the screen as reality is for them to keep still—very still! Animated puppets in a serious motion picture attract undue attention to themselves with a consequent impairment of the film's effectiveness. This is not necessarily true in entertainment films, where the very movement of the puppets may add one more interesting and diverting element.

The place of miniature sets in a serious religious film is open to question. Some of the sets in this film are much better than others. One of the least satisfactory is the Golgotha set, which does not get even halfway to getting itself accepted by the mind as real.

Sound

The soundtrack is generally good. The commentary is well spoken. Its pace is very good, and there are periods of silence. The background music is good, and the use of the organ is effective. The musical background for the nativity sequence is outstanding and will certainly outlive the film. Incidentally, if they will "un-animate" the camels, and the animals at the manger scene, here is a short sequence of considerable artistic merit which would have great usefulness in the church if it were put up in a little package. The sound effects are good. The bombing sequence is too prolonged for maximum effect, and the repetition of several shots—even amateurs know better than this—tends to overdo this sequence and weaken the closing of the film.

Utilization

This film is a call to repentance. It will have its greatest usefulness as the prelude to a sermon which emphasizes the positive. It would be useful in giving background for a quiet meditation on what must be done to save our civilization. This film should not be taken out of the context of worship and prayer. This is not the kind of film to promote discussion. (*One World or None* is better for this purpose.) It is an adult film, and the rounding-up of children and youth to see this film in Sunday school assemblies is not recommended.

Conclusions

The church should go slowly in making more films of this type. Still pictures, miniature sets, and animated puppets do not constitute the basic raw materials for good *motion* pictures. The film is too negative to have maximum use in churches which accent the elements of love and faith in the Gospel. Because films are still relatively scarce, this film will be used many times because there is no better one available. This is not a reasonable excuse for making more negative films. Churchmen must quickly come to realize that they must decide upon the structure of the film they want as well as upon the message that it is to convey.—WSH.

Missionary Operates Projector On Car Battery

Missionaries are handicapped in the use of projected pictures by the lack of electricity in many parts of the world. They have experimented with all kinds of substitutes, most of which gave more trouble than satisfaction. Nothing can match electricity for convenience and efficiency.

These facts led Dr. Erich F. Voehringer, an associate secretary of the World Council on Christian Education (156 Fifth Ave., N. Y. 10), to the idea of using an automobile battery as the source of power for a slide and filmstrip projector. He asked the Viewlex Company (see the Trade Directory) officials if they would equip one of their slide projectors to operate on an automobile battery. They obliged him. All that was required was a special lamp of 50 watts and six volts strength, a heavier cable and two clamps for attaching it to the battery.

The story continues, as told by Dr. Voehringer in the January 1948 number of *World Christian Education*:

"I took the machine with me on a recent trip to West Africa to test it in actual use. It weighs about eight pounds with the case. At first, I had some difficulty in persuading a missionary to let me try it out with his car. Being far off in the interior without the possibility of recharging his battery, he was afraid of getting into trouble if his battery were used up. Finally he gave his consent. We gave four performances within ten days. The tests were so successful that the missionary was the first one to want this kind of projector. The lamp takes about as much current as the headlights of a car, and if the car is running during the day, one can easily have a slide lecture in the evening without straining the battery. If it should be a little low, the motor may be run during the showing. The operation is simple: Just clamp the two ends of the cable—not over five feet long— on the two poles of the battery.

The projector can be fitted so that by exchanging the lamp it can be used with either house current or battery. When on the low wattage of the battery, it never gets hot, an advantage in tropical countries."

Mr. Voehringer used several kinds of screens and whitewashed walls. A transparent screen of ordinary draftsman's cloth gave very good results. He sug-

[2] Gipson, Henry Clay. *Films in Business and Industry*, 1947. McGraw-Hill Book Company. 291 pp. $4.00.

gests that this kind of screen could be placed in doorways or windows when using the car battery for power, thus having all the mechanics outside the building and out of sight.

His audiences were large and enthusiastic. He was impressed by the tremendous possibilities of projected pictures as an aid in evangelization and religious instruction.

The makers of all kinds of audio-visual equipment and materials should pay close attention to the developments in the mission fields, and those with enterprise, originality, and imagination mixed with a dash of concern for the future of mankind, will be quick to cooperate with the Foreign Missions Conference in adapting and developing equipment for the use of church workers overseas.—WSH.

Films for Parents

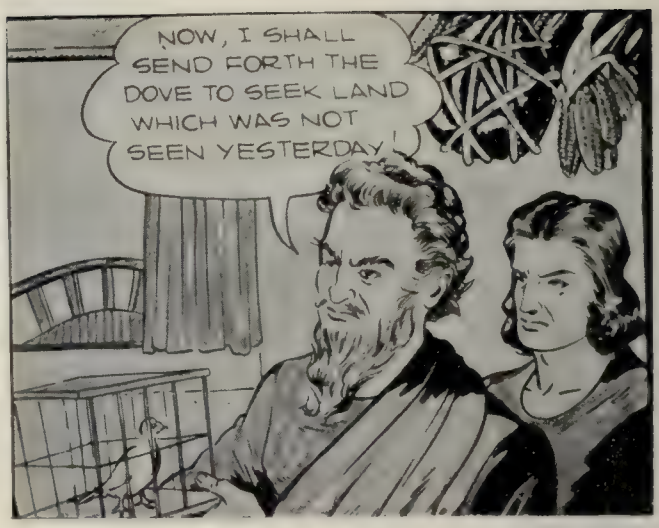
Pastors, directors of religious education, school and club leaders are inquiring about films for parents. Many churches are setting up informal programs of instruction and education for parents, especially those with pre-school children. Many worthwhile school and club programs utilize films which deal with the physical, mental and moral development of children.

The 18-minute sound film, *Life With Baby,* produced by March of Time in 1946, is an excellent and interesting interpretation of normal infant behavior by Dr. Arnold Gesell at the Yale Clinic to help parents understand the signs of normal mental and physical growth during the first three years.

Your Children and You is a 31-minute film produced in Britain (British Information Services, 30 Rockefeller Plaza, N. Y. 20) and presents the care of young children from the first months up to the age of four and five. It realistically portrays the struggle of average imperfect parents with their average and slightly less than perfect children. While mainly a counsel of perfection, the suggestions are practical and parents can adopt them to the advantage of themselves and their children. This film will easily set the stage for discussion.

In the 10-minute color film, *Know Your Baby,* by the National Film Board of Canada (620 Fifth Ave., N. Y. 20), Mama Phillips is seen caring for and *understanding* the month-old hero of the film, her youngest child. The assurance of this experienced parent in going about the business of feeding, changing, bedding, bathing, burping, and soothing an infant will comfort and instruct all parents of small children—and amuse pleasantly those whose children are older!

The 27-minute black and white film, *The Feeling of Rejection,* presents 23-year-old Margaret, a *good* girl who does more than her share of the work in both office and home; who can't make up her mind; who seldom says No; and who is not getting much out of life because of her headaches and other ills. Psychiatric assistance helps her understand her basic trouble and sets her on the road to recovery. This film, in recalling through flashbacks Margaret's childhood, will instruct and *warn* many parents. When carefully studied, and rightly presented, it can be useful in helping the later adolescent and the early adult make a personality inventory.—WSH.



Filmfax Productions

"Picture Stories from the Bible," Old Testament Edition.

Old Testament Filmstrips

The production and release by Filmfax Productions (995A First Avenue, New York 22) of a series of 32 cartoon filmstrips in color on the great characters of the Old Testament raises many questions of importance to religious educators. The series averages about 45 frames per filmstrip. Because O.T. material is scarce, these filmstrips will be welcomed by many teachers. The scenarios are generally good, and one is pleased to find that the treatment squares with biblical scholarship. This is a gain over the biblical literalism and historical confusion to be found in some materials intended for use in the church school.

It is when we turn to the technical qualities of these filmstrips that some very important questions come to the fore. Many religious education people, especially the children's workers, are going to be very unhappy about the general lack of artistic quality. The drawings are too much in the manner of the comic cartoon. The colors are exaggerated. Many frames carry too much material. The vocabulary employed will impede their use with children as reading filmstrips.

While the list of names on the "advisory board" is imposing, sincere religious educators will continue to be amazed that so long a series should be issued without conforming to generally accepted criteria. (See, for instance, the article in last month's Church Department of Educational Screen on criteria for visual materials for children.) When the technical quality of these strips is compared with that in such a filmstrip as *Fishers of Men,* the contrast is very great, and most religious educators will be inclined to hope for this style of treatment, at least, in subsequent filmstrips by Filmfax and other producers.—WSH.

Audio Materials

The Story of Mrs. Henderson, two double-side, 12-inch, 78 rpm records, tells a true story of the amazing influence of one church school teacher. There are mimeographed helps for discussion leaders, and practical suggestions for next steps in improving teaching. *You Do It, Doctor!* is another set (two) of 12-inch, 78 rpm records which present a dramatization empha-

sizing the place of mothers and fathers in the religious education of their children. There are mimeographed helps. Inquire of your dealer, or write to any Methodist Book Store.

Announced

The first two films in a series entitled "In The Eyes of The Church," *The Church in the Atomic Age* and *The Nuremberg Trials, The Churches and International Justice,* have been released by their producers, Film Forum Foundation of Spokane (123 East 12th St.), Washington. Each film is designed to stimulate interest in and promote discussion of the great social, economic, and religious problems of our times. They are documentary in character. RKO Pathe and the Motion Picture Association cooperated in their production. They will be distributed on a local and regional basis.

An Adult Class Could Do This

Live-wire adult classes and groups in the church, looking about for a worthwhile and rewarding service project, would do well to copy the idea of Misses Marjorie Long and Susan Barnes, who established the Volunteer Film Association, a group of men and women who serve the sick through the romance and reality of the movies. A folder giving the details of the operation of this non-profit service organization can be secured from the headquarters of the association, 5965 Cabanne Place, St. Louis, Mo.

China Film Under Way

Kenneth Warren of World Brotherhood Films (737 Wilshire, Fullerton, Calif.) has announced that a film on rural missions in China is now in the planning stage. Collaborating with his firm is the United Christian Missionary Society (Disciples of Christ). They expect to have the film ready for release early this fall to be used in connection with the church-wide study of China by the churches in 1948-49. While commending this group upon its enterprise, it should be observed that two 20-minute films will have greater usefulness in the church than one film of twice this length. (Readers having ideas and convictions on this matter should write directly to Mr. Warren.)

News

- The Fair Religious Film Service, Inc. of Tyler, Texas and Southwestern University at Georgetown will cooperate in setting up a non-denominational audio-visual workshop for the week of August 16 to 21, inviting a faculty of outstanding leaders.
- The production of Church-Craft's film, *The Passion Story,* has been postponed because the $100,000 originally budgeted was found to be totally inadequate, two and one-half times this amount being needed at today's costs to give a film of the quality desired.
- *In the Temple and In Every Home,* a film, was produced by the Board of Christian Education of the Presbyterian Church, U.S.A., to dramatize the strategic place of the church right now, and to encourage leaders to find more effective ways of teaching. The film inspires confidence in the possibilities of the New Curriculum of this denomination, and when its job of promoting this curriculum is over it may be made available for general circulation after minor editing.
- *Bobby and Jane's Discovery,* a 48-frame filmstrip in color which explains church giving, has received wide acclaim and is equally enjoyed by children and grown-ups. Ask your dealer about it.
- The *Nelson Bible Pictures,* well-known in England, have been brought to the U.S. by the Society for Visual Education, Inc., 100 E. Ohio St., Chicago. There are 266 titles in the set, 120 of them in the Old Testament. In issuing them in 2 x 2 slides, SVE intends to maintain the highest possible technical excellence. In composition and coloring these new pictures will remind many people of the Elsa Anna Wood set, although they have been painted by a number of different English artists who were supervised by archaeologists to insure historical correctness.
- One of the work-groups in the Third National Workshop for Directors of Religious Education to be held at Lake Geneva, Wisconsin, the first week of August, will be concerned with audio-visual methods and resources for courses of study.
- The Society for Visual Education has provided a threading clasp for their AAA and DD filmstrip projectors which is very easy to install and effective in holding the filmstrip in place on the sprockets while the projection lens assembly is swung into place. Ask your dealer for one or write to SVE, 100 E. Ohio St., Chicago.

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The Religious Screen

William S. Hockman, Editor

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Summer Courses in Audio-Visual Education 1948--Part I

The following courses have been reported to date. Title, number of course, dates of summer session and name of instructor are given insofar as data were provided. Figures in parentheses show credits (semester if quarter is not indicated). An additional list will appear in May.

Alabama

University of Alabama, University — June 14-July 23; July 26-Aug. 27
Audio-Visual Instruction, 149s (3 qr.) — E. E. Sechriest

California

University of California, Berkeley — June 21-July 31
Instructional Materials and Equipment, Ed. S125 (2) — T. C. Polson, M. H. Anderson

University of California, Los Angeles — June 21-July 31
Audio-Visual Education, Ed. S147 (2-3) — McClusky and Barlow
Audio-Visual Education, Advanced Course, Ed. S247A (2) — F. Dean McClusky

University of Southern California, Los Angeles — June 21-July 31
The Film in Education, 170 (2) — Robert Hall
Educational Film Production I, 175 (2) — Harris Moore
Workshop in Education Film Production, 176 (2) — Harris Moore
Motion Picture Appreciation, 178 (2) — Theodore Huff
Classroom Use of Audio-Visual Materials, 177 (2) — Donald C. Doane
Audio-Visual Materials in the Modern Curriculum, 277 (2) — Donald C. Doane
Advanced Workshop in Educational Use of Audio-Visual Materials, 278 (2) — Donald C. Doane

Colorado

Colorado State College of Education, Greeley — June 21-Aug. 13
Audio-Visual Aids in Education, Ed. 208a (4 qr.) — James Finn
Workshop in Production of Audio-Visual Materials, Ed. 208a (4 qr.) — Robert Wagner

University of Colorado, Boulder — 2 Terms
First Term: — June 21-July 23
Visual Aids, Ed. 137 (3 qr.) — Lelia Trolinger
Laboratory Course in Visual Aids, Ed. 138 (2 qr.) — Howard Woolum
Second Term: — July 26-Aug. 27
Visual Aids, Ed. 137 (2 qr.) — Howard Woolum
Laboratory Course in Visual Aids, Ed. 138 (2 qr.) — Howard Woolum

Illinois

Bradley University, Peoria — June 17-July 22
Audio-Visual Aids, Ed. 437 (2) — Erwin Van Allen

Northern Ill. State Teachers College, DeKalb — June 14-Aug. 8
Audio-Visual Education, 430 (4 qr.) — Otto Gabel

State Normal University, Normal — June 12-July 2; July 5-Aug. 27
Audio-Visual Education, 240 (3) — C. Cross, H. Ivens

University of Chicago, Chicago — June 28-July 30
Audio-Visual Instruction: Techniques and Materials, Ed. 390 (1 qr.) — Stephen M. Corey
Audio-Visual Instructional Problems, Ed. 399J (1 qr.) — Stephen M. Corey

Western Illinois State College, Macomb — June 7-July 16
Photography, 219 (4 qr.) — W. K. Shake
Techniques, Slides and Sources, 320 (4 qr.) — A. B. Roberts
Field Tour, 322 (4 qr.) — A. B. Roberts
Field Tour, 323 (4 qr.) — A. B. Roberts
Techniques, Slides and Sources, 320 (4 qr.)—July 16-Aug. 20 — W. K. Shake

Wheaton College, Wheaton — June 15-25
Visual Education, Ed. 317S (2) — Grovener Rust

Indiana

Indiana University, Bloomington
Regular Summer Session — June 16-Aug. 13
Undergraduate:
Radio in Education (2½) — George C. Johnson
Visual Education (2½) — Rolland Meiser
Creative Photography (2½) — Henry H. Smith
Graduate:
Utilization of Audio-Visual Materials (2½) — Donald G. Williams
Selection of Audio-Visual Materials (2½) — Carolyn Guss
Radio in Education (2½) — George C. Johnson
Production of Audio-Visual Materials (2½) — Walter Barnes and Production Staff
Administration of Audio-Visual Materials (2½) — L. C. Larson, Ernest Tiemann
Administration of a College Center of Audio-Visual Materials (2½) — L. C. Larson
Research in Audio-Visual Materials (Cr. Arr.) — Instructional Staff
Thesis in Audio-Visual Materials (Cr. Arr.) — Instructional Staff
Post Summer Session — Aug. 12-28
Workshop in Administration of the Audio-Visual Program (2½) (limited to persons responsible for administration of program of audio-visual materials or who have completed at least 2 graduate courses in audio-visual education) — L. C. Larson and Staff

New York

Rochester Institute of Technology, Rochester
6-week course in Photography for Teachers in Secondary Schools (30 hours weekly); begins July 12.

St. John's University-Teachers College, Brooklyn — July 6-Aug. 13
Audio-Visual Aids in Education, Ed. S-T 125 (2) — Lulu Spilde

State Teachers College, Plattsburg — June 28-Aug. 6
Audio-Visual Education, Ed. 317s (3) — C. T. Smith

Syracuse University, Syracuse — July 5-Aug. 14
Methods and Materials of Audio-Visual Instruction, A-V Ed. 112 (3) — Sandra George
Production of Audio-Visual Instructional Materials, A-V Ed. 114 (3) — J. W. Brown
Administration and Supervision of Audio-Visual Instruction, A-V Ed. 214 (3) — J. W. Brown
Writing the Radio Program, A-V Ed. 178
Producing Educational Radio Programs, A-V Ed. 179

South Dakota

University of South Dakota, Vermillion — June 7-July 16
Audio-Visual Education, Ed. 172s (2) — Ray Cash

Tennessee

George Peabody College, Nashville — June 14-Aug. 20
Problems in Visual Education (4 qr.) — George P. Mecham

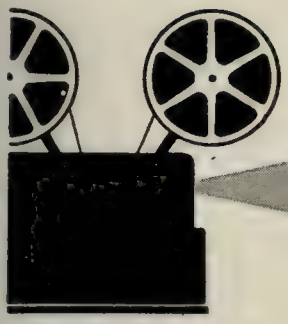
Texas

University of Houston, Houston
Work Shop (3) — May 31-July 2
Audio-Visual Methods, Ed. 365A (3) — July 19-Aug. 27
Production of Audio-Visual Materials, Ed. 365B (3) — July 19-Aug. 27
(Courses given by E. B. Miller)

Vermont

University of Vermont, Burlington — July 7-Aug. 14
Audio-Visual Education (2) (3qr.)

(Additional listings will appear next month)



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Health and Hygiene	8
Nature Study—Elementary Science	30
Biology—Animal Life	22
Primary Science (Nature Study)	16
Animal Pets	5
Insects	9
Birds	4
Animals of the Farm	6
Animal Community	6
Animal Forms	9
Biology—Plant Life	9
Plant Physiology	5
Home Gardening	6
American History	12
Movements of American History	5
The Americas (Regions)	15
World's People	13
People of Latin America	5
Regions of Latin America	4
Regions of the United States	6
Regions of Canada	4
People at Work	8
Farm Life in the United States	6
Orientation Geography	5
General Social Studies	13
Technology	13
Transportation and Communication	4
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RESEARCH STUDIES

● **Radio, Motion Picture and Reading Interests, A Study of High School Pupils**—Alice P. Sterner. Teachers College, Columbia University, New York, 1947.

This is a valuable research study of seven media of communication—radio, books, comic strips, funny books, magazines, newspapers ,and motion pictures—as they relate to the leisure-time choices of adolescents. Sterner examined the habits of 372 high school pupils in order to determine whether a given medium or its theme has a greater attraction for the adolescent; what the habits of high school students were in reference to all of these media and to discover any relationships that might exist among them; what the three major adolescent interests in adventure, humor and love had to do with the selection and relationship of the media, and, finally, how certain factors like age, sex, and socio-economic status related to the choice of media and the interests appealed to among high school pupils.

There is much meat in the study. The main conclusion is that the theme or major interest is the determining factor in the choice of a radio program, a motion picture, a book or any other of the seven channels studied. Adventure, humor, and romance are the attractions, not the motion picture, the radio, or the comic book *in themselves.* Adolescents are extremely consistent in their leisure-time listening, reading, and viewing choices, and the study reinforces once again the fact that high school students spend much time with these outside communications agencies. Although there are some sex differences in choices, other factors of background such as IQ, socio-economic status, etc., seem to have little effect.

For comparisons of the seven media and the detailed relationships presented for each, the reader is urged to examine the study itself. It is well written and, contrary to many such studies, the statistical treatment is not allowed to interfere with or to cloud up the text. The over-all treatment is from the point of view of the English teacher, and suggestions are made as to what might be done in English classes with the facts of the study. In one way this is a weakness because the social and economic implications of the control of these media have not been drawn. It seems to this reviewer that the study has more social significance than it indicates.

Sterner is to be commended, however, for cautioning against blue-nose reform, for making a case for a positive approach to the communications media in the classroom, and for a parenthetical plea for a little more drama and humor in all of high school teaching to square with the obvious interests of adolescents. Another valuable part of the study is the selected bibliography of research in communications tabulated as to purposes and results. Anyone in the audio-visual field should find this bibliography a treasury of information.

For workers in the audio-visual field this study may serve as another alarm clock to wake them up to the fact that "audio-visual" is not a concept that can be limited to the classroom. Audio-visual people are presumed experts in communications. With the aid of this study perhaps they can see more clearly that there is an opportunity to work this knowledge of communications into the attempts of the school to wrestle with leisure-time problems.

—JAMES D. FINN

● **The Ability of Children to Read a Process Diagram**—Morton Malter, Research Director, Britannica, Jr. *Journal of Educational Psych.* May, 1947. pp. 290-8.

Two studies were conducted at the University of Chicago Center for the Study of Audio-Visual Instructional Materials to determine what elementary-age children learned from a diagram, and to find out how textbook diagrams could be improved to help children to use them for the starting place in the development of an idea.

A schematic representation of the steps in the milling of flour was chosen for the study. This appeared to be a good example of an industrial process diagram that children were likely to encounter; and the idea depicted was new to the children selected for the study. Copies of the diagram were distributed to 227 children, grades IV-VIII, part from Wisconsin and part from Chicago. The diagram gave no directions, and the children were asked to mark off where they thought the milling began, and what path the flour took in the mill. Most of the children did not know how to read the diagram. A second study, with directions and arrows inserted, was undertaken with 34 children in the sixth grade. These children were given both illustrations in succession. The majority of these pupils made better progress when instructions were given with the diagram.

Principles for the preparation of process diagrams should be formulated to ensure that pupils will be able to read and understand them.—ESR.

BOOKS

● **The Motion Picture Industry**—Gordon S. Watkins, U. of Calif., Los Angeles. Annals of the American Academy of Political and Social Science, 254; November, 1947. 172 pp. $2.00 to non-members. The Academy, 3457 Walnut St., Philadelphia 4, Pa.

An excellent and significant symposium on the broad economic, social, moral and cultural significance of the motion picture industry. A previous yearbook of the Academy which appeared in 1926 dealt similarly with this industry, but its emphasis was largely on the potentialities of the film as entertainment and for education.

The volume has been organized to include articles on the following topics: history, business, sources of film ideas, sociological implications, censorship problems and areas of research. Contributors are representatives of the motion picture industry (Martin Quigley, Eric Johnston, Terry Ramsaye, Floyd B. Odlum, Donald M. Nelson and others), sociologists and educators (Franklin Fearing, Hortense Powdermaker, Norman Woelfel, Floyde E. Brooker, Ruth A. Inglis, Paul F. Lazarsfeld).

The impression of this reviewer from reading the symposium is that it resembles the legend of old: two knights standing on either side of a two-colored shield are equally insistent that the shield is all black—or all white. After a bitter struggle, the two men realize that they were both partly right and that the shield is white on one side and black on the other. In any discussion of the film industry, there are those who argue in favor of the status quo of Hollywood methods and those who are so concerned with the social responsibilities of the industry on a world-wide

(*Continued on page* 190)

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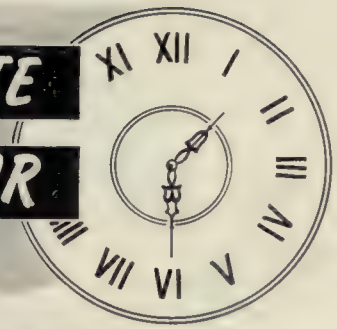

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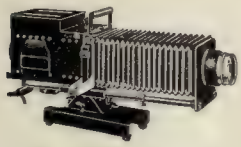

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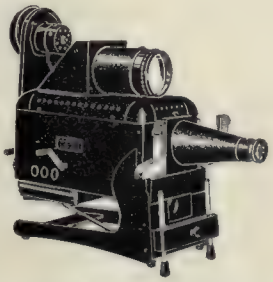

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basis, that they subordinate the practical problems to the moral and spiritual ones. This book enables us to examine various points of view.

For example, on the old, old question of the responsibility of the industry to entertain or educate—or propagandize —, there is the defense by Martin Quigley of the escapist themes of films as they are; and the claims of Eric Johnston that films enable us to broaden our culture and our knowledge about other people, and he concedes that films can be of greater value in bringing about international understanding and peace. In the face of these arguments are a few articles by scholars such as Franklin Fearing, who reviews the findings of research on the influence of the movies on attitudes and behavior and evaluates some of the claims of industry spokesmen. He concludes that it has been shown that any film, regardless of its character (documentary, musical, western, or realistic), has some measurable effects on specific attitudes of those exposed to it. He also states that motion pictures afford an opportunity for the expression of the basic meanings inherent in the relationships of human beings to each other, to their environment, and to the society of which they are a part. This controversy between industry and sociologist continues, though it has been mollified somewhat. Louis B. Mayer is quoted in the article by Leo C. Rosten as admitting the great responsibility of the screen to "portray fairly and honestly the American way of life . . ." Such public statements at least point the way to potential improvement.

A very stimulating and provocative article comes from Allan A. Hunter, a Protestant pastor who expresses the views normally expected from a sociologist, viz. that films are made only for the box-office, with no regard for ethical and moral values. "My complaint," he writes, "is not so much its wickedness as its sentimentality . . . It means putting too high a value on everything the movie stars fall for, and closing the eyes tight to the price that way of life ultimately exacts."

This volume sponsored by the Pacific Southwest Academy of the Academy of Political and Social Science might be an excellent basis for a public forum.—ESR.

- **Look, Listen and Learn**—L. Harry Strauss and J. R. Kidd. Association Press, N. Y. 235 pp. $3.50. 1948.

This "manual on the use of audio-visual materials in informal education" is based on the experience of both authors in the use of films, filmstrips and recordings with adult groups in the U. S. and Canada. There are interesting suggestions for film programs for out-of-school groups: churches, summer camps, forums, children's parties and the like. The style is concise, permitting the reader to pick up quickly some very practical ideas. Those sections of the book which contain original material—as the programs for summer camps, children's parties, sports—are all too brief. A large part of the book has been used for a repetition of principles of administration, utilization, equipment and the like.

This criticism, incidentally, has revealed an unfortunate trend in recent publications. The many volumes that have been rolling off the presses should lead to greater interest and better use. Each author has a unique contribution to offer. However, there has been so much repetition of content that the original material is sacrificed for lack of space. Does it mean that each author does not recognize what has already been published, or does he assume that his readers will have access to no other book in the field? Although the approach and content vary in quality, a quick glance at recent books will show the constant repetition: types, equipment, sources, techniques of utilization, administration. We hope that prospective authors will design their books as an *addition* to the literature, rather than a recapitulation.—ESR.

SOURCES OF INFORMATION

- **A.N.F.A. Year Book and Audio-Visual Directory, 1947-8** —William Lewin, editor. Allied Non Theatrical Film Association, Inc., 303 Lexington Ave., N. Y. 16. 98 pp. $2.00.

A valuable source book, for it gives an extensive directory of some 2,200 persons engaged in audio-visual instruc-

tion and the names of outstanding firms and leaders in the commercial field. There are articles by nontheatrical executives, such as Bertram Willoughby, Horace Jones, William F. Kruse and educational administrators W. Gayle Starnes, Lee W. Cochran, Walter Wittich, William Lewin.

Among listings to be found here are: a directory of individuals by state, and by alphabet; 16mm film sponsors, producers, manufacturers of supplies, wholesale distributors of equipment, wholesale distributors of films, exporters, organizations in the field, and much more.

- **Sources of Teaching Material**—Catharine Williams, comp. *The News Letter,* 13: no. 4. Jan., 1948. Bureau of Educational Research, Ohio State University, Columbus, Ohio. Available in quantities: 1-20, 5c each; 21-100, 4c; more, 3c each.

A selected, up-to-the minute compilation of sources of information in the field. Should be distributed to all students of audio-visual instruction and librarians.

- **Look and Listen**—Lillian Novotny, ed., Teacher, Chicago Public Schools—monthly issues of *Elementary English,* published by the National Council of Teachers of English, 211 West 68th St., Chicago, Ill.

An excellent addition to the source material. Well annotated, and timely.

Films for Teaching the English Language

(*Continued from page* 174)

"My uncle, having been to China—who has been to China—since he has been to China, *tells interesting stories.*" Childish use of *and* to connect ideas which are not equal can be overcome by use of patterns like the above. What matters is not that one happens to be a participial phrase, and one an adverbial clause, but that each, thrown in to modify the original idea, shows more accurately the relationship of its parts one to the other. The screen, because it can move about the parts of the sentence, is in a particularly good position to make graphic the problems of subordination and coordination of ideas. Again, the commas needed to set off interruptors within the sentence can be effectively presented in this connection.

Dr. Marion Le Roy Burton, former president of the University of Michigan, was adept in swaying his audience by the use of connectives: *It is imperative that we give thought to these things; nevertheless* (pause) . . . . *Proper use of these powers is imperative; furthermore,* (pause) . . . . What happened in the minds of his audience as he paused impressively on the word, *nevertheless?* On the word, *furthermore?* These aspects of effective use of language the screen has a peculiar responsibility for teaching.

A Challenge for Film Makers

Will films improve the teaching of the English language? The answer to this question depends upon two others: Will the makers of films increase their scholarship in the field of language sufficiently to attack the problems of increasing insight into the clear expression of meaning in contrast to outmoded presentation of grammatical classifications? Will they approach the problem with sufficient imagination to utilize the peculiar possibilities of their medium or will they merely reproduce the static procedures of the printed page?

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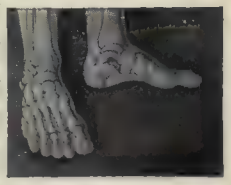
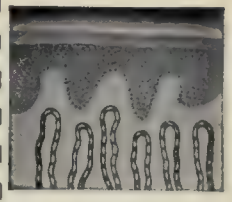


OUR FEET

Animation and photography show the construction and function of the human foot, both as a weight carrier and as a means of locomotion.

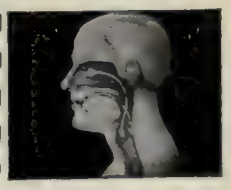
THE HUMAN SKIN

Animation and photography show the construction and function of the human skin; how it protects us from our environment and regulates the temperature of our bodies; importance of care and cleanliness in preserving the natural beauty and health of the skin is emphasized.



THE HUMAN THROAT

Shows the anatomy and functioning of the throat as a passage for air and food, its defense mechanisms, and how both air and food are diverted into their proper channels.



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DAVI Atlantic City Conference

By VERNON G. DAMERON

THE NEA Department of Audio-Visual Instruction held a three-day meeting in Atlantic City, February 23 through 25, concurrently with the AASA Convention. This conference differed from preceding ones in that the attendance was greater than ever before, and those in attendance included —in addition to an array of noted audio-visual specialists—a relatively large number of school administrators and newcomers in the audio-visual field.

The Conference, planned to be of value to both audio-visual specialists and school administrators, included separate sessions devoted to: (a) audio-visual instruction and the school administrator, (b) teacher education in audio-visual instruction, (c) problems of the audio-visual director, (d) research in the audio-visual field, (e) problems of educational film producers, (f) DAVI business meeting.

The opening social period was followed by a luncheon meeting and television demonstration attended by more than 200 persons. President Stephen M. Corey presided and Louis S. Goodman was chairman of the television demonstration. William H. Knowles, Radio Corporation of America, spoke on the subject of recent developments in television and the educational possibilities of the medium. He outlined the present status of television, its applications in community education, special uses, effect on the non-theatrical film, and services which schools can expect as television develops. Following the address, a 16mm motion picture was televised from television station, WFIL-TV. Philadelphia, to Atlantic City.

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SUMMARY OF THE CONFERENCE

Audio-Visual Instruction and the School Administrator—Main Meeting. "It is time, I think, that we stop talking about the tools we have and begin talking very loudly about primary purposes to which we think our tools should be put." These words from the adddress by Charles A. Siepmann of New York University were the essence of the main meeting.

Professor Siepmann suggested two areas of "unquestionable significance" upon which the powers of mass media of communication might well be concentrated: (a) "the unfinished business of democracy" and (b) the relationship between democracy and the international scene. He pointed up the aptness of mass media for the achievement of these goals. He challenged teachers to take leadership not only in using radio and motion pictures for attaining these goals in in-service activities, but in extending their use throughout the community to bring about "concerted effort and common purposes between school and community."

The discussion of "Curriculum Trends and School Administration" by Claude V. Courter, Superintendent of Cincinnati Schools, further served to focus attention upon the ends to be served by audio-visual media. He identified as an important trend greater emphasis upon realism—an understanding of our world today, the need for developing "dynamic citizens for a dynamic world", and greater understanding of the child as a unified being who must become a "self-directing, self-respecting, self-responsible unit in our society."

The function of the audio-visual director as a curriculum specialist was clearly defined by Superintendent Courter; he emphasized that the director "must be a resource person to committees planning curriculum . . . a student of education with understanding of broad goals and specific objectives" of instruction.

Relating their remarks directly to the addresses of the two key speakers, the four panel members focused attention upon significant implications of what had been said.

Marguerite Kirk, Newark Board of Education, showed "An Audio-Visual Program in Action" by means of a visual presentation.

The attendance at the Main Meeting was approximately 400.

Teacher Education in Audio-Visual Instruction. The main address, "Recent Trends in Teacher Education," was made by Professor Hollis L. Caswell, Columbia University. He identified five trends in teacher education: (a) organization of the professional preparation of teachers in larger, more inclusive units, with fewer separate courses; (b)

broadening field experience and coordinating it with course work; (c) providing for the parallel development of general and professional education; (d) providing a common professional basis for all teachers; (e) providing a program of continuous teacher education which bridges the gap between pre-service preparation and in-service training.

The six panel members discussed the implications of these trends and generally agreed that the use of audio-visual materials can and should parallel them. It was also stated that: the need for separate audio-visual courses, including more training in actual utilization, will continue for some time; teacher-education institutions must greatly expand the use of audio-visual materials throughout the curriculum; teacher-education institutions should assume considerable responsibility for in-service training.

Problems of the Audio-Visual Director. The panel focused its attention on four general questions:

First, how can the audio-visual director increase the use of audio-visual materials? One suggestion was that the director work closely with the person in charge of curriculum and with other individuals and groups responsible for planning and implementing the instructional program and that this might be accomplished most effectively and efficiently if the director were a member of the curriculum staff. It was also suggested that the director encourage teachers and pupils to utilize audio-visual materials in extra-classroom activities such as auditorium and club programs, as reference materials, and in adult education programs.

Second, how can the audio-visual director help teachers make effective use of audio-visual materials? It was stated that organized courses, group conferences, workshops, demonstrations, and personal consultation were effective in helping teachers to gain understanding and skill in the use of audio-visual materials. Another proposal was that of developing "pilot" schools as demonstration centers for the training of teachers from other schools in the system.

Third, how can the audio-visual director help to obtain classroom facilities for using audio-visual materials with maximum effectiveness, in a convenient manner? One proposal was that the director participate in the planning of new school buildings and in the modification of old ones. It was emphasized that architects must be made aware of the need for incorporating in school building design those features and facilities essential to the convenient and effective use of audio-visual equipment and materials.

Fourth, how can the audio-visual director obtain adequate financial support for the audio-visual program? It was stated that the adequacy of financial support depends largely upon the effectiveness with which the director informs parents of the contribution which audio-visual instruction can make to learning.

Research in Audio-Visual Instruction. "Some Hopes of Research" was presented by Seerly Reid. He indicated that the United States Office of Education hopes to contribute to the field of research in audio-visual education in three ways: (a) by gathering, periodically and systematically, basic quantitative data on the use of audio-visual materials in schools; (b) by serving as a library center for all research studies pertinent to the field, with copies of abstracts of such studies available; (c) by publishing summaries and analyses of the research periodically. In future audio-visual research, it is hoped that: there will be a high level of imagination in the research; that there will be fewer status studies and surveys; that attention will be given to how audio-visual materials can contribute to the curriculum rather than to "proving" the superiority of such materials; that the value of audio-visual materials will be tested not only in terms of facts learned, but also with reference to attitudes, appreciations, discrimination, and social behavior; that the validity and reliability of testing instruments will be established; that there will be fewer sweeping generalizations—and that the "conclusions" will be written after, not before, the data are collected!

"Requirements of Research to Increase the Effectiveness of Instructional Sound Motion Pictures" was presented by

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TOOLS & TECHNIQUES OF COUNSELING

Authors: C. E. Erickson, Raymond N. Hatch, Carl Horn, Edgar L. Harden
Michigan State College

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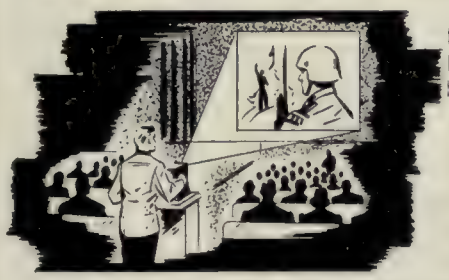

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C. R. Carpenter, Pennsylvania State College. Under the auspices of the Office of Naval Research, a research project has been established at the Pennsylvania State College and has established the following requirements for its research: (a) apply psychological facts and principles to problems of film learning; (b) define and experiment with the internal variables of films; (c) develop sharp, clear, definite, experimetal designs; (d) establish reliable and valid measurements of film effects; (e) provide resources for research commensurate with the difficulty of the problems of the field; (f) determine the procedures for implementing research findings; (g) determine the procedures for obtaining validation data by field testing of films.

"Research in Illustrative Techniques for Publishers" was presented by Morton S. Malter, Encyclopaedia Britannica, Jr. He pointed out that the research on flat pictures and their use in books is scanty and rather inconclusive. There is a need for developing a body of specific principles for selecting pictures. At the present time, Encyclopaedia Britannica, Jr. is examining reported research on children's preferences for drawings and pictures and is conducting studies to determine: the accuracy with which children can estimate the size of pictured items, the relationship between size of caption and understanding, whether all pictures should be drawn to scale, the relationship between the size of a picture and children's attention, whether children can read cross-sections, whether they can understand the meanings of conventional diagrammatic symbols, and how diagrams can be improved to indicate the concept of motion.

"The Nebraska Program of Educational Enrichment Through the Use of Motion Pictures" was presented by W. C. Meierhenry, University of Nebraska. The Nebraska project to provide educational enrichment in rural schools through the use of motion pictures is being conducted under the joint auspices of the University of Nebraska, the State Department of Public Instruction, the State Vocational Board, and four-teacher education institutions in the state. Thirty-five schools, 342 teachers, and 5400 pupils are cooperating in the program. Evidence to date indicates that motion pictures can make a valuable contribution to the instructional program in Nebraska's rural schools.

"Research in Audio-Visual Instruction in Washington State" was presented by J. Murray Lee, State College of Washington. A project is now being carried on in Washington to determine how teachers using audio-visual materials received their training in the use of such materials. A review is being made of teacher-education methods, and data are being collected from teachers through questionnaires and personal interviews.

Problems of Film Producers. Willaim F. Kruse, President of Allied Non-Theatrical Film Association, presented an account of background developments and a quantitative analysis of the present status of the educational film field; production costs; potential market; school budgets, and the necessity for increasing them.

Godfrey Elliott, Young America Films, presented a critique of the present status of the educational film field: evaluation practices, areas in which new films are wanted, standards of production, buying practices, and audio-visual budgets.

George White, Films Incorporated, presented an account of the conditions essential to the future growth of the educational film field: functions of producers, educators, critics, audio-visual experts, and film librarians; research on subject matter and method, child psychology, and distribution; and critical evaluation.

Following these three addresses, the panel members suggested various means for improving the conditions relating to the producers problems.

Business Meeting. First Vice-president F. Dean McClusky, University of California (Los Angeles), presided at the meeting.

Summary of report by Lee Cochran, University of Iowa, chairman of the Publications Committee: (a) DAVI should have an official publication; (b) there should be only one official publication; (c) EDUCATIONAL SCREEN should continue

to be the official publication; (d) DAVI should have representation in matters of policy of the official publication; (e) DAVI should investigate the advisability of publishing its own journal or bulletin when it becomes financially possible; (f) the Committee was undecided as to whether official releases should be channeled to all audio-visual periodicals and to other educational journals.

Motions were carried that the report of the Publications Committee to be accepted and that the Committee be commended for its work. Mr. Cochran recommended that the general Publications Committee, to be appointed by President Corey, devote additional study to official publication matters. He also recommended that the new Committee study the advisability of DAVI publishing a yearbook or periodical bulletins.

G. W. Remington, representing the newly-affiliated Minnesota Division, gave an account of the organization of the Division.

Amo DeBernardis, Portland (Oregon) Public Schools, discussed some of the problems involved in the affiliation of the Pacific Northwest area. He recommneded that in the appointment of various DAVI committees, the members of each committee should be selected from respective limited geographical areas in order to facilitate meetings, and that each committee should be responsible for issuing a specific report. He proposed further that DAVI appoint a committee to maintain liaison with producers of audio-visual materials, and urged that DAVI conduct the necessary studies to determine what constitutes adequate audio-visual programs.

Paul Witt, Columbia University, suggested that the liaison committee proposal by Mr. DeBernardis might function best in cooperation with the instructional materials liaison committee already established by the NEA Association for Supervision and Curriculum Development.

Irene Cypher, New York University, made several suggestions for improving the program of DAVI activities.

Irving Boerlin, Pennsylvania State College, expressed concern in regard to the Constitutional provisions for the selection of nominees for the National Executive Committee. A motion was carried directing that the entire matter be reviewed before the official business meeting is held next July.

A motion by Louis S. Goodman, College of the City of New York, to the effect that a committee be established to cooperate with the television industry, was carried.

A resolution proposed by Esther Speyer, New York City, on the subject of teacher-education in audio-visual instruction, was approved.

The Committee which planned the Conference consisted of James W. Brown, Syracuse University, Chairman; Floyde E. Brooker, U. S. Office of Education; W. Henry Durr, Virginia State Department of Education; Grace Fisher Ramsey, American Museum of Natural History; Louis S. Goodman, College of the City of New York; A. W. VanderMeer, Pennsylvania State College; Vernon Dameron, National Education Association ex officio.

A detailed report of the Conference may be obtained from the Department of Audio-Visual Instruction, National Education Association, 1201 Sixteenth Street, N.W., Washington 6, D. C.

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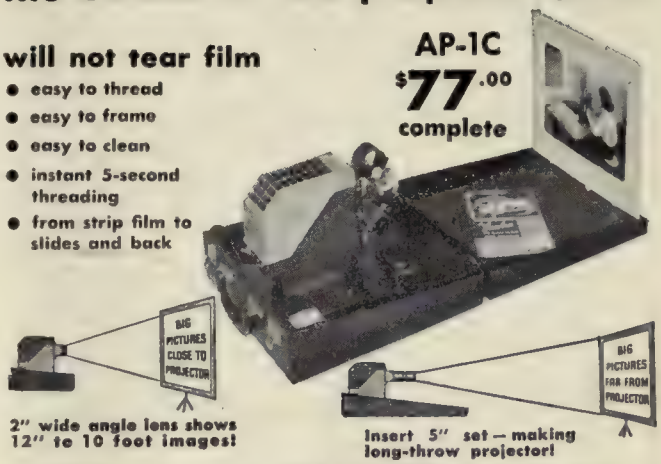

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Motion Pictures for Mental Hygiene

A new course, "Motion Pictures for Mental Hygiene", has been added to the offerings of the Institute of Film Techniques, the City College of New York, starting Spring 1948. The purpose of the course is to reveal the variety, wealth and sources of motion picture material available for professional persons in the mental hygiene field.

Attention: Foreign Film Fans

The Foreign Films Movie Club, Inc., has been organized as a service to those who like to see French, British, Italian and Mexican films, among others. Located at 438 W. 37th St., New York, N. Y., the club is headed by Arthur Davis. The yearly membership fee includes a monthly magazine devoted exclusively to the international cinema. The club is currently conducting a survey of the tastes, preferences, and opinions of foreign-language film fans.

VFW Film Distribution Service

The Veterans of Foreign Wars of the United States has announced the formation of a Film Distribution Service to serve 10,000 posts and 3,500 chapters of the Ladies Auxiliary. The VFW Film Distribution Service embodies the "Sherman Plan" for controlled distribution of 16mm sponsored films as conceived by Al Sherman, Washington, D.C. film consultant. The films will be available for showing to a total membership of over 1,750,000.

A basic feature of the service provides official approval by a preview committee for all films submitted.

Regular screenings of submitted films will be held at VFW Headquarters, Defense Building, 1026 17th Street N.W., Washington 6, D.C.

International Festival of Children's Films

At Britain's Festival of Arts for Young People, to be held in Bath from April 21 to May 1, the J. Arthur Rank Organization will present an International Festival of Children's Films. The program will include films from Sweden, Portugal, Czechoslovakia and the U.S.S.R., as well as the world premiere of *Penny Doctor,* a new British children's movie produced by John Baxter.

Occupational Orientation Charts

A series of nine illustrated Occupational Orientation Charts, which define and classify over 600 occupations and occupational groups, has been published by the B'nai B'rith Vocational Service Bureau, national occupational research agency, 1746 M St., NW, Washington 6, D. C.

The charts have been designed to give career-aspiring young people a broad perspective on the world of work through a simple and orderly presentation of occupations. They may be used for orientation preliminary to counseling, for classes in occupations, and for counselor training.

Audio-Visual Materials Keynote An Adult-Education Conference

(*Continued from page* 176)

thirty per cent gave it the highest possible rating for clarity and unity. Three of the 69 felt that it wasn't timely. Twelve felt that it was not suitable for an adult audience. The people who criticized this picture were for the most part those who freely admitted that they did not like the cartoon method or who felt that humor was out of place in the treatment of such a serious topic.

The use of the little green devils to show man's conditioned reasoning was mentioned most by the audience in answer to question three. The blood transfusion sequence was mentioned next as adding the most stimulus to the production. Other scenes mentioned were the baby-switching scenes and the scenes showing lack of differences.

You and Your Family was not rated so high as the first three presentations. This may have been due to two reasons; first, there were quite a few unmarried persons in the audience. They apparently failed to see the relationship of the problems presented by this film to discussions of community living. Second, after the stimulating pictures on atomic power and race relations and the recording, it was difficult for many to shift quickly to a consideration of family problems.

There was a wide range of opinions on all the questions. About twenty-five per cent gave it the highest rating on personal involvement and as many rated it under five to zero, with the rest falling between. On the other questions there was a similar distribution of scores.

The situations most frequently mentioned as adding to the stimulation quality were: (1) the telephone scenes, (2) Bill's coming in late, (3) George's idea of family cooperation.

The rating for *Teamwork* was the lowest of the five presentations. The fact that it was last on the program may have been a factor, for the program was long. Also, the audience, not being too familiar with the sound slidefilm technique and its advantages, was inclined to judge it by motion picture standards. However, the distribution of scores was the most uniform of all the presentations.

More people felt less personal involvement in *Teamwork* than in any of the others. There was a strong feeling, however, that the subject had been clearly and fairly presented. Thirty per cent of the delegates gave it the highest possible rating on those two items.

The incidents listed as adding most to the stimulating quality of the presentation were: (1) the hands on the table showing willingness to cooperate, (2) the fight, (3) the trickery of the girl in getting the football team

(*Continued on next page*)

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Placer Gold, the story of early gold mining methods and the simple tools used by the '49ers . . . the gold pan, the rocker or cradle, the long tom, and the sluice box. Prospectors search for "pay dirt", stake a claim, and work for the gold that hastened California's Statehood. One reel

Pony Express tells the story of the "swift" communication system which connected the East with early California . . . shows the posting of letters, loading the mochila, and carrying of the mail by relays of swift ponies and adventurous couriers. One reel

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to the dance, and (4) the five methods of securing cooperation.

In going through the evaluation returns the degree of personal involvement as indicated by question 1 seemed to serve as a sort of barometer for the rating of the other questions. A special study of this point was made by rechecking the results. The highest fifteen papers and the lowest fifteen papers on question 1 for each presentation were selected and statistically studied in relation to the other items on the evaluation form.

In all presentations there was a high correlation between the degree of personal involvement reported and the ratings in the other items. Those who felt highly involved in the problems presented by the audio-visual materials rated the other items high. Those who felt little or no personal involvement were almost certain to rate the other questions low. This suggests a point for further study in relation to the formulation of evaluation techniques and in determining the reliability of evaluations.

An interesting outcome of the evaluation was that only 32 per cent of those present expressed the opinion that their thinking would have been clarified by a brief discussion before each presentation. (See question 6 of the evaluation form.) This is contrary to the commonly expressed idea that good usage of audio-visual materials requires that a group be prepared by discussion in advance of the visual presentation. It may be that the desirability of previous discussion varies with purpose and age level. With the exception of *Teamwork,* all of the presentations were considered suitable for adult groups. All five of the audio-visual presentations were considered timely by votes ranging from 80 per cent to 100 per cent per item.

An Evaluation of the Conference

The final session of the two-day conference was devoted to a general evaluation of the conference as a whole. In that meeting it was voted that the audio-visual opening session at Asilomar was more satisfactory as a springboard for discussion than the usual keynote address would have been.

Further observations resulting from the Asilomar experience:

1. The setting is important in preparing an audience for the audio-visual materials to be used. It is desirable to take advantage of every possible method of adding to the effectiveness of the presentation. For example, listening to a recording in the dark, placing the screen high enough that all may see it readily, seating the group so that none see a distorted screen picture, and placing projection equipment in advance so that the image fills the screen and none have to "look around" the projector and projectionist.

2. The program director should be certain that the audio-visual material chosen for a program suits the purposes of the group for which it is selected.

3. Different types of audio-visual materials may be used in combination on a program.

4. In evaluating audio-visual materials, the technique should suit the situation. Evaluation forms designed for teaching would not apply to an adult discussion situation. Evaluation is valid only in terms of function and use.

AUDIO-VISUAL TRADE REVIEW

Magazine Load Wire Recording on the Increase

(EDITOR'S NOTE: The Trade Review brings you a condensation of an interesting article by Cy Wagner in a recent issue of *The Billboard* by special permission. The news of this article, although primarily slanted toward commercial possibilities, seems to have considerable import for the school use of recorded material, and, as such, is included for your information.)

This may well become the year of great progress in the wire-recorded field through recent developments in wire recording technique, production of low cost magazine load wire players, and the proposed release of musical selections on wire as well as disks.

One of the major steps in the interlacing developments of wire recording has been the development of the polyphonic sound amplification system by the Electronic Sound Engineering Company in Chicago. Experts in the field attribute public dissatisfaction with some wire recorder models sold to date to poor fidelity in many sets. The Electronic Company's model, however, has a frequency response ranging from 40 to 15,000 cycles and can be sold at relatively low cost. In addition to licensing other companies, Electronic Sound plans to produce almost a million home sets next year. Their model will be table styled and will include AM-FM radio, wire recorder and reproducer, spindle, pick-up arm and table for the playing of disks.

Some Electronic Sound models will also have the magazine load feature which has been developed by the Chicago Santay Corporation. This magazine can be included as a part of any model radio. Its dimensions are 7 by 4 by 1½ inches and it holds enough wire for 30 minutes playing time. The cartridge is detachable and plays automatically when placed in position.

Santay plans to manufacture almost one million wire-magazine players this year. It will be able to make 3,500,000 cartridges of 30 minutes playing time. Each cartridge will be designed in an attractive plastic case. Smaller cartridges are in work which would play for only five to ten minutes and would be the wire equivalent of two disk record sides.

The stumbling block to mass production of wire recordings has also been greatly lessened. Mercury Records has recently signed with Electronic Sound for the manufacture of a multiple dubbing machine which will put music on ten wire spools simultaneously and has a maximum potential of 2,000 15-minute spools per day. This machine will embrace the new polyphonic amplification system. Mercury hopes to cut 1,000 spools a day in their Chicago plant, starting in the next few months, which will be distributed and sold through regular Mercury sales channels. Universal Record Company has also indicated its interest in releasing classical and popular music on wire during the coming year.

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

NAVED 1948 Convention and Trade Show Open to All Audio-Visual Consumers

THE 1948 Convention and Trade Show of the National Association of Visual Education Dealers will be held August 8-11 at the Hotel Sherman in Chicago. An important new feature of the 1948 show is the invitation extended to audio-visual consumers of all types—educational, church and business—to attend; NAVED is planning many features for their particular benefit. These facts were announced recently by Ernie Ryan of Davenport, Iowa, President of Ryan Visual Aids Service and Chairman of NAVED's 1948 Convention Committee.

"NAVED's decision to open the Convention to audio-visual consumers results from suggestions made by educators who have attended our past conventions", Ryan stated. "The idea is that the audio-visual field will benefit from one big annual meeting, with a national trade show, where all the various groups in the field will get together for separate and joint meetings. With the help of all concerned, we hope to make the NAVED Convention the national gathering for everyone who is professionally interested in audio-visual matters."

For the benefit of consumers at the 1948 meeting, NAVED is planning several features. These include a large air-conditioned Preview Theatre, seating 200 persons, where a continuous program of new educational and informational films will be shown on arc projection equipment. For the consumer, this means that within a short time he can see previews of all the latest new films made by principal producers, at a minimum of trouble and expense. At the NAVED 1947 convention, better than 150 newly-released films were shown in three smaller theatres; use of a single large theatre in 1948 will insure better projection, larger audiences and more comfort for the audience.

The NAVED Trade Show will, as always, be a center of interest. New air-conditioning equipment being installed by the Sherman Hotel insures refrigerated comfort throughout the Trade Show area. There will be 95 booths with exhibits of audio-visual equipment and materials of all kinds. As in previous NAVED shows, these will include all types of projection equipment; educational and entertainment films; recorders, reproducers and other items of sound equipment; filmstrip, slide and opaque projection equipment and materials; and many other new and useful items. Consumers present at the show will have ample opportunities to examine all these; any orders will of course be placed through their own local dealers who will also be present.

Persons who wish to be placed on the mailing list for further information about the 1948 NAVED Convention and Trade Show are invited to write NAVED, 431 S. Dearborn St., Chicago 5, Illinois.

(The Educational Film Library Association, the Midwest Forum on Audio-Visual Aids, and the Film Council of America will hold their annual meetings in conjunction with NAVED.

Just such a general summer meeting as the NAVED convention was urged in an editorial by Paul C. Reed in the September, 1946 issue of EDUCATIONAL SCREEN.)

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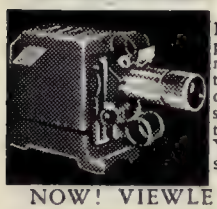

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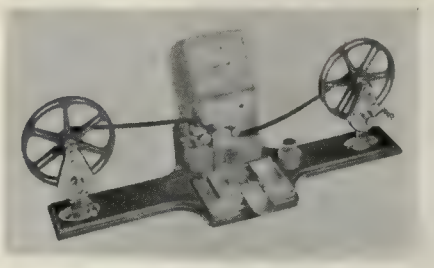
The new Champion (Model "K") is the latest achievement of Radiant Manufacturing Corp. (Chicago, Illinois), creators of projection screens. Among the outstanding features are a new swivel handle which folds inward, a space-saving feature when storing the screen; a new spring adjusting lock, which permits fingertip adjustment of the screen to any desired height; and fully adjustable rubber-tipped tripod legs.

Produced as a supplement to the Radiant DeLuxe line, the Champion will be of interest to many projector owners who desire an inexpensive screen.

Craig Projecto-Editor Restyled

The Craig 16mm Projecto-Editor has been completely redesigned and modernized, Craig Manufacturing Company announces. This redesigning and modernizing has brought about a simplification in manufacturing processes which has enabled the company to reduce the price of the new models substantially below that of comparable old style models.

In addition, the manufacturers state that it has several new features not found in the older models. A larger viewing screen size, 3¼" × 4¼", gives a picture with greater detail than ever before. Improved illumination and optical system has increased picture brilliance of either color or black and white scenes so that the screen image is highly visible even under ordinary indoor light conditions. New ease in framing the editor is claimed by use of three adjustment screws situated on the back of the editor case. A slight fingertip twist on the proper screw will frame the picture squarely and easily. A handy "on-off" switch is now built into the editor case and the power cord has been lead out the back completely clear of all viewing, rewinding or splicing operations.



Craig Projecto-Editor

New RCA Victor Slidefilm Projector

A dual purpose slidefilm and 2 x 2 slide projector is announced by the Educational Sales Department of RCA Victor (Camden, N. J.).

Priced low to make possible multiple purchases for individual classroom use, the projector offers several advantages for educators. Use of neoprene rollers instead of sprockets for engaging the film greatly simplifies loading and virtually makes impossible any damage to film. A specially designed cooling system keeps the instrument cool during operation, and simplicity of construction makes it easy for teachers to use the projector.

The slidefilm holder is completely detachable, which simplifies loading. Film loading is accomplished by resting the film roll on a curved holder on the detachable slide carrier and engaging the film end in the neoprene rollers by means of a knob. The rollers automatically thread the film between pressure plates on the carrier, and the carrier is then slipped into the projector completely ready for operation. Easy replacement of the 150-watt lamp is made by raising a wire guard, removing the top cover and slipping in a new bulb.

Da-Lite Floor Stand

A new product recently announced by the Da-Lite Screen Co., Inc. is the Da-Lite Model C Floor Stand for the Da-Lite Model C Screen.

Completely collapsible, the Model C Floor Stand can be assembled in less than five minutes. After setting the Model C Screen in the Stand case brackets, the hanger loop is hooked on the extension rod, and in a twinkling of an eye, the screen is raised to first and then second position ready for projection. This is accomplished without straining or any lifting above the waist. Made of lightweight aluminum (weighing 18 lbs.) with the longest piece only five feet, the stand is completely portable.

Da-Lite also announces its new Projection Data Card. Besides being a handy pocket card, it offers much useful information, for ready reference. Made of plastic in a size to fit any coat or suit pocket, on one side is a 1948 calendar, standard and metric scales, as well as a permanent memo

space; on the other side, accurate screen tables for 8 and 16mm motion pictures, 2 x 2 slides, and 35mm filmslides.

To obtain one of these Projection Data Cards, write directly to the Da-Lite Screen Co., Inc., 2711 Pulaski Road, Chicago 39, Illinois.

VIZ Wire Recorder Unit

A table model wire recorder called *Wiretone,* that also includes both a radio and a phonograph, is announced by the VIZ Sales Corporation of Philadelphia. The VIZ organization is the selling auxiliary of the manufacturer, the Molded Insulation Company. Both factory and sales offices are located at 335 East Price Street, Philadelphia, Pennsylvania.

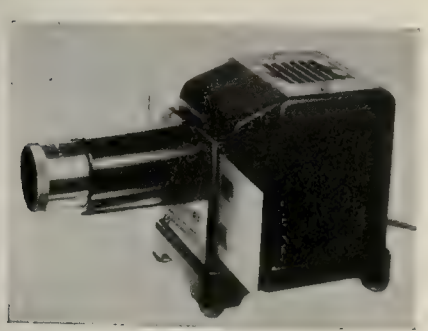
The wire erases itself automatically if used again for a new recording, and re-winds for playback ten times as fast as it records. A full spool of wire will play up to one hour. The phonograph in the Wiretone will play both 10-inch and 12-inch records. The radio is a 5-tube model, with variable tone control.

Economical Color Slide Projection

A new slide projector is now available for economical color projection. The *Hollyslide Projector,* with the *Hollyslide,* has brought color slide projection down to a fraction of ordinary costs. The great economy of color is arrived at in the following method: Ten Kodachrome slides, 11 x 14mm, are fitted in a single cardboard holder. This holder is advanced through the projector and each frame is centered in the light beam by a novel mechanism within the projector. It is so constructed that a logical sequence of pictures is assured, and always right side up.

Available at present in Hollyslides are many subjects, including cities, parks, monuments, foreign countries and cartoons. New subjects are always being added. The Hollyslide Company, Inc. is equipped to convert your original color slides to 16mm and mount them in a novel Hollyslide, ten to a holder.

Further information and price may be obtained by writing to the manufacturer, Hollyslide Company, Inc., 6264 Sunset Boulevard, Hollywood 28, California.

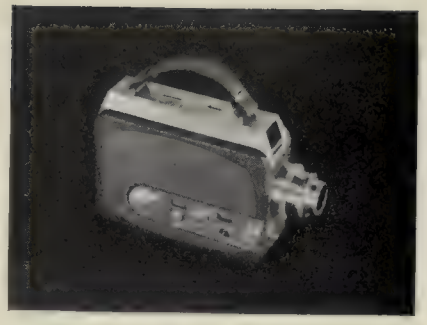


Hollyslide Projector

New Model Movie-Mite

Movie-Mite Corp., 1105 E. 15th St., Kansas City, Mo., has announced a new, low-cost 16mm sound projector, Model 63LM. The 63LM features the newer miniature tubes in the amplifier, thereby permitting enclosure of the hitherto exposed tubes in the base of the projector, and the amplifier circuit has also been redesigned to give an extended tonal range for realistic sound.

The manufacturer states that although the Models 63L and 63LD are considered obsolete for Fair Trade purposes, parts, for maintenance of those units now in the field, will be available at all times.



De Mornay-Budd Announces New Budd 8 Camera

DeMornay-Budd, Inc., 475 Grand Concourse, New York 51, N.Y., announces that its radically new, automatic Budd 8 Camera will soon be on the market. Hailed as the first

THE LIGHTER-WEIGHT PROJECTOR YOU'VE DREAMED ABOUT IS HERE

Only $325.00 Buys

THE NEW DeVry "Bantam"

THEATRE-IN-A-SUITCASE

16mm. SOUND PROJECTOR AMPLIFIER, SPEAKER AND SCREEN—ALL-IN-ONE—SMALL, COMPACT CASE WEIGHING LESS THAN 31 LBS.

HERE'S WHY THE DEVRY "BANTAM" IS WANTED MOST BY MOST PEOPLE

So light, it's as easy to carry as a portable radio.

So simple to set up, thread and focus, it's like operating a record-player.

So designed as to give you both silent and sound projection without additional equipment.

So carefully engineered, it's *infinitely* kind to film.

So equipped (750-1000 watt illumination) you get brilliant, distinct pictures.

So constructed as to give you amazingly, life-like sound.

So ruggedly built, you can count on your DeVry "Bantam" to give you years of day-in, day-out, trouble-free performance.

Your DeVry "Bantam" gives you BIG projector features, PLUS many new EXCLUSIVE DeVry refinements: 2,000 ft. film capacity. Fast motor-driven rewind. Coated lens elements. Automatic loop-setter. Pre-focused exciter lamp. Motor-driven forced air cooling. Either AC or DC operation.

Single Case "Bantam" with built-in 6-inch ALNICO 5 permanent magnet speaker, is readily detachable for placement at screen as desired.

Dual Case "Bantam" projector and amplifier in one case. 8" ALNICO 5 permanent magnet speaker in separate matched case.

Your new DeVry "Bantam" has adequate illumination (750-1000 Watt) for projecting brilliant pictures in auditoriums.

ESQUIRE

ONLY FROM DeVRY

do you get 16mm projectors designed and built by the same craftsmen whose 35mm equipment is used to produce the "perfect show" in the World's finest theaters

NEW DeVRY "12000" THEATER PROJECTOR

DE VRY CORPORATION ES-E4
1111 Armitage Ave., Chicago 14, Ill.

Please give us full particulars on the new DeVry "Bantam"

School
Individual
Address
City Zone State

Only 5 Time Winner of Army-Navy "E" Award for Motion Picture Sound Equipment

DeVRY

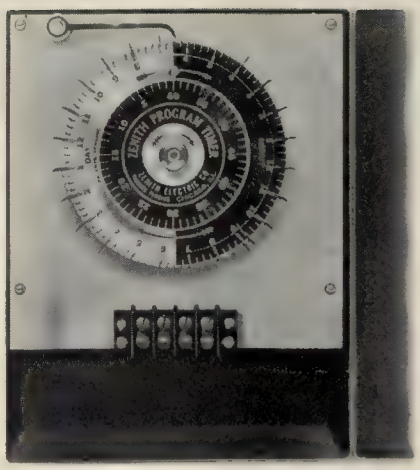
major development in movie cameras since the introduction of magazine film, the new Budd 8 Camera features an entirely new and different principle of motive-power—an automatic, self-contained electric drive which brings a host of new possibilities to 8mm movie making—famous Eastman Kodak Ektanon coated lens, built-in "zoom" optical viewfinder, magazine loading and light-weight construction.

The most interesting part of this unique new camera is its source of power, which consists of a tiny electrical battery fitting *inside* the camera, which is the same size or smaller than the conventional 8mm camera. The power-source is estimated to last the average amateur for approximately a year's filming.

15-Minute Program Timer Developed by Zenith

Schools, factories, transportation systems, watchmen, anyone in need of a "reminder" at predetermined time intervals can now have a low-priced program timer which can be set to sound a bell or other signal at 15-minute intervals for twenty-four hours a day.

The Zenith P-15-24 can be automatically set in a moment by turning the minute hand just as with an ordinary clock. Circuit closure will give



signal of from 2 to 60 seconds duration as desired.

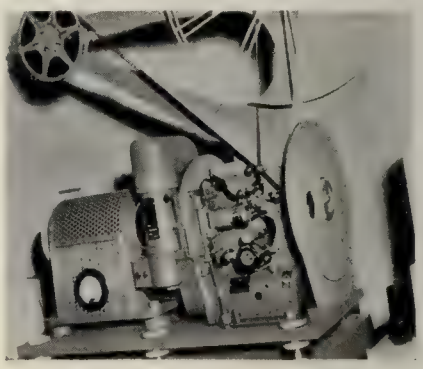
It is expected that at its low selling price, the new timer will find wide use in places where start-and-stop-work signals are needed, but have never been used because of the cost of existing timers. The PR-15-24, at the same price, is used wherever it is desired to control radio programs, record players, etc.

Both program timers are developments of the Zenith Electric Company, 152 W. Walton St., Chicago 10, Illinois.

Television

Victor in Video

This Victor motion picture projector, converted for television by Dumont Laboratories, Inc., of New York, is



being used by Station WWJTV, Detroit, Michigan. A special motor is connected to a line shaft on which are mounted two special shutters which project into the television camera at the rate of 30 images per second. This rapid projection is made possible by the fast pawl action of the Victor.

Television for International Understanding

Films of the Nations, Inc., 55 W. 45th St., New York 19, has concluded arrangements with the National Broadcasting Company by which a first series of over forty F.O.N. films will be televized by the National Broadcasting Company's network. The series represents 15 countries and have been produced with the purpose of adding to better understanding between peoples of the world by showing how others live, their background, culture and specific problems.

New Equipment for Fairbanks

Preparing for full-scale production of video films, Jerry Fairbanks Productions has acquired three new Mitchell Professional cameras to augment the producer's 16mm television equipment. Fairbanks now has the most extensive 16mm camera equipment outside of the Army and Navy. Production of video pictures, slowed because of the holidays and theatrical film commitments of cast members, was scheduled to be stepped up early in January with two series of 17 programs each planned.

Television Production For NBC

Television's largest programming pact to date was announced recently when the National Broadcasting Company and Jerry Fairbanks productions of Hollywood completed negotiations

Filmstrips for Family Week
MAY 2 - 9

THE CHRISTIAN FAMILY (40 frames, manual, $2.50). How home and family life can be made more Christian, more enjoyable. Family planning, working, playing, worshiping together. Photographs and cartoons.

HAPPY TIMES AT HOME (30 frames, manual, $2.00). Three sisters sharing in household tasks; being thoughtful of others; joys of Christian home. For children 4 to 7.

Order from your visual aids dealer.

Church Screen Productions
5622 Enright Ave. St. Louis 12, Mo.

VISUAL AIDS
The Outstanding Value In Color Filmstrips:
MOTHER GOOSE NURSERY RHYMES
12 beautifully illustrated rhymes on 3 filmstrips; the three strips, $9.00. Also available separately, $3.00 each. Order direct or write for descriptive folder!
THE STANLEY BOWMAR CO.
Aids to Visual Education
2067 Broadway New York 23 N Y

MAKE YOUR OWN LANTERN SLIDES
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SLIDECRAFT Co.
257 AUDLEY ST.
SOUTH ORANGE, N.J
Drawing Typing

Chicago Piano Symphony Orchestras Concert

First time ever filmed! 13-yr. old piano virtuoso a guest artist! Directed by Antoinette Rich. Spectacular photography! Exclusive 'Woman Speaks' release.

Northwestern University Marimba Coeds 7-Pc. Orchestra

First time ever filmed! Directed by Clair Omar Musser. Exclusive 'Woman Speaks' release.

Write Film Studios of Chicago, H. A. Spanuth, 135 S. La Salle, Dept. E, Chicago 3.

Subscribers: When changing address, please send magazine wrapper.

under which Fairbanks organization will produce and supervise NBC's entire video film program.

The agreement calls for the production of several hundred feature television film programs annually, a joint announcement by NBC and Fairbanks Productions revealed.

All pictures will be filmed exclusively for video and will feature new lighting techniques and program formats developed by the Fairbanks company. The agreement was signed by Frank E. Mullen, executive vice-president of NBC, and Producer Fairbanks following several months of negotiations.

"We regard this as a highly significant step toward the implementation of at least one type of television programming," Mullen said. "It is essential that television films be of first-class quality. It is equally essential that television determine the type quality and standards of the pictures that they are to put on the air."

Production Activity

Portafilms Moves

Portafilms, educational film producers, have just moved their offices to the Hollywood Colorfilm Corp. building at 230 West Olive Ave., Burbank, California. Primary reason for this move is to facilitate rapid service to customers, as the new location will make it possible to combine all production and distribution activities in one place. Laboratories of the Hollywood Colorfilm Corp. are being utilized by Portafilms for the production of release prints in color.

Craig Products to Be Fair Traded

Craig Manufacturing Company has announced that its entire line of products is being placed on fair trade in those states having Fair Trade Laws. Fair Trade prices are being made effective as of January 1st, and on execution by dealers of the Fair Trade Agreements which are now being distributed by photographic suppliers handling Craig Merchandise.

Help from New Quarters

S. O. S. Cinema Supply Corp. starts its 22nd year March 1st by moving into its own building at 602 W. 52nd Street. Modern in every respect, the new structure extends an entire block from 51st St. receiving and shipping entrances to the main office and showroom entrance on 52nd St. The shop and factory area on the third floor houses a soundproofed Electronic Laboratory which will be devoted, in part, to theatre television and advanced recording techniques. A fully equipped darkroom adjoins.

The showroom area of about 2000 square feet is unique in several respects. A large skylight and generous fenestra windows assure adequate daytime lighting, while four continuous strips of double 40-watt fluorescents flood the entire area at night.

S. O. S. will maintain its warehouse at 529 W. 28 Street and the Chair factory at Irvington, N. J.

People

EB Communique

J. M. Stackhouse, eastern regional manager of Encyclopaedia Britannica Films, has resigned his position to reenter business as a distributor of audio-visual equipment, H. R. Lissack, vice-president of the classroom motion picture producing company, has announced

Stackhouse, long-time audio-visual dealer, gave up active direction of his distributing company in Richmond, Virginia, last year to help organize EB Films' eastern distribution organization. According to Lissack a successor as eastern division manager will not be made at this time.

Bell & Howell Company Appoints District Managers

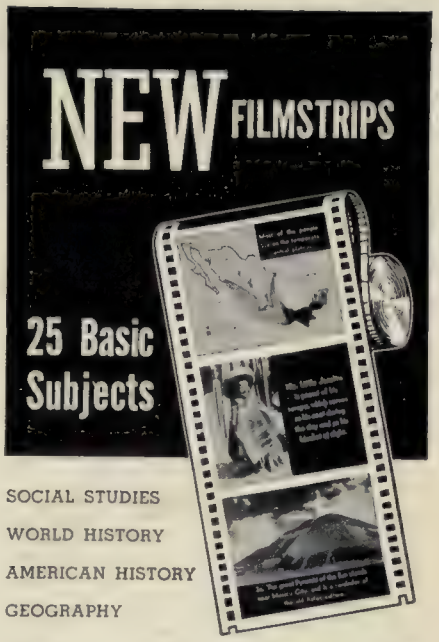
The appointment of two new District Managers to represent the Bell & Howell Company, Chicago manufacturers of precision motion picture equipment, is announced as follows: Mr. Perry M. Thomas will be the Mid-Western District Manager, while Mr. Richard H. Pratt, Jr. will represent Bell & Howell in the southern states.

Reglein Makes Wiley Move

Ned L. Reglein has joined John Wiley & Sons, Inc. to develop that firm's recently-inaugurated visual aids program. As visual aids director, he will coordinate activities in this important field with other phases of Wiley's educational publishing.

New Job for Kroggel

Raymond P. Kroggel has been appointed Sales Manager of the RCA Victor Educational Sales Department, it was announced recently by Frank M. Folsom, Executive Vice President in charge of the RCA Victor Division. The announcement stated that "the appointment of Mr. Kroggel, who is equally familiar with the audio-visual needs of educational institutions and the operations of educational distributors and dealers, constitutes an integral part of RCA's plan for continuously greater service to the educational field."



SOCIAL STUDIES

WORLD HISTORY

AMERICAN HISTORY

GEOGRAPHY

Brazil	50 f*	Mexico	43 f
Alaska	42 f	So. America	62 f
Australia	49 f	Hawaiian Is.	46 f
Russia	55 f	Pioneer Days	31 f
India	60 f	Indian Life	36 f
China	64 f	The Farm	28 f
Canada	45 f	Christmas	31 f

$2.50 each

Early Civilization	39 f
Ancient Greece	32 f
Ancient Rome	32 f
Knighthood	35 f
Voyage & Discovery	43 f
Americans All	37 f
Colonial America	30 f
Community Life	38 f
Man on Record	29 f
Clothing & Textiles	50 f
Transportation	43 f

*—Frames

5 ADVANTAGES FOR YOU

1. TALKING FILMS: Each caption is designed for oral reading at the *time* picture appears on screen. Oral "image" is thus made simultaneously with visual image when captions are read.
2. STUDENT PARTICIPATION: Designed to stimulate student participation. Children talk with more ease from and about these pictures.
3. GREATER ATTENTION: Bright, clear pictures selected for interest and instructional value result in greater attention.
4. TEXT FOR STUDENT: Well-known authors have provided text for use by students. Each film has manual containing text in large, readable type. Controlled vocabulary.
5. VISUALIZE YOUR TEXTBOOKS: Pictures have been selected for visualizing content of well-known textbooks.

ORDER ON APPROVAL *— See these new filmstrips. Check the titles of filmstrips you want. Mail us this ad, and we will send you the filmstrips on APPROVAL. MAIL TODAY.*

INFORMATIVE CLASSROOM PICTURE PUBLISHERS
40 Ionia Avenue, N. W.
Grand Rapids 2, Michigan

Current Film News

■ **PORTAFILMS,** 230 West Olive Ave., Burbank, Cal., has released a new film on home safety:

Let's Be Safe at Home—the second of a series designed to stress the motivation of safe attitudes. Situations contributing most to accident hazards for the 5 to 14 year age level are used as illustrations.

■ **UNITED WORLD FILMS, INC.,** 445 Park Ave., New York 22, N. Y., has announced a new plan which makes international film classics available to schools and colleges. Such films as the Italian production, *Shoe Shine;* the French production, *End of a Day*; Andre Malraux' war drama, *Man's Hope;* and others like *Mayerling* and *Cage of Nightingales* are offered for rental by United World's International Film Classics Division. The Division will soon make available Jean Cocteau's *Beauty and the Beast;* Noel Coward's *Brief Encounter;* the J. Arthur Rank psychological drama, *Dead of Night,* and later Charles Dickens' *Great Expectations.* All are on 16mm sound film and are released for non-theatrical use only. Foreign language films come with full subtitles.

United World has also announced a new ten-reel film on *Atomic Physics,* just completed by G. B. Instructional, Ltd., a J. Arthur Rank affiliate. The film follows the story of atomic physics from the discovery by John Dalton at the beginning of the 19th century of the law of multiple proportions in the formation of chemical compounds to the discovery of uranium fission and finally the making of the atom bomb, with its world-shaking results.

■ **BRITISH INFORMATION SERVICES,** 360 N. Michigan Ave., Chicago 1, Ill., announces that the following films are available for rental or sale:

Shown by Request (20 min.)—the story of non-theatrical (16mm) film distribution in Britain. A film library technique is shown in some detail.

Let's See (17 min.)—an account of the painstaking skill needed to melt, mold, and polish lenses.

■ **BURTON HOLMES FILMS, INC.,** 7510 N. Ashland Ave., Chicago 26, Ill., announces that it has been advised by the Library of Congress that the following subjects have now been cleared for distribution: *Atacama Desert, Bolivia, Fundo in Chile, High Plain, La Paz, Lima, Lima Family, Paraguay, Peru, South Chile, Uruguay, Americans All, Colombia, Crossroads of the Americas, Good Neighbor Family, Housing in Chile, Montevideo Family, Roads South, Schools to the South, and Young Uruguay.*

■ **OFFICIAL FILMS, INC.,** 25 W. 45th St., New York 19, N. Y., has released twenty of its most popular 16mm movies with Spanish narration for the benefit of Latin-American projector users, teachers and students of Spanish. Averaging 10 minutes in running time, the films are available in 16mm sound versions only. Titles include: *Zoo's Who, The Golden West, The Stray Lamb, Giants of the Sea, Undersea Life, Follow Thru, Underwater Champions, A Man, Dog and Gun, Winter Sports, Big League Baseball.*

■ **CORONET INSTRUCTIONAL FILMS,** Coronet Bldg., Chicago 1, Ill., has completed the following new productions:

Punctuation—Mark Your Meaning (1 reel, sound, color or b & w)—a film story emphasizing the importance of proper punctuation. Tom and Beth, showing scenes of their puppet show, find that without punctuation, meanings become altered and their puppet story cannot be understood.

We Discover Fractions (1 reel, sound, color or b & w)—a piece of pie, half an apple, a board sawed in fourths, a cup and a half of milk—such illustrations are used to present fractions in familiar terms, helping students to relate the arithmetic symbols to their own experience.

Let's Visit a Poultry Farm (1 reel, sound, color or b & w)—a young city dweller tours a poultry farm—and comes to realize how complex the poultry farmer's occupation really is, how it contributes to the well-being of all.

Softball for Girls (1 reel, sound, color and b & w)—a film designed for all players of each position on a girls' softball team. The fundamental softball skills are shown as they apply during the last inning of a girls' intramural game.

Speedball for Girls (1 reel, sound, color or b & w)—from practice suggestions to strategic plays, this film helps students master the game of speedball.

■ **CHINA FILM ENTERPRISES OF AMERICA, INC.,** 35 Park Ave., New York 16, N.Y., announce that the following 16mm Kodachrome sound film is available:

Two Chinese Dances (10½ min.)—picturing the "Yao Ceremonial Prelude," a drum dance for marriages and funerals among the Yao tribe in southwestern China, and the "Mute and the Cripple," a new adaptation of a dance from the local drama of China's Southwest. No dialogue or commentary is used with the film; only the music which accompanies the two dances.

■ **DETROIT AUTOMOTIVE PRODUCTS CORPORATION,** 8701 Grinnell Avenue, Detroit 13, Michigan distributes a film of considerable value for the school automotive shop.

Pulling for Profits (2 reels) gives a careful and lucid explanation of the differential on a motor car. Simplified models are used for clarity. Special emphasis is placed on the company's non-slip differential, which corrects the situation in which one wheel spins in mud, sand, or ice, thus stalling the vehicle. This differential is said to be the first major advance in differential design in many years.

■ **SOUTHERN EDUCATIONAL FILM PRODUCTION SERVICE,** Athens, Georgia, is producing a series of three films to promote a better understanding of forest management by adult and educational groups. Sponsored jointly by the Georgia State Division of Conservation, Department of Forestry, and the Southern Pulpwood Conservation Association, the films will portray methods of planting pine trees, prevention and control of forest fires, and the birth of a Southern Pine. The series will be photographed on 16mm color film and the total length will not exceed 1600 feet. The finished productions will be released with synchronized music and narration sound tracks.

■ **TOMLIN FILM PRODUCTIONS, INC.,** 480 Lexington Ave., New York 17, has released the following film with French commentary:

The Inside Story of Modern Milking (30 minutes, color)—a graphic explanation of the process of milk production in the cow, including the latest information on the necessity of faster and more scientific methods. The film was photographed at Waukesha, Wisconsin, heart of the American dairy belt. The English version was so successful that this new French version was prepared for general use in the Dominion of Canada.

■ **MR. K. S. SRINIVASAN** of "Projection of India Pictures," producers and distributors of 16mm educational films in South India has announced that his company has produced a number of films on India: its festivals, peoples, history, and geography; for which films, he plans to obtain distribution in the United States. On the other hand, he hopes to obtain distribution rights to classroom, industrial, and entertainment films produced in the U.S.A. Projection of India Pictures has complete laboratory and studio facilities. Mr. Srinivasan may be contacted at 2/45, Royapettah High Road, Royapettah, Madras 14, South India.

■ **A. F. FILMS, INC.,** 1600 Broadway, New York 19, has released American adaptations of four French films:

Rhythm of Africa (1½ reels)—depicting the cultural pursuits and ceremonial dances of the people of the Chad.

People of the Chad (1 reel)—showing the current aspects of social and economic life of the region.

African Big Game (2 reels)—showing hunters dangerously pursuing wildlife specimens for zoological purposes.

Spanish Gypsies (1 reel)—picturing Spanish gypsies performing folklore dances, with their songs and music.

■ **FILMS OF THE NATIONS, INC.,** 55 W. 45th St., New York, N. Y., have acquired the exclusive sales rights for the following new British Information Services film:

The Three A's—explaining how the age, ability and aptitude of each child must be taken into account to ensure that he gets the best possible education.

■ **BRAY STUDIOS, INC.,** 729 7th Ave., New York 19, N. Y., offers the following new 16mm sound films on health and hygiene:

The Human Throat (11 min.)—describing the throat, consisting of pharynx and larynx, from the anatomical and the functional aspects.

The Human Skin (11 min.)—showing the important functions and the anatomical structure of the human skin.

Our Feet (11 min.)—dealing with the functioning and the construction of the foot.

Kidneys, Ureters and Bladder (11 min.)—furnishing a description of these important anatomical features and their functioning.

The Nine Basic Functional Systems of the Human Body (11 min.)—setting forth the basic constituents of the human system in nine groups; The Skeletal, the Muscular, the Excretory, the Circulatory, the Nervous, the Sensory, the Digestive, the Lymphatic, and the Endocrine.

The Human Hair (11 min.)—describing the hair as a part of the skin and its analogous development and growth.

■ **MOTION PICTURE ASSOCIATION,** 1600 "I" St., N.W., Washington 6, D. C., has announced that *Land of Liberty,* motion picture history of the U. S., will be brought up to date under direction of noted educators to include events since 1948. A special committee selected by the National Council of Social Studies has prepared a general outline for a new addition to the historic film. The original production was made for exhibition at the New York and San Francisco World Fairs in 1939 and has been widely used in schools throughout the nation. For the past several years, a 16mm version of the film has been made available to schools by the Motion Picture Association, headed by Eric Johnston. The new version will also be distributed by Teaching Film Custodians, an affiliate of the Motion Picture Association.

■ **THE NEW YORK CENTRAL SYSTEM,** 466 Lexington Ave., New York 17, has released the second in a series of motion pictures on interesting locales along the railroad:

Thundering Waters (22 minutes, color) recording the splendor of Niagara Falls and pointing out the glacial relationship of the Falls in the topography of the Great Lakes Region.

■ **AMERICAN FILM SERVICES, INC.,** 1010 Vermont Ave., N.W., Washington 5, D. C., announces a current American Sport Film release:

The 1947 Army-Navy Football Game (20 min.)—a 50-yard view of this famous American event, produced in cooperation with the Naval Academy Athletic Association.

Entertainment

■ **MODERN SOUND PICTURES, INC.,** 1304 Farnam St., Omaha 2, Nebraska, announces the acquisition of exclusive 16mm distribution rights on a number of feature pictures and two-reel comedies formerly released by Twentieth Century Fox and leading independent studios. A complete list can be obtained from the organization.

■ **UNITED WORLD FILMS, INC.,** 445 Park Ave., New York 22, N. Y., have the following films for distribution:

Little Miss Big (63 min.)—the story of a rich and crotchety old maid who discovers among "poor people" the affection she has secretly craved. (Beverly Simmons, Fay Holden, Frank McHugh.)

Wild Beauty (61 minutes)—the story of an Eastern school teacher who goes to an Indian reservation and finds a country doctor more to her liking than her surroundings. Her intolerance is centered on an Indian orphan, who nearly sacrifices his life to save the king of a herd of wild horses, with whom he has developed an uncanny friendship. (Don Porter, Lois Collier.)

"Wild Beauty"

PATTERN FOR PEACE

Charter of the United Nations

A British Information Services film.

Approved and recommended by the United Nations Film Board.

16mm Sound, 15 Minutes, Sale price $44

Explains how the Charter of the U. N. is constructed and the problems with which it is confronted.

Apply for sale or rental prints to:

BRITISH INFORMATION SERVICES
New York • Chicago • San Francisco
Washington

BRITISH CONSULATES
Boston • Detroit • Houston • Los Angeles
Seattle

FILMS OF THE NATIONS
55 West 45 St., N. Y. 19, N. Y.

IDEAL PICTURES INC.
Chicago, Atlanta, Boston, Dallas, Denver, Honolulu, Indianapolis, Kansas City, Mo., Los Angeles, Louisville, Memphis, Minneapolis, New Orleans, Miami, Richmond, Va., Salt Lake City, Portland, Ore.

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Volume XXVII Number 5, Whole Number 262

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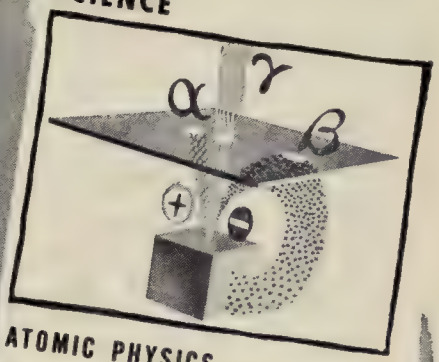

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EDITOR:

I am sending you a choice bit that I have an idea your readers might enjoy. My older daughter is spending her first year of teaching in a high school of about 120 pupils; in the following excerpt from a letter to her mother, she gives her opinion of the visual education program:

"Tell father I've lost interest in visual education. My movie came a week early so I thought I'd show it Friday. I couldn't set the projector up Thursday night because I had a Campfire meeting, so I boomed off to school Friday morning at the regular time planning to set it up before 9 o'clock. Well, the service club finally got it into my room about 9 o'clock. Of course, I didn't know anything about it, so I had to get Mr. G. to set it up. He was busy, so I tried. Little springs were hanging out all over, and I thought I'd surely jimmied it, but that was Mr. S.'s fault for putting it away wrong.

"Then this didn't work, and that didn't work, and it took the whole period to show a 10-minute movie. Second period, it was all set up just right. I got some girls out of classes to see the movie, turned off the lights, and started it, just right. The sound came on and everything worked, but the lamp didn't come on. I tried everything, and finally asked Mr. G. to fix it. The lamp was burned out! Mr. G. fixed the lamp and went back to his class. So I had to rewind it in order to start it at the beginning. It still wouldn't run. It smoked. I had threaded it wrong! Then the reel wouldn't wind. After fooling with it the rest of that period, we finally discovered it had slipped and was rubbing against the back of the desk in front. I was ready to bawl by that time. The bell rang just as we got it started, and Mr. G. came in to get the machine because he'd forgotten he'd promised it to another school. I still never got to show the movie, and I'm afraid to touch the old machine again. No wonder no one ever orders movies around here. Nothing's worth that agony!"

V. H.

Head, Science Dept.
Public School System

An Unusual Racket—We Hope

EDITOR:

We had an experience in Rockford which probably should be publicized. A man representing himself as from the repair department of a large projector company attempted to see me at the Board of Education office. When he failed to find me in, he inquired at one of our high schools and told the janitor that the Board of Education was buying several new projectors and having the rest of them thoroughly gone over, mentioning my name as having authorized the work. He took the school projector, promising to return it later in the day.

He used the same line of talk at a second school, so that he had two of our projectors in his car. The janitor of a third school refused to let him take any equipment. Of course he never returned.

Eventually the police did recover our projectors. It might be well for school people to know of this type of confidence game. It could well be worked with any piece of school equipment if people are not on guard.

PEERS RAY

Director of Visual Aids
Rockford Public Schools
Rockford, Illinois

Plaudits—and a Problem

EDITOR:

Please accept my congratulations on the article "What Can We Do About Stereotypes?" by Ray O. Wolf in the March issue of EDUCATIONAL SCREEN. It is an important article on an important subject. In my personal judgment, Mr. Wolf handled it very well.

I liked the article for it hits on one of the many responsibilities of film production and utilization that is not as yet generally recognized. Pictorial forms of communication raise many problems which are new but which are nonetheless important. One of the important points of this letter, therefore, is to express the hope that this problem will be taken up and followed through further.

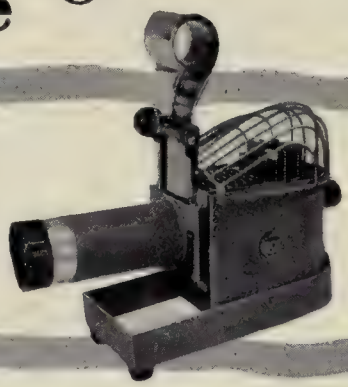
For example, words are almost always general, and pictures are almost always specific. Practically every noun used in conversation is a generalization, while every picture is highly specific. Yet, it would be my observation that children generalize further from pictorial presentations than they do from verbal presentations. In other words, one of the problems of film production is that any picture you show tends to be over-generalized by the students. But do we have any proof of this? Not that I know of, but there should be a nice research study here.

This is just an idea, but this field needs very badly, interested and skilled teachers all over the country formally or informally checking this and that aspect of pictorial forms of commuication. Mr. Wolf has hit on one of the more immediately important ones.

FLOYD E. BROOKER

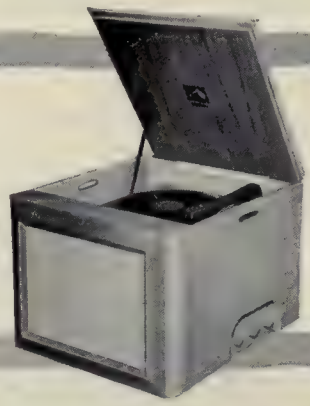
Chief, Visual Aids of Education
U. S. Office of Education
Washington, D. C.

Budget These Outstanding Values
For Classroom Use



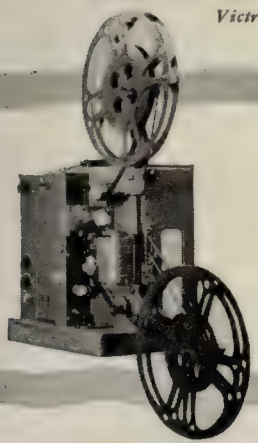
...new RCA Classroom Slide Film Projector—A dual-purpose projector designed for 35mm film-strips and 2"x 2" slides. It's priced so low you can now equip *every classroom* with its own projector. The quickest and easiest projector threading you have ever seen. No sprockets to thread or damage film.

...new RCA Transcription Player for the Classroom—A high quality portable player for reproduction of either standard phonograph records or 16-inch transcriptions. Two separate motors supply positive, constant speed to turntable—one for 33⅓ rpm and one for 78 rpm. Detachable loudspeaker provides brilliant reproduction of all voices and musical instruments.



...the new RCA Victrola Classroom Phonograph—This RCA classroom phonograph (Senior Model 66-ED) plays 12-inch or 10-inch records. Has "Golden Throat" tone system. "Silent Sapphire" pickup. Separate tone controls for bass and treble. Blond finish walnut cabinet with closed back. Hand holes for convenience in carrying.

Victrola T.M. Reg. U.S. Pat. Off.



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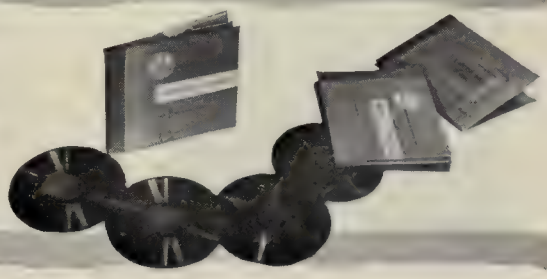

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A basic record library for the classroom. Consists of 370 compositions, 83 records, in 21 albums. Complete teaching suggestions for each record. Covers such activities as Rhythms, Singing, Listening, Rhythm Bands, Singing Games, and other topics. Priced within the budget of every school.

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RADIO CORPORATION of AMERICA

EDUCATIONAL SALES DEPARTMENT, CAMDEN, N.J.

A General A-V Conference

In August . . . in Chicago

THE Educational Film Library Association, the Midwestern Forum on Visual Teaching Aids, and the Film Council of America will stage their annual meetings in conjunction with the 1948 National Association of Visual Education Dealers Convention at the Hotel Sherman in Chicago next August, according to a joint announcement by Emily Jones, Executive Secretary of EFLA; Joseph E. Dickman, Secretary of the Midwest Forum; Thurman White, FCA Executive Director; and Don White, NAVED Executive Secretary.

Tentative plans call for both separate and joint meetings among the various groups. The Midwest Forum will open its meeting on Friday, August 6, and will meet jointly with the first EFLA meeting on Saturday, August 7. The Midwest Forum program will use the same plan as last year: open discussion of problems proposed by members. The EFLA meeting will continue through Sunday, August 8. Harry Strauss of the Commission on Motion Pictures in Adult Education will act as chairman of the EFLA Conference Program Committee. The NAVED Trade Show will open at noon on August 8, and the first NAVED meeting will take place on Monday morning, August 9. NAVED meetings and Trade Show will continue through Wednesday, August 11. Plans for the FCA meeting will be fitted into the joint schedule.

FCA Receives Carnegie Grant

A GRANT of $10,000 a year for two years has been awarded to the Film Council of America by the Carnegie Corporation of New York, according to an announcement by Stephen M. Corey, Chairman of the Board of Trustees of FCA.

The Carnegie Grant, largest single contribution so far made to the growing FCA, is for the salary and administrative expenses of an executive director of the Council. The grant will enable the FCA to name a new executive director in the near future who will speed the organization of community film councils throughout North America and extend the services of the national office. Thurman White, on leave as Director of Audio-Visual Education at Oklahoma University, served as executive director of FCA during the last quarter of 1947 and has continued to serve on a part-time basis during 1948 while studying for his doctorate at the University of Chicago.

"The Film Council could receive no higher endorsement," Corey said in announcing the Carnegie grant. "No other organization is in a better position to judge the educational values and purposes of a non-profit organization such as the Film Council. We are extremely proud that the Carnegie Corporation of New York has placed so much confidence in the Film Council of America and its major objective: to contribute to the public welfare through the widespread use of informational film materials."

N O W Every Thinking AMERICAN Is Interested in ITALY

During the next several weeks the eyes of the entire world will be focused on ITALY . . . and every thinking American will be interested in background information on this country.

Organizations in your community will be anxious to formulate programs on Italy. What an opportunity for visual education? Are you prepared to supply effective visual aids for these programs?

The International Film Foundation has recently produced three JULIAN BRYAN DOCUMENTARIES ON ITALY: ITALY REBUILDS, BREAD AND WINE, and ARTISANS OF FLORENCE. Used singly or collectively these three firms can serve as the core of an excellent discussion program on modern ITALY and its problems.

Write for descriptive literature on these and our other Julian Bryan Productions now available.

International Film Foundation

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The nation's leading film-lending libraries report that they are already receiving a flood of 1948-49 rental requests for the nation's most popular educational sound films . . . Coronet Instructional Films. So to make sure that you'll have the films you want when you want them next fall, send your rental requests NOW directly to your nearest library for Coronet bookings. In the list below, you'll find a Coronet Rental Library conveniently located to service your rental requests. And you'll find your local film library helpful in visual planning.

ARIZONA
University Extension Division
University of Arizona, Tucson

ARKANSAS
Department of Public Relations
State Teachers College, Conway
Division of Vocational Education
State Dept. of Education, Little Rock
Kirkpatrick, Inc., Little Rock

CALIFORNIA
Ideal Pictures Corporation, Los Angeles
Photo and Sound, Inc., San Francisco
University Extension Division
U. of California, Berkeley
University Extension Division
U. of California, Los Angeles

COLORADO
Ellison-Reed Visual Service, Denver
Ideal Pictures Corporation, Denver
University Extension Division
U. of Colorado, Boulder

CONNECTICUT
Pix Film Service, Greenwich

FLORIDA
Ideal Pictures Corporation, Miami

GEORGIA
Audio-Visual Education Service
State Dept. of Education, Atlanta
Ideal Pictures Corporation, Atlanta
General Extension Division
University of Georgia, Athens

ILLINOIS
American Film Registry, Chicago
Audio-Visual Aids Service
Southern Illinois U., Carbondale
Ideal Pictures Corporation, Chicago
Visual Aids Service
U. of Illinois, Champaign

INDIANA
Film Center, Indiana U., Bloomington
Ideal Pictures Corporation, Indianapolis
Indiana Visual Aids Co., Inc., Indianapolis

IOWA
University Extension Division
U. of Iowa, Iowa City
Visual Instruction Service
Iowa State College, Ames

KANSAS
University Extension Division
U. of Kansas, Lawrence

KENTUCKY
Hadden Film Service, Louisville
Dept. of University Extension
U. of Kentucky, Lexington

LOUISIANA
Ideal Pictures Corporation, New Orleans
Jasper Ewing & Sons, New Orleans

MARYLAND
Kunz Motion Picture Service, Baltimore

MASSACHUSETTS
Ideal Pictures Corporation, Boston
Vesco Film Library, Boston
Visual Aids Service, Boston, U., Boston

MICHIGAN
Locke Film Library, Kalamazoo
University Extension Division
U. of Michigan, Ann Arbor

MINNESOTA
Elliot Film Company, Minneapolis
Ideal Pictures Corporation, Minneapolis
Midwest Audio-Visual Service, Duluth
Midwest Audio-Visual Service, Minneapolis
University Extension Division
U. of Minnesota, Minneapolis

MISSISSIPPI
Jasper Ewing & Sons, Jackson
School of Education
U. of Mississippi, University

MISSOURI
Ideal Pictures Corporation, Kansas City
Swank Motion Pictures, Inc., St. Louis
University Extension Division
U. of Missouri, Columbia

MONTANA
Dept. of Visual Education
State Dept. of Education, Helena

NEBRASKA
University Extension Division
U. of Nebraska, Lincoln

NEW JERSEY
New Jersey State Museum, Trenton
Art Zeiller Visual Education Service, Newark

NEW MEXICO
Extension Division
U. of New Mexico, Albuquerque

NEW YORK
Buffalo Museum of Science, Buffalo
Educational Film Library
Syracuse U., Syracuse
Bertram Willoughby Pictures, Inc.
New York City

NORTH CAROLINA
University Extension Division
U. of North Carolina, Chapel Hill

NORTH DAKOTA
Extension Division
North Dakota Ag. College, Fargo

OHIO
Ohio Film & Slide Exchange
State Dept. of Education, Columbus
Sunray Films, Inc., Cleveland
Twyman Films, Inc., Dayton

OKLAHOMA
Kirkpatrick, Inc., Oklahoma City
Kirkpatrick, Inc., Tulsa
University Extension Division
U. of Oklahoma, Norman

OREGON
Ideal Pictures Corporation, Portland
Visual Instruction Service
Oregon State College, Corvallis

PENNSYLVANIA
Audio-Visual Aids Library
Penn. State College, State College
Indiana Film Library
State Teachers College, Indiana
Kunz Motion Picture Service, Philadelphia
Kunz Motion Picture Service, Scranton
P. C. W. Film Library
Penn. College for Women, Pittsburgh

SOUTH CAROLINA
University Extension Division
U. of South Carolina, Columbia

TENNESSEE
Ideal Pictures Corporation, Memphis
Kirkpatrick, Inc., Memphis
University Extension Division
U. of Tennessee, Knoxville

TEXAS
Dept. of Radio and Visual Education
State Dept. of Education, Austin
Ideal Pictures Corporation, Dallas
University Extension Division
U. of Texas, Austin
Visual Education, Inc., Austin

UTAH
Bureau of Audio-Visual Instruction
Brigham Young University, Provo
Deseret Book Company, Salt Lake City
Ideal Pictures Corporation, Salt Lake City

VIRGINIA
Ideal Pictures Corporation, Richmond

WASHINGTON
Dept. of Visual Education
Central Washington College of Ed., Ellensburg
Extension Division
Washington State College, Pullman

WISCONSIN
Photoart Visual Service, Milwaukee
University Extension Division
U. of Wisconsin, Madison

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"A group set out to find some answers"

A NEW LOOK at a Community

● We have read countless articles in which the users and potential users of audio-visual materials in a community have been defined as "clubs, schools, churches, farm groups, labor groups etc., etc." The "etc." part of the definition usually comes altogether too soon and tells nothing very specific.

How many organized clubs and groups are there in a community? How can you classify them? How many of these groups use motion pictures in their programs? What kind of pictures do they use? Where do they get them? What obstacles prevent wider use of audio-visual materials? How do you get answers to questions like these?

In one community a group set out to find some answers to such questions. It was a middle-sized city which included a population of about 450,000 within its metropolitan area. The survey has been a thorough one and although the summaries are not yet complete, the resulting data have already proved most revealing even to those who have known that community best. A new perspective has been gained of the organizational structure of that community. A sound factual base has been established upon which the local film council can proceed with its activities. The potential users of audio-visual materials in that community have been defined specifically.

Here is just one fact from the study: There are in this community 1906 different adult clubs and associations and 35% of them used films during the one-year period studied. "Clubs and associations" do not include churches, educational institutions, social agencies, or business and industrial groups. When you add to the total these institutions with all of their sub-groups, the result is somewhat staggering. The meaning of the term "audio-visual education" as it applies to a community is just being discovered!

Within the accumulated data of such a complete survey there must be significant implications for all—for producers, for distributors, and for those who use audio-visual materials. There are conclusions that can be drawn by all who are seriously interested in the field. This study has brought even greater conviction to our belief that although up until now the most important use of educational pictures has been in schools and with groups formally organized for learning, the *great* use of pictures in the *future*—the *great potential* field of audio-visual education—is in informal learning situations, with groups wherever they meet and for whatever purpose they are meeting. Audio-visual education in the schools will be only a fractional part of the total field of audio-visual education tomorrow.

W. H. Shupe Photo

Teacher and class are studying an 1813 map of the Great Lakes Region in the pioneer schoolhouse which is a part of the Franklinton-Columbus display at the Ohio State Museum. If this museum trip is successful, the teacher has followed a 3-step program:

- **pre-trip planning**
- **on-the-trip carry-through**
- **post-trip follow-up**

3 STEPS to Museum Experience

by GEORGE F. JENNY
Supervisor of Education, Ohio State Archaeological and Historical Society

THE TELEPHONE RINGS in the education office of a museum. It is a call from a teacher who wishes to bring her class to the museum. Invariably the teacher asks these two questions: "What arrangements do I need to make for a class visit?" "What can I do before the visit to assure a successful trip?"

The teacher who asks these questions has made a good start toward a successful trip. She has not only shown consideration for museum officials by calling in advance to make the necessary arrangements at the museum, but she has also expressed a willingness to help prepare her group for their coming visit.

The author has been both a teacher, who has taken his classes beyond the four walls of their classrooms, and a member of a museum education staff, where more than 25,000 school pupils come in class groups annually. There is no mysterious formula which will guarantee a successful class trip. The same common-sense preparations one makes when going on a personal trip will insure a successful class trip if the planning, in the latter case, is done on a classwide basis.

In making a personal trip, one usually goes through three steps: pre-trip planning, at which time the traveler collects information about the place to be visited, arranges for transportation, meals, lodging, sight-seeing tours, etc.; the next step is the taking of the trip itself, on which some last minute changes may have to be made, but which usually unfolds beautifully and is a source of enjoyment and satisfaction because careful planning was made beforehand; and the last step is the discussion of the trip and sharing with others what was learned or seen.

Carrying out these three steps on a classwide basis will go far toward assuring that the class will have a profitable educational experience from its visit to the museum. How would a teacher proceed with each step?

Pre-trip Planning

Both the teacher and the class have obligations in the pre-trip planning. The teacher, of course, will allow the children to benefit by doing as much of this planning as their age and development will permit. In the lower grades the teacher must assume much of this responsibility. She knows best the maturation level of her class and can decide from what particular trip her class will derive the greatest benefit. Therefore, if she is contemplating a class visit to the museum, her first obligation is to go to the museum herself to see if it contains the exhibits she feels her class needs.

There is educational value to be derived from any trip; but, just as there is a best way to make a trip, there is also a best time, in reference to a child's development, to visit certain places. Not many first or second grades visit museums. Their teachers realize that a child of this age derives more benefit by studying the "here and now" rather than the "long ago and far away." A child of this age has not yet developed a time concept; the chronology of history means little to

W. H. Shupe Photo

Before the tour: Class assembles in museum auditorium for last-minute instructions.

him. His interest span is short, and he is soon overcome by museum fatigue. Therefore, first or second-grade teachers, very wisely, take their classes to see things that have some importance to children of that age in everyday life. Such trips as those to the fire-engine house, the greenhouse, the library, or the dairy are usually more closely related to their interests.

In spite of this, however, the author has seen some very successful first and second-grade class visits to the museum. One first-grade class was discussing boats. Their teacher knew there were some boats at the museum, so she made arrangements to bring her class. The pupils were shown the boats and boat models, without any reference to their historical significance, and in twenty minutes the class was on its way back to school. The pupils were not over-tired, their minds were not confused by having seen too many things, and they had found out something about boat construction, which was the purpose of their visit. Another first-grade class had brought many fall insects into their classroom and became quite interested in them, so their teacher brought them to the museum to see—not study—the insect collections there.

If a teacher decides on her pre-class visit that the museum does have exhibits that will be of value to her pupils, she should contact museum officials to make the necessary arrangements for the class visit. Most teachers feel that museum staff members, because of their intimate knowledge of the exhibit, can best conduct the lesson there. It can be decided whether this lesson is to be in the nature of an introduction to a unit of work, a part of the unit research, or to serve as a summary to the unit. The teacher can determine the points to be emphasized. The museum official may be able to suggest other exhibits having a direct relationship to the unit of work, or he may have literature or loan collection items that he can suggest to aid in the class preparation.

Armed with this information, the teacher can wisely and confidently guide her class in preparation for the visit. Pupil interest must be aroused for the things they are to see. They must be told, at least something.

On the tour: Museum teacher helps the class learn about prehistoric Ohio people.

W. H. Shupe Photo

about the exhibit they will see. They must know thoroughly the purpose of their visit and be brought to realize that this is a lesson, to be conducted at the museum, and not a "lark." Opportunity must be given for pupils to build up a suitable background for the things they are to see. This may be done by the use of reference books, slides, movies, class discussions, or by museum loan collections. Time must be allotted for a discussion of trip conduct and of safety standards to be observed by the group. The route to and from the museum should be carefully planned. In many instances the things that can be seen en route are of related educational importance. For example, one southern Ohio school on their way to study prehistoric man at the museum, stopped off at Mound City, Chillicothe, Ohio, to see the prehistoric earthworks there. To come to the museum to study birds and not notice the birds en route would seem ridiculous.

(*Continued on page 229*)

W. H. Shupe Photo

Free time: A boy sketches the famous Adena Pipe.

The Role of the Independent Producer In Educational Films

LOUIS DE ROCHEMONT

THE ROLE of the independent producer in the making of educational film may be compared, in some respects, to the brave and anonymous individual who ate the first oyster. It took a lot of courage to risk the experiment.

The educational film has proved palatable and nourishing— but *its* market remains largely undeveloped, and the machinery required for adequate and economical production, distribution, and consumption does not exist. There must be a great many more films intelligently designed and executed specifically for classroom purposes, and some plan must be devised to place these films, together with the equipment necessary to show them, within reach of every school.

Independent Producer + ?

If we are to provide the films so urgently needed and which must be supplied if this potent medium is to fulfill its function in education and discharge its obligation to society, somebody else—somebody beside the independent producer—must help.

This "somebody else" is threefold. It includes the *educators,* who will continue to carry on, and perhaps intensify, their invaluable work in the development of methodology for the widespread and productive use of film in teaching. It includes the *public* and their elected representatives on the school boards and in the legislatures, who must supply the funds and form the policies to bring the widespread utilization of film into being. But for the purposes of this discussion, I want to concentrate, for the moment, on the function and obligation of that corporate individual of the motion picture industry, whom we call the *major producer.*

A Study in Contrasts

The physical contrast between the major producer and the independent producer of educational films is apparent. The several large studios, whose plants are located in and about Los Angeles, possess a capital investment of something over a hundred and thirty million dollars. They employ more than thirty thousand people, with an annual Hollywood payroll of over three hundred million dollars—and the intake of the American box office alone, in 1947, was more than one and one-half *billions* of dollars. These figures, so large as to be meaningless in themselves, take on significance when we realize what they represent.

Now devoted to the production of entertainment films alone are vast production facilities, superb technical equipment, experience, competent, professional, and often highly talented, creative personnel—and, particularly important to this discussion, sufficient capital reserves to permit them to make *long-range* investments: specifically in educational films which today cannot be expected to amortize their costs quickly.

The difference between the major producer and the independent producer of educational films now becomes quite simple. The independent producer lacks both facilities and funds. I can speak without prejudice here, because I have a foot in both camps. The series of educational films on which my independent organization is now engaged is being financed and will be distributed by one of the major producers—the lone major producer in this country who has been willing to demonstrate, by substantial investment, a faith in motion pictures designed and produced exclusively for the classroom.

Whether the independent producer operates like Cy and Herb Johnson, two brothers who are making arithmetic films in a small back room over a Hollywood carpentry shop, or whether he maintains a comparatively large operation— such as Coronet, Young America, or Encyclopaedia Britannica Films—the independent operates with his own limited facilities and personnel, and must, in essence, collect the money from one film in order to make another. He operates on shoestring capital, and what little money he has is hungry money, which must earn its living from day to day. Hence, he cannot film certain subjects at all. He cannot make other subjects in expensive series. He cannot always employ the most suitable creative talent.

But, the independent's poverty in physical resources has been balanced by a rich intangible. He, together

(*Continued on page 236*)

EDITOR'S NOTE

Louis de Rochemont presented these words first as a talk at the Boston University Founders' Day Institute, March 13, 1948. Of all the talks given at this notable two-day institute, dedicated to the "Social Responsibilities of American Leadership", de Rochemont's seemed most significant for EDUCATIONAL SCREEN'S readers.*

Even though we cannot agree with his conclusion that "Hollywood" must accept the challenge to subsidize educational films, we recognize that this is a conviction sincerely held and fearlessly voiced by one who because of his experience and accomplishment should be heard.

Originator of "The March of Time" and producer of such film successes as "The House on 92nd Street" and "Boomerang," Mr. de Rochemont is now president of Louis de Rochemont Associates, Inc., and is currently producing for United World Films, Inc., an integrated series of geography films for the elementary grades, "Your World and Mine."

*Mimeographed copies of the addresses presented at the Founders' Day Institute by Mr. de Rochemont, Dr. Spyros P. Skouras, Arthur H. DeBra, and Paul C. Reed are available free from Boston University School of Public Relations. Requests should be directed to Abraham Krasker, 84 Exeter St., Boston.

Audio-Visual Center, Indiana University

Slide production scenes from the film "How to Make Handmade Lantern Slides." Left: Brush work (India ink) on translucent paper. Right: Slide crayon on etched glass.

How a Motion Picture Was Made On How to Make Handmade Lantern Slides

by MARY ESTHER BROOKS
Assistant Production Supervisor,
Audio-Visual Center,
Indiana University

ONE OF THE NEEDS in the field of audio-visual education has been the effective use of the media in courses, institutes, and conferences devoted to Audio-Visual Materials. Since workers in the field are frequently asked such questions as "Why don't you use the film to teach audio-visual methods if it is so effective?", universities and schools are now pioneering in the production of teaching materials.

First Steps

About a year and a half ago the Audio-Visual Center at Indiana University was able to assemble staff and equipment for the beginnings of a production program. One of the subjects which was high on the list of possible productions was a film for professional training in the area of audio-visual materials. After the staff considered several possibilities, they finally selected the subject "How to Make Handmade Lantern Slides". Since the production of these slides can be mastered by teachers, pupils, student teachers, group leaders and others concerned with the presentation of materials in pictorial form, slide-making has been included in the audio-visual classes at the University and in the four Extension Centers.

Considerable research in production techniques, materials, and utilization of handmade slides had been done at the Center during the previous three years. Through this continuous process of use, experimentation, and research, simple, effective production techniques had been developed and improved. Moreover, the Center was being called upon several times each year to demonstrate the production of handmade lantern slides to teacher conferences, sectional meetings, and workshop groups.

The first step in the production of the film was a detailed break-down of the subject into types of slides, materials and equipment, skills involved (mechanical skills, and mental skills and understandings), utilization ideas and suggestions of many subject-matter areas on various grade levels. This was laid out in the form of a grid or check list. The break-down was checked by all members of the Center staff for possible omissions and errors, and then it was used as the basis for writing rough script.

"Bare Bones" or More?

Before the script was started, a major decision had to be made. Should the film show only the "bare bones" of production techniques in slide making with no implications for the utilization of these slides, or should it show slide production in context with the subject-matter background and actual classroom situations?

It was finally decided that the purpose of the film would be the demonstration of production techniques used in the making of handmade slides, along with utilization of the slides for educational purposes.

Needed Repetition

The film treatment developed these purposes by including a variety of content on the slides made in the film, and several teachers demonstrating techniques in different subject-matter areas and grade levels. Since in the making of slides there are many small but important details which, once mastered, aid the teacher in producing well-made slides, the film was designed to provide the needed repetition in context of production techniques that should be mastered. For example, details such as the techniques used in applying pencil, crayon, or ink were to be repeated several times in context, both in narration and in visualization. This was also true of the position of the drawing on the plate, the use of the margin guide and blotter, the thumb spot, the care of materials and equipment, the light boxes, types of bindings, and the techniques of sharpening crayons and pencils.

Trial Run

Before production was undertaken, the production staff was divided into three crews of three persons each. Each crew shot two sequences of the film. This "trial run" was shot in order to study the effects of different types of lighting, camera angles, set decorations, and film treatment. After carefully studying and evaluating the test shots, the entire staff chose the type of lighting and treatment used in the finished film.

The film production became a valuable training experience for the staff, since each step was discussed thoroughly and weaknesses were evaluated throughout the entire production. Only the sounding of the narration was handled by a commercial company.

Preview

Following the shooting of the film, a rough cut was made and shown to a large variety of groups: the Center staff, teacher-training groups, audio-visual classes on the University campus and at Extension Centers, and conferences, including the University Film Producer's Council. Again there was a pooling of opinion regarding changes, rearrangement of scenes, and narration. These changes were made.

Two teacher-training groups were shown the film with no advance preparation or instruction and were then told to produce five handmade lantern slides. Although this was a poor teaching technique, it provided an unbiased check on the effects of the film. The slides produced by these two classes were judged to be on a par with other groups which had had two work periods, two hours in length, for discussion and demonstration of slide making. The finished slides not only displayed a wide choice of subject matter, but also were made from a variety of slide materials. In subsequent classes with which the rough cut of the film was used, it was the judgment of the instructors that it improved the student's understanding of the techniques involved and it gave a great appreciation of the possibilities of the use of handmade lantern slides in the student's own fields.

Evaluation

Since the film was completed, it has been evaluated by three instructors in classroom situations. It has been found that the use of this film, plus about forty minutes of discussion and demonstration, seems to be as effective as two periods of two hours each had been previously with similar types of classes.

Audio-Visual Center, Indiana University

Production shot in the filming of "How to Make Handmade Lantern Slides." The production staff was divided into three crews, each crew shooting two sequences of the film. This "trial run" was made in order to study the effects of different types of lighting, camera angles, set decorations, and film treatment.

The storytelling phonograph record is growing in popularity, and education is finding it a supplementary tool to learning.

PHONOGRAPH RECORDS

To Stimulate Reading

By DILLA W. MacBEAN
Library Adviser to the
Superintendent of Schools,
Chicago, Illinois

HAS it ever occurred to you that phonograph records can be used effectively in a school library as a means to stimulate interest in reading? A certain number of children come to the library, glance at one book and then another, thumb through the pages of a book—looking only at the pictures—and no matter how patiently and diligently you strive to get them to take a book and read it through for the sheer joy of reading a good story, you find yourself stymied. Many devices have been suggested by educators and librarians to help solve these problems. Here is another one which is proving quite a boon to teacher-librarians in the Chicago Public Schools.

Telling Stories with Phonograph Records

Telling stories aloud to a group has been done down through the ages. But the art of storytelling requires a great deal of time in preparation, and few attain a high degree of artistry or proficiency. Perhaps this is the reason the storytelling phonograph record is growing in popularity and education is finding it a supplementary tool to learning. However, more and more records are being placed on the market, many of them questionable as to content, as to the qualifications of the narrator, and as to the value and amount of sound effects used. Consequently, the educator has to set up criteria for the record that has educational value and be as selective in those recommendations for schools as in selecting books and other tools of learning.

Wanted: Records Suitable For Younger Listeners

It was at a meeting of the Chicago Teacher-Librarians Club that information was sought by a small group for a list of storytelling phonograph records which might be useful in an elementary school. Various lists already compiled covering this subject area were examined but were found to be inadequate. Most lists were prepared for high school listening and included few records that were suitable for the younger listener. Following the luncheon—when Mrs. Gudrun Thorne-Thomsen was the guest speaker and enchanted the 125 members of the Chicago Teacher-Librarians Club with telling several of her inimitable stories— the request for her records and others of comparable quality grew in intensity. These teacher-librarians were aware of the possibilities in using records of this caliber as an additional medium in reading guidance.

A "Listening" Committee

A committee of three was appointed to listen to available storytelling phonograph records which might be recommended for elementary school library use and, after due consideration, to compile a list which could be used in all the elementary schools. Mrs. Marie B. Gibbons of the Shakespeare School was named chairman, and Miss Mary V. O'Hara of the Sawyer Avenue School and Miss Jeannie M. Stewart of the Bright School were appointed to serve with her. A great deal of time was spent on the project by these three teachers during their summer vacation. They found the local record shops in the city, as well as those in the Loop, most co-operative in their study. Each teacher listened to many records by herself and compiled her indivdual list. Then the three teachers conferred, checked one another's lists, and began all over again. This time they went as a committee—and occasionally two made the rounds to listen to the recommended records of all three or to relisten to those recommended by one member. They were always searching for new releases or old ones coming back on the market.

Setting Up Standards

Following one of the earlier conferences, the committee realized that it was necessary to set up specific

EDITOR'S NOTE: This article is a condensed reprint of the article "Phonograph Records and Their Use in a School Library" by Dilla W. MacBean which appeared in *A Monograph on Language Arts*, No. 51, published under the direction of the Research Department of Row, Peterson and Co., Evanston, Illinois.

standards before compiling the list. The selection for school use was quite different from the incentive of the parents or children in selecting records for private collections. Schools were not looking for records for entertainment or recreation. The committee was keenly aware that any record placed on the list must measure up to specific objectives; that this was another device that might be used advantageously in the library or in the classroom as another medium in interesting a class group as a whole or, specifically, individual children to more extensive reading; that listening to a story by an artist could motivate the good reader to different or new subject types of literature or could entice the nonreader (with the guidance of the alert librarian) to reading the complete story or book from which he had heard an episode or parts of a story well told on the record.

During the summer and early fall the committee met several times with the Head Librarian—by whom they had been appointed to serve—relating their experiences and problems and making sure that their efforts were spent in the right direction. After school had resumed in the fall, the four decided it was best to formulate the objectives and criteria by which the selection of records was made. Requests were being made by other members of the club, and it was decided to prepare the list, although the number of records listed would be few in comparison with the many listened to.

The Foreword of the list states these objectives and the criteria for the listing. They are for use by anyone when measuring the value of phonograph records for school listening. Following is the Foreword and the list.

FOREWORD

The purpose of the committee was to formulate a list of records that could be used for constructive, guided listening that would lead the child to books and give him an enrichment of experience and background.

In compiling the list, the following objectives were formulated:

1. To lead the average child to a book.
2. To enrich the superior child's background.
3. To assist the slower child to develop a literary background through listening that he might not be able to attain through his grade-level reading.
4. To add one more medium, an auditory image aid, to help in making the best in literature and the classics a part of every child's background.
5. To help the child interpret the story: i.e., the dialect or colloquialisms or the language of the period of the story is rationalized for the child.

The committee listened to 154 double-faced records and is aware that, in selecting, the following are desirable criteria:

1. The voice of the narrator must be pleasant, the diction good, and the enunciation clear.
2. Sufficient variation must be provided in the production so that at no time will the listening span of the child be taxed.
3. The story must be told or dramatized at a pace that will permit the child to comprehend as he listens.
4. The background of the story must be accurate.
5. The whole interpretation must give pleasure to the child.

In conclusion, the committee reports that it has tried to listen to all the available children's storytelling records over a period of six months and regrets that several records—which were suggested to it—could not be heard because they were out of stock either temporarily or permanently. In instances where there was more than one recording of the same story, the one that was considered the best is listed.

PHONOGRAPH RECORDS For GOOD LIBRARY LISTENING

Little Black Sambo (Grades 1-3)
Victor Record Y 312
Narrator: Paul Wing
2—10 in. Record Envelope

Little Engine That Could (Grades 2-4)
Victor Record Y 307
Narrator: Paul Wing
3—10 in. Record Envelope

Rumpelstiltskin (Grades 2-4)
Victor Record Y 306
Narrator: Helen E. Meyers
1—10 in. Record Envelope

Three Billy Goats Gruff and *Answer Three Questions If You Can* (Grades 2-4)
Victor Record Y 8
Narrator: Gudrun Thorne-Thomsen
1—10 in. Record Envelope

Two Hans Christian Andersen Stories—
The Tinder Box and *It's Perfectly True* (Grades 2-4)
Bluebird Record B C 24
Narrator: Paul Leyssac
3—10 in. Record Album

Winnie the Pooh and *Christopher Robin* (Grades 2-5)
Decca Record K 12
Narrator: Frank Luther
3—10 in. Record Envelope

Sleeping Beauty (Grades 3-5)
R. C. A. Victor Record
Narrator: Gudrun Thorne-Thomsen
1—12 in. Record, one of Album distributed by the American Library Association

500 *Hats of Bartholomew Cubbins* (Grades 3-6)
Bluebird Record Y 304
Narrator: Paul Wing
3—10 in. Record Envelope

Sheep and the Pig Who Set Up Housekeeping (Grades 3-6)
Bluebird Record Y 7
Narrator: Gudrun Thorne-Thomsen
1—10 in. Record Envelope

When the Husband Kept House (Grades 3-5)
Bluebird Record Y 314
Narrator: Gudrun Thorne-Thomsen
1—10 in. Record Envelope

Gudbrand-on-the-Hillside (Grades 4-6)
R. C. A. Victor Record
Narrator: Gudrun Thorne-Thomsen
1—12 in. Record, one of Album distributed by the American Library Association

Numskull Jack and *The Happy Family* (Grades 4-6)
Bluebird Record B C 32
Narrator: Paul Leyssac
3—10 in. Record Envelope

One String Fiddle (Grades 4-6)
Victor Record Y 319
Narrator: Paul Wing
2—10 in. Record Envelope

Alice in Wonderland (Grades 4-8)
Decca Record D A 376
Narrator: Ginger Rogers
3—12 in. Record Album

Baldur (Grades 5-7)
R. C. A. Victor Record
Narrator: Gudrun Thorne-Thomsen
1—12 in. Record, one of Album distributed by the American Library Association

Captain Kidd's Cow (Grades 5-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope

(*Continued on next page*)

*All records distributed by Gloria Chandler Recordings, Inc. (located at P.O. Box 1112, Grand Central Station, New York City), on this list, have been produced by the Association of the Junior Leagues of America, Inc.

In Clean Hay (Grades 5-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope
Mischief in Fez (Grades 5-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope
Singing Tree (Grades 5-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope
Smoky Bay (Grades 5-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope
Gift of the Forest (Grades 6-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope
Level Land (Grades 6-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope
Mocha the Djuka (Grades 6-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope
On the Dark of the Moon (Grades 6-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope
Tales from the Volsunga Saga (Grades 6-8)
R. C. A. Victor Record
Narrator: Gudrun Thorne-Thomsen
2—12 in. Record Envelope, part of Album distributed by the American Library Association
Trap Lines North (Grades 6-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope
Struggle Is Our Brother (Grades 7-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope
Three and a Pigeon (Grades 7-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope
Treasure Island (Grades 7-8)
Columbia Record M 553
Narrator: Basil Rathbone
3—12 in. Record Album
When the Typhoon Blows (Grades 7-8)
Gloria Chandler Recordings, Inc.*
2—12 in. Record Envelope
Dickens' Christmas Carol
Columbia Record M 521
Narrator: Basil Rathbone
3—12 in Record Album
Mine Eyes Have Seen the Glory (Grade 8)
Victor Record M 909
Narrator: Helen Hayes
2—12 in. Record Album
(NOTE: This record is listed because from an artistic viewpoint it is useful for interpretation and for use in choral poetry. These selections are also included on the record: *Star Spangled Banner, Beat Beat Beat Drum, America, Pledge to the Flag.*)

The committee recommends the following records but desires to state that it could not find the stories in print.

Granny Patch and Her Magic Basket (Grades 2-4)
Bluebird Record B C 35
Narrator: Alice Remsen (Musical Story Lady)
3—10 in. Record Envelope
Christmas in Norway (Grades 4-6)
Bluebird Record B C 37
Narrator: Herman Ivarson
3—10 in Record Envelope
(Note: "A Traditional Norwegian Christmas with Carols" is the subtitle of this record. It could be used to lead children to books such as *The Sky Bed, Norwegian Farm, Snow Treasure.*)
Christmas Gift—Story of the Juggler of Our Lady (Grades 7-8)
Decca Record
Narrator: John Nesbit
2—10 in. Record Album

* All records distributed by Gloria Chandler Recordings, Inc., on this list, have been produced by the Association of the Junior Leagues of America, Inc.

Put It on the Record!

by MARIAN K. WHITE
Director of Audio-Visual Education,
Smith School, Deming, New Mexico

It's on the record now! A fourth grade class (in picture below) has just finished cutting a record about Switzerland. During their study the group wrote many stories and paragraphs about this country, and selected the best ones to make into a continuous, descriptive story of Switzerland. All during the year this fourth grade used the recorder to cut records about the countries they had studied.

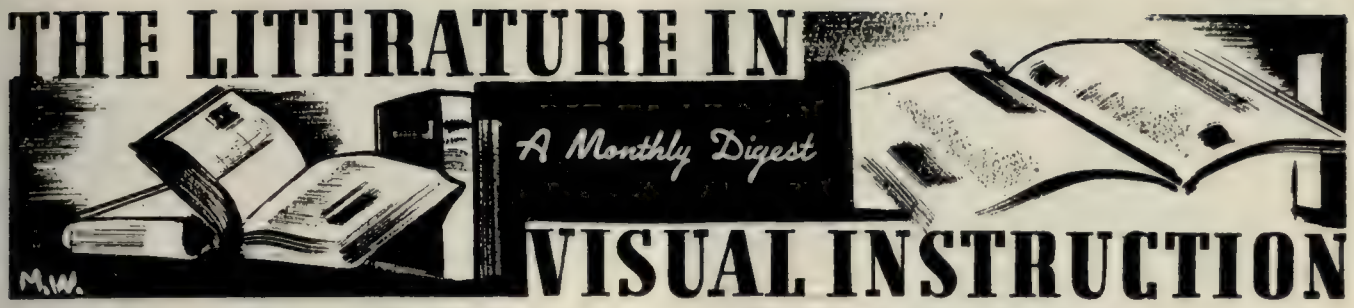
This was but one of the many functional uses of cutting records in our school. The primary children made a number of musical records. One first grade class cut a record of a group of songs they had learned that year. The teacher used the records to improve the children's tone quality and their enunciation of words.

Another use of the recorder was in the culmination of units of work. A third grade class made an extensive study of transportation, closing their unit with the cutting of a record about transportation. Each group which has studied transportation since has used that record as a source of information.

All of the records cut in our schools have been made in response to some definite need. They are indexed and filed in a special cabinet. The recorder and playback is a portable machine which is a part of the public address system of the high school. We have used both glass and plastic records with success. For some of the glass records, however, the cutting arm is too light to make the grooves deep enough. Our equipment includes both stationary and portable microphones.

We have found the use of the recorder in our school to be of great value in: 1. Motivation, stimulation, and clarification. 2. Remedial work, especially reading and speech. 3. Presentation of informational material. 4. Music and creative literature. 5. Culmination of units of work.

Mr. Hosmer, Smith School principal, is cutting a record for the fourth grade. It was one of the culminating activities in their study of Switzerland.



Mrs. ETTA SCHNEIDER RESS, Ed.D., Editor

RESEARCH STUDY

● **Better Teaching through the Use of Current Materials**—Lucien Kinney, Reginald Bell, Stanford University School of Education, 1947.

A report of an 18-month study in English, science and social studies classes by the California Council on Improvement of Instruction, January, 1946 to June, 1947. The study was begun by the Division of Secondary Education of the California State Department of Education. Materials used were: current magazines, as *Time, Life, Fortune* and popular magazines in the science and social science fields; newspapers, pamphlets, March of Time Forum Edition films, recordings, etc.

There are now three reports available from the School of Education, Stanford University on the state-wide study and on a more detailed experiment at Kearney Junior-Senior High School, San Diego. The brochure describes some of the techniques used in English, social science and science, and then approaches the research from another angle, viz. the classroom tactics used: bulletin boards, classroom recordings of pupil discussions, sociodramas, pupil panels, and others.

The intelligent use of current materials, with adequate aid to teachers and students, was found to have many important values to the student, the teacher and the community. The experiences of these teachers should be an inspiration to others everywhere so that pupils can understand what great forces are at play in the world molding our own history and affecting the outcomes of the history we read about in textbooks. This report should be very widely read.

UTILIZATION

● **Audio-Visual Materials and Methods in the Social Studies**—William H. Hartley, ed. 1947: 18th Yearbook, National Council for the Social Studies, N.E.A. 214 pp. $2.00 paper-bound, $2.50 cloth-bound.

Utilization, that is the main function of this book which social studies teachers in elementary and secondary schools, and students of audio-visual instruction will heartily endorse. Dr. Hartley performed a useful service in bringing together the ideas of outstanding administrators and audio-visual experts, as well as of classroom teachers who describe vividly some of their own successful experiences.

An introductory section includes articles on the psychology of audio-visual materials, impact of war experience, and the relationship between teacher and administrator in the use of these materials. The remainder of the book is devoted to specific types of teaching aids, their potential values and anecdotal accounts of their use in classroom situations.

Read how a social studies laboratory (virtually a school museum) serves one New York high school; how a filmstrip on the U.S.S.R. was used in a sixth grade class, how conventional lantern slides were used creatively to solve significant problems, and so on throughout the book.

Theory and practice supplement each other admirably, and the National Council for the Social Studies should achieve its purpose of helping to stimulate the greater and better use of audio-visual materials by means of specific examples in actual practice.

● **Whose Fault Is It?**—Clara V. Braymer. *Social Education,* 12:61-4. February, 1948.

In this paper presented at the St. Louis convention, the author suggests ways of avoiding the method of teaching that results in pupils with personality-behavior problems. Among the methods that would reach individual needs and interests is the use of audio-visual materials. The social studies teacher should select illustrative material that would first appeal to the interests of the pupils, and then plan to present the material with utmost skill.

● **Common Sense in the Use of Films**—J. M. Klock, Michigan State College. *Social Education,* 12:77. February, 1948

A provocative critique of the types of films usually shown in social studies classes. The author suggests a critical review of all materials already available and a continuing review of new material as well as the proper utilization of films and other aids after the material has been selected.

RADIO AND RECORDINGS

● **Recordings on the March**—Emma Dickson Sheehy, Teachers College, also music editor, Parents' Magazine. *Teachers College Record,* 49:119-25, Nov. 1947.

An authoritative discussion of records for children, a trend which has now reached a boom, with over 30 million sold in 1946. The author reviews new developments in the recording field, such as a) continued production of straight music, b) new movement toward dramatic readings, highly desirable for meeting indiviual interests and needs, c) recording of informational and instructional materials for schools, as history or science.

As for future outlook, children's records still need improvement. Prices are too high, there are not enough single records available without costly albums. Better distribution is needed, possibly, through record clubs or lending collections in public libraries. There should be an improvement, too, in quality, especially in stories for very young children.

● **New Hope for FM in Education**—Franklin Dunham, U.S. Office of Education. *Nation's Schools,* 41:53, Jan. 1948.

The FM band can accommodate 800 high powered radio stations. In a short time, 40 educational institutions have obtained licenses, half public school systems, half colleges and universities.

To operate such stations successfully requires years of commercial radio background, and some educational broadcasting experience. The article is very useful in that it summarizes the status of FM to date, giving a list of educational stations on AM and FM. The potentialities of FM are very hopeful, since the cost of transmitters is not high, and interest among educators is great. Last summer more than 5,000 teachers attended courses in some aspect of radio education. Moreover, the cost of FM receivers is reasonable, ranging from $35 to $75 or about $20 to $30 for the attachment to standard AM sets.

HANDMADE SLIDES

● **How to Make Handmade Lantern Slides**—G. E. Hamilton, Keystone View Co., Meadville, Pa. 1948 rev. ed.

An illustrated pamphlet on the techniques of making standard glass slides for various subjects of the curriculum.

(*Literature continued on page* 243)

DAVID SCHNEIDER, Editor, Evander Childs High School, New York City

Surgery Starts at Science

THE BRONX HIGH SCHOOL OF SCIENCE is a specialized secondary school catering to the needs and abilities of a select group of boys and (since recently) girls of greater New York. That science is doing a grand job is evidenced by the fact that this school leads all the rest in the roll call of state scholarship winners. If the claim that the United States has been lagging far behind in the training of its scientists is true, it would augur well for the future of our country to see "science" high schools established in every state of the Union to emulate the work of the Bronx institution.

One of the most active departments at the Bronx High School of Science is the Biology Department headed by Mr. Zachariah Subarsky. In Mr. Subarsky's classes, students become adept in the manipulation of all types of laboratory equipment. They are trained in the most up-to-date techniques to prepare them for careers in laboratory techniques or surgery. Having realized the economy in materials and time inherent in a good teaching film, Mr. Subarsky and his students prepared the following two motion pictures which are used in the laboratory teaching of biology at Science High. These films were exhibited at the last session of the American Association for the Advancement of Science in Chicago. Following is Mr. Subarsky's account of the two films.

A still from "How Tissue Slides Are Prepared," one of the films used in the laboratory teaching of biology at the Bronx High School of Science.

"Dissection of the Frog"

"We inform our students of the differences between dissection and surgery. Unless they are given preliminary instructions, students, at best, resort to butchery. Such directions are given in one or more of the following ways:

1. Oral description of what is to be done.
2. Printed or mimeographed directions.
3. Demonstration by the teacher.

"We have found oral instruction to be inadequate. Also, we have found that the more mimeographed instructions are elaborated, the more difficult and time consuming they become for students. On the other hand, demonstrations are ideal—but only for small groups of students. For larger groups—thirty-five to forty—we find demonstrations difficult for the following reasons:

1. It is difficult to get every student close enough to the dissection being demonstrated.
2. Even if the above were feasible, students do not retain all the steps observed in the dissection.
3. When an attempt is made to demonstrate one step at a time, it is extremely inconvenient and time consuming to gather the class around the demonstration table as many as fifteen times during a single laboratory period.

"The film, "Dissection of the Frog", obviates these difficulties in that every student practically has his nose in the demonstration while he remains at his own table. This film has been judged successful by several of our teachers who have used it with many classes over a period of several semesters."

"How Tissue Slides Are Prepared"

"'Prepared' microscope slides are used even in the most elementary courses in biology. But there are few students even in college courses in general biology who have an adequate understanding of the relationship between the 'prepared' slide they see under the microscope and the organism from which the material on it came. Moreover, such students have but little appreciation of what goes into the making of a 'prepared' slide. Hence, they have a limited basis for interpreting what they see. Because it is so time consuming, an adequate demonstration of how slides are made is out of the question in any but histology classes.

"'How Tissue Slides Are Made' has been produced to meet those needs. Incidentally, we have found the

film useful in providing information for the student interested in making his own slides. Indeed, it is conceivable that the film may engender such an interest."

List of School-Made Motion Pictures

As a special service to those readers who are interested, EDUCATIONAL SCREEN offers, upon request, a list of school-made motion pictures incorporating many of the school-made films described in the pages of the SCREEN plus the additional information gathered from the returns of a national questionnaire, leads from newspapers, educational and photography magazines, etc. The editor of this department wishes to thank those people who were kind enough to volunteer all information making this list possible.

Following is a summary of the survey:

34 states reporting in addition to the District of Columbia. Ohio leading with 57 schools, Texas 31, California 28, New York 27, Michigan 22, New Jersey 16, Illinois 14, Wisconsin 14, Pennsylvania 13, Massachusetts 12, Connecticut 11; other states varying from 1 to 6 producing schools.

Total schools reporting	317
Film titles recorded	455
(No titles recorded for approximately 150 other films)	
Subjects covered in titled films:	
School Activities (chiefly for records or public relations)	182
Formal School Subjects (English, Science, Mathematics, Health Education, Art, etc.)	159
Safety	21
All others, extra-curricular, etc.	93

To obtain a mimeographed copy of the list of School-Made Motion Pictures, write to the Service Department, EDUCATIONAL SCREEN, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

3 Steps to Museum Experience

(*Continued from page 220*)

Disciplinary difficulties have a tendency to crop up on the way to the museum. The classroom teacher must realize that a desirable attitude on the part of the pupils must be present when they arrive at the museum if the lesson there is to be successful.

A concerted effort should be made to arrive at the museum at the time the lesson is scheduled. The group should report immediately to the place where they are to meet their guide or where the class lesson is to start. With so many museum exhibits surrounding them, the class will soon scatter unless the lesson is started immediately.

While at the museum, it is important that all pupils be able to hear the guide. For this reason the size of the group should not be too large; an average school class size can usually be handled satisfactorily. The novelty of the visit generally alleviates the ordinary classroom discipline situation. Time should be allotted for worthwhile questions. The author has found that pupils like to go through the exhibit with the guide and then enjoy some free time during which they may pursue special interests of their own. While at the museum, an alert teacher often finds a latent interest on the part of some class member which may help her with future work with that pupil.

Care must be exercised against staying too long at the museum. This varies considerably with different groups. As a rule, the younger the child, the shorter the period should be. It is safe to state that after 1½ hours, not much is accomplished. One of the most painful ordeals to which the author was ever subjected was guiding a group of 37 first graders through the entire museum. Their teacher insisted that they look carefully at each museum case and that the new guide tell them the significance of each exhibit. Before the end of the tour, some became so tired and uninterested they were ready to sleep leaning against the cases. It is well to remember that two average-length museum lessons are much more effective than one lengthy one.

The follow-up is the part of the trip most neglected by teachers. By the time a teacher has made a pre-class visit to the museum, helped to prepare her class for their visit, and then accompanied them for their lesson, she may feel she has had enough. This is the time, however, to clinch the real value of the trip. Just because the pupils have seen an exhibit is no assurance that they understand what they have seen. The old Chinese proverb that says you see only what is in the back of your eyes applies to a museum lesson. Class discussions can be very profitably used in this follow-up work. Many teachers find the use of museum loan collections very helpful. Practically every group that comes to the museum to study pioneer life borrows a set of pioneer pictures for their follow-up lesson.

Some pupils may wish to make a written report of their trip. Others will wish to use their creative ability. The author has seen some excellent replicas of prehistoric Indian pipes carved from bars of soap by classes who had visited those displays in the museum.

The teacher may wish to test the class as a part of her evaluation of the trip. Time should be taken to discuss the trip and its benefits. Undesirable features of the trip should also be discussed to avoid these same pitfalls in a similar undertaking later.

The trip may have aroused the desire for further study and, if so, this should be encouraged. One boy from a school named McGuffey came with his class to study Ohio history. As the class went through Ohio History Hall, they were to find, among other things, the author of a famous set of school reading books. It was very stimulating to see this one boy look at the photograph of William McGuffey, read the label, glance at the set of McGuffey reading books, and then dash up to the guide and say, "William McGuffey wrote a reading book. I'll bet that is where our school got its name." His teacher said he had often been told of the origin of the school's name, but it had remained meaningless until he saw that museum display. That same boy later wrote and submitted to the museum guide an excellent biographical sketch of William McGuffey.

A successful museum trip can be had by any class. Hundreds of classes visit the Ohio State Museum each year. While museum trips are not the panacea for all our educational ills, nevertheless an occasional, well-planned trip to the museum will do much to help boys and girls attain a well-rounded education—that goal toward which we are all striving.

TEACHER - COMMITTEE EVALUATION of NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Instructor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Are You Popular?

(Coronet Instructional Films, 65 East South Water Street, Chicago 1, Illinois) 10 minutes, 16mm, sound, color, $90; black and white, $45.00. 1947. Teachers' Guide available.

Description of Contents:

Through a group of typical high school students shown in several everyday situations, this film presents many of the reasons why young people are or are not well liked.

Caroline Ames, an attractive-looking new girl, enters the high school cafeteria alone. She is invited to eat with a group of boys and girls who have just excluded from their table Ginny, a crude looking and acting girl who tries to win popularity by parking in cars with boys at night. Caroline immediately shows an interest in the activities of her new friends and offers to help Wally gather props for the school play.

At home, Caroline receives a telephone call from Wally, who in a suitably brief conversation asks her for a date the next Saturday, giving her a choice of two types of entertainment. She writes the engagement on her calendar.

On Saturday Jerry calls, asking for a date that night, and is disappointed to find that he is too late. He ruefully decides that it is not wise to ask for a date at the last minute. Caroline's friend Ellie says that she wishes her "steady" boyfriend would be more considerate about arranging dates ahead of time and suggesting possible activities.

When Wally arrives for his date, Caroline introduces him to her parents, who are friendly and invite them to come in for a snack after their date. Having previously agreed with her parents about the time she should be home, Caroline takes her key and leaves with Wally, who by his good manners and friendliness has made a favorable impression on Caroline's parents.

Throughout the film, the narrator comments on the incidents shown and raises questions for discussion.

Coronet Instructional Films

In the film "Are You Popular?", Caroline easily makes friends in the school cafeteria.

Committee Appraisal:

A subtle and skillfully-arranged presentation of many details which, taken together, go a long way in determining a person's popularity, this film should be invaluable for stimulating discussion, as well as for presenting information. It could well be used with student groups on the junior and senior high school levels and with parent groups as a basis for discussion programs of several types. Both Caroline and Wally present excellent examples of good grooming, good posture, interest in and consideration for others, good manners both in public and in the privacy of their homes, regard for their parents, well-modulated voices, promptness, and foresight in making arrangements. The cast is well chosen, and the photography and sound are good.

The World Is Rich

(British Information Services, 30 Rockefeller Plaza, New York; Brandon Films Inc., 1600 Broadway, New York) 43 minutes, 16mm, sound, black and white. 1947. $100 less 10% educational discount. Produced by Films of Fact, Ltd., for Central Office of Information, London, England.

Description of Contents:

The film deals with three phases of the world problem of food—production, distribution, and consumption. It begins with scenes of food being produced and rich people eating and wasting it. Scenes of the dead and dying show that one out of three people in the world is threatened with death by hunger. In analyzing the reasons for this condition, the film shows that the war was only partially responsible for it. Scenes of war victims, war-torn cities, and disrupted communication systems indicate the ravages of food supplies. The film shows that in May, 1943, food experts met in Hot Springs, Virginia, to discuss the problem and that later, in October, 1945, at Quebec, the Food and Agriculture Organization was established.

Isotypes show the trade relationships between countries with a surplus food supply and countries importing food and indicate that in years of plenty and low prices countries with short supplies of food should be buying for storage, in order to have food during years of scarcity and high prices. Sir John Orr, the first director of FAO, sounds an optimistic note concerning the world's ability to produce a sufficient supply of food to feed everyone. He points out that we have the facts concerning proper farming techniques, improved varieties of seed, pest eradication, soil analysis, and farm mechanization. He further points out that this knowledge and skill must be used to feed the children of this war, lest they be the fathers of the next. Fiorello H. LaGuardia is shown making a strong appeal for united action in producing and assuring a world food supply. "The End" of the film is followed by an epilogue in which Sir John Orr states that the plan will work only as governments give it their cooperation and that governments will

British Information Services

Fiorello LaGuardia at the FAO Copenhagen Conference, 1946, made a strong appeal for united action in producing and assuring a world food supply.

support the plan only as people insist upon it; therefore, the problem is one which confronts all peoples.

Committee Appraisal:

Paul Rotha has combined convincing and dynamic pictures, commentary, and music to create a favorable attitude on the part of the audience toward the importance and necessity of each person's supporting a world-wide plan of food for the entire world. The film was produced with the cooperation of India, China, The U. S. S. R., The Middle East, Europe, North America, Africa, and Australia, with footage from 150 different films. The film is narrated by seven voices, all of which are used effectively to create the mood and atmosphere of the various scenes. Contrasts are made vivid by placing in juxtaposition scenes of waste and need, as well as scenes of wealth and poverty. The film is highly recommended for senior high school, college, and adult groups interested in the problem of food.

Arturo Toscanini

(Burton Holmes Films, Inc., 7510 North Ashland Avenue, Chicago 26, Illinois) 25 minutes, 16mm, sound, black and white. 1944. $28.19. Produced by the Office of War Information, Overseas Branch.

Description of Contents:

Featuring the talents of Arturo Toscanini, the N.B.C. Symphony Orchestra, Jan Peerce, and the Westminster Choir in the music of Giuseppe Verdi, this film was designed to show the desire of many talented Italians for a democratic way of life.

Toscanini first leads the orchestra in Verdi's Overture to "La Forza del Destino," with the camera showing many of the individual musicians. As the music continues, the scene shifts to the radio station control booths and equipment, and then back to the performers.

The conductor is next shown in his American home, while the narrator describes his rejection of Fascism, twenty years before, in Europe and his constant desire to help free Italy from her oppressors. Other talented Italians who came to the United States to escape the Fascists are also shown at work.

When news of Mussolini's deposition arrives, Toscanini has ready his arrangement of Verdi's "Hymn of the Nations," originally composed to celebrate Italy's freedom from foreign domination in 1862, and later played on several significant occasions in Italy's history.

The latter half of the film is devoted to the performance of "Hymn of the Nations," with the N.B.C. Symphony, Jan Peerce, and the Westminster Choir, on a special radio program.

Committee Appraisal:

Excellent music skillfully and feelingly performed makes this film valuable for all age groups interested in the performance of classical music and for general appreciation, such as in school or church assembly programs on the intermediate grade level and above. The photography and sound recording are above average, with the close-ups of Toscanini's conducting best catching his intense belief in Verdi's music as it expresses Italy's love of freedom.

Human Reproduction

(McGraw-Hill Book Company, 330 West 42nd Street, New York 18, N. Y.) 22 minutes, 16mm, sound, black and white, 1947. $80. Produced by Audio Productions. Instructors' manual available.

Description of Contents:

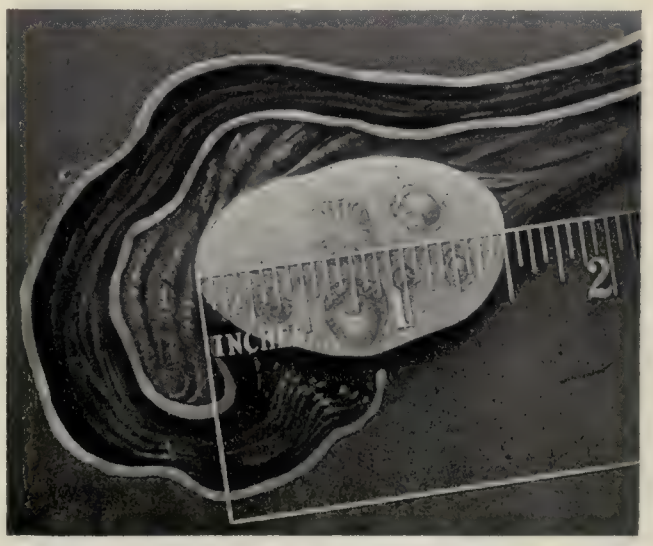
This film is one of a series of seven films correlated with the college textbook *Healthful Living,* by Dr. Harold S. Diehl. It presents the information concerning human reproduction which young parents need to know in order to answer their children's questions accurately.

When a small boy asks his father where babies come from, why babies must have fathers, and why mothers go to the hospital to have their babies, the father pictures in his mind the information presented in the animated sequences.

First is shown through models and animation the female pelvis with various views and cross-sections of the reproductive organs. The function of each organ is explained in relation to the others, and the complete menstrual cycle is shown day by day. Next are shown the male pelvis, with both external and internal reproductive organs in cross-section, the formation of spermatozoa, the path of spermatozoa within the female organs, and their effect upon the female egg cell. The development of a foetus is followed in detail, and the absence of a common blood stream is emphasized. The final animated sequence shows the position of the foetus within the mother and the movement caused by muscular contractions which results in the birth of the baby.

Committee Appraisal:

This film presents vital information accurately and in good taste for young people on the high school and college levels. Many incorrect ideas about sex are dispelled and replaced with facts. The film's framework of the small boy's questions is misleading, since his questions, which are not actually answered, seem to raise the problem of giving children appropriate sex information, obviously not the intended function of the film. The animation and explanations are excellent. There is an accompanying 35mm silent filmstrip which emphasizes points made in the motion picture, presents questions for discussion, and provides some additional material.



McGraw-Hill Text-Film

The film "Human Reproduction" gives clear factual information by means of models and animated drawings.

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

Editorials

Is There Some Short Cut?

CAN the church afford films in the $100,000 bracket? If certain distribution problems can be solved, can the volume of film usage be built up gradually to the place where the church can afford the "expensive" film? Does quality in the finished film depend only upon the factor of money? These are important questions and need to be considered and discussed by those who decide upon policy and spend money in the fields of production and distribution.

Across the country and over the years, congregations tend to worship in churches and listen to preachers which they can afford. In the long run the only films which the church can have are those which it can afford, and those who propose to produce films for the churches should heed this principle.

One prospective producer of a religious film turned back from Hollywood because his $100,000 production budget was less than half enough. Now he must look elsewhere for a studio, raise more funds, or lay his plans aside. Suppose he should get together the required $250,000, can the church afford such a film? At what price would the prints lease or sell? Can enough prints be sold or leased, present distribution and utilization being what they are, to recover such elevated production costs? Can an "angel" be found for this film, and then more "angels" be found for other films? Is this the way to finance church films?

The $590 prints of one Hollywood producer have not found a very wide market—because the rental which this price requires is above the maximum that churches will readily pay for the use of a film. Despite some glaring exceptions, the church utilization of films is not on a semi-theatrical basis. The average church does not round up its entire congregation, including some of the community at large, to fill the church auditorium when a film is shown. In the average church—there are some exceptions—films tend to be used by constituent groups of the church. They are not "shown" to *big* audiences, secured through high-powered promotion, which will give *big* offering from which a *big* rental can be paid and still leave a big *take* for the exhibiting church. Up to now some business has been done on that basis, Hollywood spellbinders and some churchmen to the contrary notwithstanding. Future developments will not be along these lines.

Rightly or wrongly, when current rentals exceed $10 per use, the utilization of a film is slowed down seriously. The $16 rental of *Queen Esther,* Cathedral's latest and certainly its best film, keeps this film from securing the circulation its quality merits. Within any distribution pattern compatible with educational utilization, production costs will determine the sale and lease price of prints, and the price of prints, in turn, tends to set the rental figure. If the rental is too high for the churches, where is the dealer to get money for prints, and if prints can't be sold or leased, how can pictures be made? Common sense would suggest that at the present time there is a definite upper limit for production budgets.

To get films at a price which it can afford, the church may need to steer clear of the economics of Hollywood. It may need to seek production know-how this side of the False Facade. There are qualities in a religious film which money cannot buy. For the church to try to afford quarter-million dollar pictures is to walk around on high stilts and invite a tumble to disaster. Before such money is invested, let those who propose to spend it in an enterprise of the church *show how* the church can afford, distribution and utilization being what they are, to use the films which they propose to produce. Until this can be done, the average churchmen will expect films at a price the church can afford. Or is there some short cut?—WSH.

Commendable Move

WITHIN a decade there may be 100,000 churches in the United States which will be using religious films. These churches cannot be served by a few large film libraries. They will be too distant for most of their customers. Eventually, the country must be covered by thousands of local film libraries, organized and run on a variety of plans. Those who produce films, and those who distribute them, must find ways of doing business with these local rental libraries. The Religious Film Division of United World Films (445 Park Ave., N. Y. 22) has made a move in the right direction.

This distributor now offers prints on an outright sale basis, replacing the traditional system of leasing prints only. Sale will be subject to restrictions against theatrical and television use. This plan of United World Films will enable many small libraries to expand their list of titles, and will bring more films closer to the ultimate consumer, the local church. The closer the print to the user, the more the print will be used and

the more it will earn. This is a basic law in non-theatrical distribution.—WSH.

Not Ready for This

UNITED WORLD is suggesting that local churches consider buying films, and offers a bracket of titles which the church might start out with. Some considerations other than quality and utility certainly must have governed the selection of the eleven titles listed in this so-called "basic church film library." With several exceptions, they are films which would not be used over and over again in the average church. When print prices have been halved and the list of high-utility films vastly extended, some local churches may purchase prints. Not one in a thousand is ready for it now.—WSH.

The Film Goes to Camp

by CHARLES W. TYRRELL
Audio-Visual Center, U. of Indiana

FILMS as an antidote for homesickness the first night of camp; films for the study classes; films on campcraft; films on sports; films on nature; films on health; films that show how to swim, to use a bow and arrow, to paddle a canoe, to ride a horse—all kinds of films can and do go to camp when the director is on his toes.

Some camps have a religious purpose. Why not use some of the good religious films like *No Greater Power,* the story of Zacchaeus; *In the Steps of the Great Physician,* the story of Dr. Willis S. Pierce and his great medical work at Wai, India; the "2000 Years Ago" series, which presents daily life in Palestine; *It's the Brain That Counts,* a dramatic film on alcohol and the best yet produced on this subject?

Social development ought to be a camp objective. Such films as *Johnny Learns His Manners* will get a respectful reception by junior boys and girls and by intermediates if they are carefully prepared by a good introduction to the film. *Party Lines* will get over a lesson in considerate and thoughtful behavior. Older boys and girls will find *Shy Guy* interesting and useful in helping them improve their social quotients. That well-known film, *You and Your Friends,* will provoke some self-searching thought and induce profitable group discussion. Another sure-fire discussion film is *You and Your Family.* Here a panel for post-film discussion might be composed of camp staff (adults) and campers so that all points of view would be maintained.

Campers like to sing, and singing from films is fun, indeed. Six American favorites will be found on the one-reel film, *Sing America.* Older young people might enjoy the one-reel film, *Songs of Stephen Foster. Jose Iturbi* is a one-reel film presenting this well-known master of the keyboard.

A "thrill" film or two can do much to tone up the camp morale and make the "Saturday night blues" of a little lighter hue. *Bronco Busters, Wild Elephant Round-Up, White Safari, Clyde Beatty's Animal Thrills, Ski Flight, Catching Crocodiles, Way of the Wild,* and many others will be enjoyed by any group of campers.

In the sports category, such films as *Play Volley Ball, Swimming for Beginners, Diving Fundamentals,* and others will help round out the program.

Craft films ought to be presented in settings favorable to immediate application. Suppose your camp is to have a group interested in leather work. After a brief introduction by the leader to make the group familiar with the new terms, tools, and general procedure, the film, *Leatherwork,* could be shown. It gives an over-all view of how a pocketbook and a billfold are made. With interest aroused, and instruction given, materials and working facilities should be ready. Among the many films available are *Decorative Metal Work, How Young America Paints, Marionettes,* and *Toys From Odds and Ends.*

Nature films will have their place in the well-run camp. *Nature's Songsters* presents the habits and songs of many American birds; *Realm of the Wild* shows many of the larger animals of our great national parks in their natural surroundings; *Speckled Trout Across Canada* is filled with sequences of great beauty and unusual interest; *High Over Borders* tells the story of the migratory birds—all these and many more form a long list from which to select.

Eating is one of the principal and most enjoyable activities of any camp and such a film as *What Makes Us Grow,* designed for youthful audiences, ought to make campers relish the wholesome fare of well-bal-

RELIGION SOCIAL LIFE SPORTS HEALTH

Scenes from films which might "go to camp." Left to right: "The Synagogue" from the "2000 Years Ago" series on life in ancient Palestine (United World Films); "You and Your Friends" (Association Films); "Softball for Girls" (Coronet Instructional Films); "Bacteria—Good and Bad," a filmstrip in the Good Health Series (Young America Films).

anced meals. *Fundamentals of Diet* could pinch-hit for the above. Younger children enjoy *Husky and Skinny,* a cartoon film emphasizing the place of milk in the diet.

While no one would be foolish enough to over-load the camp program with all the above films, they do suggest the scope and the quantity of films available. Like all other elements of the camp experience, the use of films calls for careful selection in terms of your objective, the thorough preparation of every individual program, and a constructive follow-up of some kind. Sound educational procedure should not be discarded in the camp situation. Some staff member should be responsible for all film programs. His work will begin at least six weeks before camp opens. All orders should be placed early. The exact delivery address in complete detail should be given when films are booked. If possible, tell the local postal authorities that you will be expecting films and solicit their cooperation. At the camp you will need to make arrangements for darkouts, equipment, and assistance with projection.

Nearly all the films referred to above will be found in the catalogues of Association Films, National Film Board of Canada, or the Religious Film Association. They can also be located through "1000 and One", The Blue Book of Non-Theatrical Films, available from EDUCATIONAL SCREEN for one dollar.

Religious Films in School

by Rev. E. H. ENGEL
Port Clinton, Ohio

For fourteen years and under the auspices of the Port Clinton-Peninsular Ministerial Association, a period of religious instruction has been conducted in the local high school for the children of Protestant affiliation. This is the first year that we have used visual materials for the entire period and this is our most successful year by far.

Some of the advantages are: we have the same lesson for all junior and senior high groups; they are all in one assembly; there is practically no discipline problem as the presence of the classroom teachers plus a good religious movie solves this problem; pupils like the movies because it breaks the classroom routine; it secures the complete cooperation of the school; and it brings into life and action the philosophy of religious teaching and action.

Two recent films, *This Road We Walk* and *Seeds of Destiny,* were seen by an audience of 550 junior and senior high school young people, and their response was excellent. A carefully-developed discussion outline on each film was given to each pupil after the showing. We believe that these vivid programs have great social and religious value and that they make a lasting contribution to the mental, moral, and spiritual development of these young people.

Copy for Handmade Lantern Slides

According to G.E. Hamilton, President of Keystone View Company (Meadville, Pa.), one of their current projects is the development of copy for the making of handmade lantern (3¼ x 4) slides for use in religious education. The first series will be on the parables, with a later one on the life of Christ. The copy consists of a series of black and white drawings which are to be copied onto slides and then colored according to suggestions accompanying each picture. In addition to the color suggestions, a biblical text and several thought-provoking questions are given with each picture.

Keystone View Co.

LANTERN SLIDE NO. 3—THE TRAVELER

Color Suggestions: White head covering, orange robe, red sash, brown staff; gray donkey; green and brown trees.

Text: "A certain man," said Jesus, "went down from Jerusalem to Jericho . . ." Here we see the certain man starting on his journey. Do you think Jesus had in mind any particular man when he said, "A certain man"?

For many years the making of lantern slides by pupils in church, vacation, and weekday schools of religion has been considered by many teachers to be worthwhile "creative" handwork, and the copy which Keystone is developing should assist in making this type of activity more interesting and educative. The copy for the *Good Samaritan* story consists of 15 pictures of the quality indicated in the accompanying illustration. Keystone View would appreciate your advice and suggestions relative to the development of this type of material.

New China Film Released

Because the Protestant churches of America will be studying China during the year 1948-'49, churches and film rental libraries all over the nation will be interested in the release of the second film to be produced by the Protestant Film Commission (45 Astor Place, N.Y. 3), which bears the title of *My Name Is Han.* The film was photographed in China last summer.

My Name Is Han is the dramatic story of the return of a Chinese family to their war-torn home and how the Christian Church helped them in their rebuilding and readjustments. The documentary technique is employed, giving an effect of authenticity and at the same time building up a strong emotional appeal. The film is in black and white and sound, and has a running time of 25 minutes.

The film will be distributed through the Religious Film Association (address same as P.F.C.) and it will

be given its world premiere in 100 cities near the middle of June. Churches and distributors interested in having their community be of the premiering cities should communicate with Wm. L. Rogers, Director of R.F.A. This department expects to list and evaluate the China films in the September issue, and will be glad to have the makers and distributors of films of China send in their lists.

Visual Workshop

The First National Canadian Workshop in Audio-Visual Education will be held at McMaster University, Hamilton, Ontario, the five days of June 28th to July 2nd under the auspices of the Department of Christian Education of the Canadian Council of Churches. In planning, faculty, and auspices this workshop is interdenominational and intended for the leaders in audio-visual education from all parts of Canada. Miss Pearl Rosser, Director of Visual Education and Radio for the International Council of Religious Education, will give the theme addresses of the workshop. The Rev. Dr. L. C. Kitchen, in charge of field work for the theological students of McMaster University, will be the director. Detailed information on courses can be secured from Room 516, 299 Queen St. W., Toronto.

Mr. Lantz to ICRE

The International Council of Religious Education has announced the coming to its staff of Rev. Donald R. Lantz as the Assistant Director of the Department of Radio and Audio-Visual Education. A graduate of the Evangelical Seminary at Naperville, he was a radio technician before entering the ministry. During his twelve years he has served a number of pastorates. His hobby is color photography. In the Department, headed by Miss Pearl Rosser, he will give especial attention to the Visual Education Fellowship.

N.T. Filmstrip

A 31-frame black and white filmstrip, *The Saviour Is Born,* has been jointly announced by Foundation Films (Pasadena 1, Calif.) and the Society for Visual Education (100 E. Ohio St., Chicago, Ill.) The pictures were taken from the 30-minute motion picture of the same title.

Useful Accessory

While this department leaves the discussion of equipment to another section of the SCREEN, the Viewlex Company (35 Queens Blvd., L.I. City, N.Y.) has brought out an extremely useful device for turning room lights off and on when projectors are in use. Their LITE-O-STAT automatically turns room lights off and on from the projector switch. The device plugs into the power outlet. Work lights, floor lamps, other lights, are plugged into one side of the device and the power cord to the projector is plugged into the other side. As soon as the projector switch is turned on, the other lights go off. There are two models: Model A for projector wattage up to 750; Model B for projectors whose wattage is 750 and up.

Correspondence

Mr. Gilbert C. Docking, one of our Australian readers (10 Wanawong Crescent, Hartwell, E.6, Melbourne, Victoria), says that he is affiliated with a small group of "amateur (visual aid) enthusiasts who are attempting to promote the use of slide films in religious education." They have completed a number of strips, and frequently demonstrate the technique of visual lessons, and would like to compare experiences with others having a similar interest in visual aids. Without doubt, this group of alert churchmen would appreciate literature from many SCREEN advertisers.

James Carlin, Palestine, Texas wants to know what has become of the China film having the tentative title of *Fair Wind.* He wonders if the two shorts I suggested be made from this footage (Man and Mighty River and China River Girl) were ever developed. The Missions Council of the Congregational Christian Churches, 287 Fourth Ave., N. Y. 10, should have the answers to these questions. Mr. Carlin and other interested individuals are directed to write to them.

A reader, Vance D. Brown (Route No. 1, Grandview Rd., Oil City, Pa.) wants me to recommend the equipment which a church would buy under four conditions: can spend only $150; can spend $250; can spend $500; can spend "considerably more." He has my recommendations. How about some of our readers telling him what they would do in the purchase of visual equipment under the above four conditions? Would you, too, start him off with a good 300-watt slide-filmstrip projector plus a beaded screen for his largest room, or average largest audience? What would you suggest he buy with the extra $100 under condition No. 2? Where would a good record and transcription player enter the picture? When would you suggest he get a sound film projector? Let us spend his money! Send me carbons of your letters and I will publish one or two.—WSH.

BEYOND OUR OWN

"PICTURE OF THE MONTH"

HONORED by the Protestant Motion Picture Council's designation as "Picture of the Month" in the December issue of

THE CHRISTIAN HERALD

BEYOND OUR OWN is the film many churchmen are calling Picture of the Year—or of many years.

BEYOND OUR OWN, 40 min., 16mm., sound, 3-year lease, **$250.00**

Order your prints today!

THE RELIGIOUS FILM ASSOCIATION

Department E, 45 Astor Place, New York 3, N. Y.

The Role of the Independent Producer

(*Continued from page 221*)

with the many educators who have shared in the pioneering of educational films, has been motivated by a driving personal enthusiasm—a crusading desire to bring something important into being, with profit a secondary motive. Once the virus of educational films has infected a man, it remains permanently in his blood. That inner drive, that fervency, shared by visual-minded educators and independent producers alike, has brought educational film from the wilderness of hope to the threshold of realization, where it stands today.

Perhaps during the pioneering stages this has been just as well. Finding out how to make a film that helps to teach involves a lot more than merely a subject, a script, and a camera. Those tangibles are merely the superstructure—they must rest on the solid foundation of a developed philosophy, a working-out of the basic principles on which the new medium will be adapted to its new job.

The automobile had to be developed in small backroom shops, pioneered by "independent producers" working in an atmosphere of trial and error, by which each car improved through the mistakes of its predecessors. It eventually required the facilities of large organizations with money enough to handle volume production and sales, before the automobile could fulfill its social function as a mass tool. In like manner, a large segment of the educational film field—not all, but a large part—has now been brought up to the point where it is ready for volume production. The volume production, distribution, and sales of film subjects is a complex problem. It requires experienced personnel, facilities, equipment, and capital.

The medium of the motion picture is one of the most powerful means of communication—and educative guidance—ever put in the hands of man. The very environmental circumstances of its exhibition—the darkened room, the single focus of attention—compel concentration. By its fashioning, it can direct full attention to the essence of any point at issue. It can demonstrate *relationships* between things, or between a thing and an idea. And, since the ear forgets but the eye remembers, film can imprint indelible visual images on that susceptible and retentive section of the youthful mind.

More specifically, in the educative process, films can clarify and implant permanently in the mind many essential things which are difficult with traditional teaching methods. This applies particularly in the field of the abstract—the basic principle, the idea, the concept—the "why" as well as the "how". Film has the subtlety to encourage the building of desirable social attitudes, it has the intrinsic drama to motivate its audience with genuine *interest* in learning, it has the exactitude to demonstrate specific skills, and the scope to broaden and enliven the background of any subject in the curriculum. And this promise holds good, not only in subjects such as physics and chemistry and geology and geography—but in arithmetic and reading and hygiene and the social studies—in languages and history and civics and economics.

As we noted earlier, the independent producer must usually consider each film he makes as a separate adventure, and he can seldom afford to concentrate his production on a single subject area of the curriculum. Instead, he must spread his risk by producing single films in many fields of interest.

Random Signposts vs. Planned Route

A result is that our present film inventory tends to be sporadic. Like random signposts in open fields, instead of in progression at highway junctions, they fail to pilot us along a planned route to a desired destination. It is seldom possible to list a group of these films in a column, add them up, and strike a total.

The conclusion is obvious. We need, and need urgently, many *groups* of films—groups which are planned and produced to add up into an integrated whole. In short, we need many films in *series*—each series correlated with existing teaching materials, methods, and schedule.

Some of these series will consist of only three to six films, to assist in the teaching of a single unit. Other series might supply one film per week for the entire school term on a given subject. But in every series, the films will be integrated with an over-all plan, with the effect of adding one stone to another until a complete and functioning structure is established.

Adequately to equip the subjects now commonly taught in the elementary and secondary schools alone, we need scores, perhaps hundreds, of series. The three series of film on which my staff is now engaged have been planned to implement the teaching of geography just for the elementary grades.

Nevertheless, their production is possible only because of the financial backing of one far-sighted major producer. The budget for the series runs into seven figures. Despite the size of the investment, these three series barely scratch the surface of the total need. Hence, when one multiplies this single budget by the large number of series which should be made, the function of the major producer in the field of educational film becomes very apparent.

Hollywood's Obligation

The obligation of the major producers is clear and inescapable. And it *is* an obligation. There is a growing realization among the businessmen and industrialists of this country, and a very healthy one, that a successful enterprise should seriously consider returning part of its profits to the public which contributed them. We are seeing more and more evidence of this philosophy—in the many excellent sustaining programs on radio, in the research projects of industries, in scholarship funds, in the many foundations created by individuals who have prospered.

If this same obligation were acknowledged and recognized by the major motion picture producers, one logical fulfillment would be the creation and production, in volume, of the urgently needed series-type of educational film.

The producer of Hollywood entertainment films is not accustomed to waiting a long time to have his investment returned. A successful screen play frequently

pays all its costs and returns a fine profit within a few months after release to theatres. The educational film holds out no opportunity for quick or easy profit.

But if during the past decade Hollywood had been willing to risk as much money helping develop classroom films as it spent last year on just two dubious attractions, *Forever Amber* and *Duel in the Sun,* the educational motion picture would be, I believe, an established and thriving adjunct of the motion picture industry today.

Hollywood must be willing to accept the challenge of present-day educators and great teachers. It must have faith in its own medium and recognize that the talking motion picture can serve man in fields other than pure entertainment. Hollywood must join with educators and meet the *challenge* of young people eager to learn and more clearly understand the world and all its people, their manner of living, their problems, and their aspirations. Only by such understanding will the youth of today be equipped to take their proper places in the world of tomorrow.

It is to the major film producers, and their stockholders and bankers, that the independent producer must turn for the finances necessary to execute successfully his important program.

The lack of adequate film, however, is not the only obstacle to the full utilization of educational film. About other obstacles, the motion picture industry can do nothing. To reach the desired goal as quickly as possible, *two* campaigns must go forward side by side. The major motion picture studios must begin to sponsor and provide the money to make the series-type of films in the needed volume. But the rest of us—as educators, school-board members, legislators, and individual members of the body politic—must fulfill our obligation. We must help provide sufficient projection equipment—establish separate and adequate visual-education budgets in our schools— work toward the early establishment of *local* film libraries in school systems—improve the methodology on which the successful utilization of film depends—and ensure that this science is communicated to *all* teachers.

To conclude, I hope I have not given the impression that the function of the independent film producer has now been fulfilled and that the major producer should take over the entire educational field. No greater mistake could be made.

At this early stage of the medium, no one of us knows very much about how to teach with film. We are going to gradually improve our understanding through trial and error—by doing the best we can with each film, and profiting by our experience. The *independent* producer of educational films must continue to lead the way to constantly improve the techniques—and, by so doing, supply the competitive spur which will keep the standards of the whole field in constant forward motion.

In a job which deals, in essence, with human hearts and minds, there is not now, and never will be, any substitute for that self-dedication to a goal called fervency. And that, I think, is the essential contribution of the independent producer today and tomorrow.

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Summer Courses in Audio-Visual Education, 1948–Part II

The following courses have been reported to date. Title, number of course, dates of summer session and name of instructor are given insofar as data were provided. Figures in parentheses show credits (semester if quarter is not indicated). An additional list will appear in June.

Arizona

State College, Tempe — July 12-Aug. 14
Audio-Visual Aids, Ed. 233g (2)
Production of Audio-Visual Aids, Ed. 237g (2)
Administration of Audio-Visual Aids, Ed. 239g (2)
Workshop in Curriculum, Ed. 350 (6) — June 7-July 12
J. A. Benedict and Staff

University of Arizona, Tucson — June 7-July 10
Visual and Auditory Aids in Teaching, Ed. 117s (2)
Emil L. Larson

Arkansas

State Teachers College, Conway — June 7-July 10
Visual Education, Ed. 333 (3) — Nixon

California

College of the Pacific, Stockton — June 22-July 23
Introduction to Audio-Visual Methods, S190 (2) — Noel
Audio-Visual Methods in Teaching, S191 (2) — Lindhorst
Organization and Administration of the Audio-Visual Program, S290 (2) — Noel
Radio Workshop, S180 (2) — Crabbe
Workshop in Educational Radio, S215 (4) — Crabbe
July 26-Aug. 27
Introduction to Audio-Visual Methods, S190 (2) — Stevens
Radio Workshop, S180 (2) — Ramsey
Radio as a Social Influence, S192 (2) — Ramsey

Dominican College of San Rafael, San Rafael — June 29-Aug. 7
Audio-Visual Aids to Instruction (2) — Sister M. Richard

Fresno State College, Fresno — June 14-July 23
Audio-Visual Education for Elementary Grades, 109a (2)
Skelly
Audio-Visual Education for Secondary Grades, 109b (2)
Skelly

Immaculate Heart College, Los Angeles — July 6-Aug. 7
Audio-Visual Education, 107 (2) — Sister M. Dorothea

Occidental College, Los Angeles — June 21-July 30
Materials and Methods in Audio-Visual Instruction, S162 (2)
Charles N. Butt
Visual Materials Other Than the Motion Picture, S163 (2)
Margaret Divizia, Charles N. Butt
Radio and Recordings in Education, S165 (2) — Nancy Holme

San Diego State College, San Diego — June 21-July 30
Audio-Visual Business Education, Ed. 174BE-S (3)
E. Dana Gibson
Audio-Visual Education, Ed. 174S (3), also Aug. 2-20
Fred Hareleroad

San Francisco State College, San Francisco — June 28-Aug. 6
Visual Education, Ed. 152 (3) — Robert Meade
Elementary Workshop, Ed. 370M (3-6) — Robert Meade

University of Redlands, Redlands — June 14-July 23
Audio-Visual Education, 189 (2) — Fred J. Sales
Audio-Visual Workshop (2) — July 26-Aug. 7

University of Southern California, Los Angeles — June 21-July 31
The Audio-Visual Coordinator and Supervisor — Gorow
Research — Staff
Radio Workshop for Teachers (6 units), in cooperation with Radio Dept.
(See April issue for additional listings)

Whittier College, Whittier — Aug. 2-Aug. 27
Audio-Visual-Radio Education, Ed. 147 (2) — Philip Perdew

Colorado

Colorado A & M College, Fort Collins — June 21-July 16
Visual Education, V.Ed. 121 (3 qr.) — Minteer

University of Denver, Denver — June 21-July 23
Survey of Audio-Visual Aids, 11-336 (5 qr.) — Kauffman

Western State College of Colorado, Gunnison — June 21-Aug. 6
Audio-Visual Education, Ed. 123-223 (3 qr.) — Greta Stack

Florida

John B. Stetson University, Deland — June 14-Aug. 20
Materials and Methods of Audio-Visual Education, En 333 (5 qr.) — Andrew C. Preston

Illinois

University of Illinois, Urbana — June 23-Aug. 14
Audio-Visual Materials and Problems, Ed. S72 (2)
L. V. Peterson

Indiana

Butler University, Indianapolis — June 14-Aug. 5
Visual Education, S488 (3) — P. W. Holaday

Purdue University, LaFayette — June 18-Aug. 14
Audio-Visual Aids for Teachers, Ed. 101 (3)
Robert Stollberg

State Teachers College, Terre Haute — 2 Terms
Materials and Methods in Audio-Visual Education, 3-514 (4 qr.) — June 21-July 23
V. L. Tatlock
Motion Pictures in Education, 4-542 (4 qr.) — July 26-Aug. 27
R. McDougal

University of Notre Dame, Notre Dame
Survey Course in Audio-Visual Aids, Ed. 123s (3)
Orville R. Foster
Administration of Audio-Visual Aids, Ed. 244s (3)
Orville R. Foster

Iowa

Drake University, Des Moines — June 7-July 19
July 19-Aug. 20
Audio-Visual Materials in Education, Ed. 108 (3), both terms — J. J. McPherson
Advanced Audio-Visual Education, Ed. 170 (3), second term
J. J. McPherson

State College, Ames — June 14-July 21
Audio-Visual Methods in Education, Voc. Ed. 550 (3 qr.)
Kooser, Litherland

State University, Iowa City — June 9-Aug. 4
Introduction to Audio-Visual Teaching Aids, 7:125 (2-3)
James B. Stroud and Staff
Advanced Audio-Visual Problems, 7:225 (cr. arr.) — Staff
Audio-Visual Workshop, July 26-30 (1) — Staff

Kansas

State College of Agriculture and Applied Science, Manhattan
July 19-Aug. 7
Audio-Visual Aids in Instruction, 3-Week Workshop (2)
Eric Tebow and visiting specialists

State Teachers College, Emporia — June 1-July 30
Visual Education, 60 (2) — W. Cram and W. Overholt

State Teachers College, Pittsburg — June 1-July 30
Visual Education (3-5) — Caldwell

University of Kansas, Lawrence — June 14-Aug. 7
Visual Education in Elementary and Secondary Schools, A-158 (2) — Fred S. Montgomery
Special Problems in Visual Instruction (Workshop) 277 (4)
Fred S. Montgomery

Kentucky

Eastern Kentucky State Teachers College, Richmond
June 7-July 14
Audio-Visual Education, 1 (4 qr.) Anna A. Schnieb

M. A. University, Charlotte June 7-July 13
Audio-Visual Methods of Teaching, Ed. SS457 (3)
Harold Dotson

Louisiana

Southwestern Louisiana Institute, Lafayette June 16-Aug. 11
Audio-Visual Education, 390 (3) G. A. Zernott

Maryland

Morgan State College, Baltimore July 15-Aug. 8
Visual Education in Intermediate Grades, 360 (2)
Pearl Wilson

Massachusetts

Boston University, Boston July 12-Aug. 21
Use and Teaching of Visual Aids in Education, E.Vis-101A (2) E. Carleton Moore
Use and Teaching of Motion Pictures in Education, E.Vis-101B (2) E. Carleton Moore
Visual Education Management, E.Vis-102 (2) Syer

Michigan

Central Michigan College of Education, Mt. Pleasant
June 21-July 30
Visual Education, 319 (2)
Seminar in Audio-Visual Education, 408 (3)
(Both given by Verne Stockman)

Kalamazoo College, Kalamazoo June 28-Aug. 6
Audio-Visual Aids, B133 (2) Mills

Michigan State College, East Lansing June 22-July30
Aids to Learning, Ed. 430 (3 qr.) Carl Dalyrymple

University of Michigan, Ann Arbor June 21-July 30
Audio-Visual Methods in Education, Ed. B-133 (2)
Lemler, Hansen
Seminar in Audio-Visual Methods, Ed. B-233 (2) Lemler
Visual Education in Museums, Museum Science 170s (2)
Reimann
Special Problems in Museum Methods, Museum Science 205
Reimann

Minnesota

St. Cloud State Teachers College, St. Cloud June 7-July 16
Visual Education, 368 (4 qr.) W. E. Burdette, Jr.

State Teachers College, Duluth June 14-July 23
Audio-Visual Aids in Teaching, Ed. CI66 (3 qr.) W. Porter

University of Minnesota, Minneapolis June 14-July 23
Visual Aids in Teaching, Ed. C. I. 105 (3) Luce
July 26-Aug. 27
Visual Aids in Teaching, Ed. C. I. 105 (3) Wendt
Coordinating a Visual Education Program, Ed. C. I. 106 (3) Wendt
Problems in Visual Education, Ed. C. I. 205 (cr. arr.)
Wendt

Winona State Teachers College, Winona June 14-July 23
Visual Aids, 370 (4 qr.) M. R. Raymond

Mississippi

Blue Mountain College, Blue Mountain June 2-July 8
Visual Education, 240 (3) W. H. Cochran

Mississippi Southern College, Hattiesburg June 3-Aug. 18
Audio-Visual Education, Ed. 116 (4 qr.) C. L. McQuagge

Missouri

Central Missouri State Teachers College, Warrensburg
June 2-Aug. 5
General Audio-Visual Education, 59 (2) H. F. Baltz
Visual Education, 174 (2) H. F. Baltz

Northeast Missouri State Teachers College, Kirksville
Problems of Audio-Visual Education (1) Felix Rothschild

Northwest Missouri State Teachers College, Maryville
June 1-Aug. 6
Audio-Visual Aids, Ed. 172 (10) E. W. Brown

Washington University, St. Louis June 14-July 24
Audio-Visual Instruction, 358 (3) Alma B. Rogers

Montana

Eastern State Normal School, Billings June 14-Aug. 12
Audio-Visual Education (3 qr.) Richard Mitchell
Workshop in Visual Education June 21-25

Montana State College, Bozeman June 16-23
Visual Education Workshop, 423 (1 qr.) Walter Wittich

Montana State University, Missoula June 14-July 23
Use of Audio-Visual Instruction Aids, Ed. S145 (3 qr.)
Harold D. Fleming

State Normal College, Dillon June 9-Aug. 13
Audio-Visual Education, 106 (4 qr.) Elena Sleipcevich

Nebraska

Concordia Teachers College, Seward July 12-16
Workshop in Audio-Visual Aids, (1) (especially for religious education) Schlake, Braudhoist

Hastings College, Hastings June 2-July 30
Audio-Visual instruction included as part of a full summer session course.

Peru State Teachers College, Peru May 31-July 30
Classroom Management for Elem. Teachers, 204 (3)
S. L. Clements
Classroom Management for Sec. Teachers, 304 (3)
L. B. Mathews
(Audio-Visual instruction given as 1 hour of above courses)

University of Nebraska, Lincoln June 8-July 30
Organization and Administration of Audio-Visual Aids, Ed. 259 (3) James Taylor

University of Omaha, Omaha June 14-July 10
Audio-Visual Education, Ed. 400x (3) Connors

Nevada

University of Nevada, Reno June 12-July 16
Audio-Visual Aids in Education (2) Louise Brown

New Hampshire

University of New Hampshire, Durham June 28-Aug. 6
Audio-Visual Education in the Elementary and Secondary Schools, Ed. 63 (3) Austin L. Olney

New Jersey

College of St. Elizabeth, Convent Station July 19-Aug. 23
Audio-Visual Education, 1 (3) John O'Meara

Glassboro State Teachers College, Glassboro June 21-Aug. 20
Visual and Auditory Aids in Teaching (2) Anna Ganetson

Rutgers University, New Brunswick July 8-Aug. 13
Visual Education, H161 (3) Paul Novello

State Teachers College, Montclair June 30-Aug. 13
Workshop in Audio-Visual Aids, Ed. 408 (2) Paul J. Ritter

State Teachers College, Newark July 1-Aug. 14
Visual Aids in Education, Ed. 302 (2) E. Schofield

New Mexico

Eastern New Mexico College, Portales June 7-July 30
Visual Education, 461 (2)

New Mexico Highlands University, Las Vegas June 1-Aug. 13
Audio-Visual Aids in Education (3 qr.)
Visual-Sensory Aids in Rural Schools (3 qr.)

University of New Mexico, Albuquerque June 11-Aug. 7
Use of Audio-Visual Aids in Teaching, 110s (2 qr.)
B. M. Crawford

New York

Cornell University, Ithaca July 12-July 31
Photographic and Other Visual Aids, 5 (1½)
Donald P. Bennett

(*Continued on next page*)

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New York—Continued

New York State College for Teachers, Buffalo — July 6-Aug. 13
Workshop in Visual Education (3) — D. Paul Smay

State Teachers College, Cortland — July 6-Aug. 13
Care and Use of Audio-Visual Materials, Ed. 602 (3) — O. C. Fish

State Teachers College, Fredonia — June 28-Aug. 6
Audio-Visual Education — H. M. Mackie

Syracuse University, Syracuse — July 5-Aug. 14
(The listings below are repeated from the April issue to incorporate changes and additions.)
Methods and Materials of Audio-Visual Instruction, A-V Ed. 112 (3) — Paul C. Reed
Production of Audio-Visual Instruction Materials, A-V Ed. 114 (3) — Brown, Croom
Administration and Supervision of Audio-Visual Instruction, A-V Ed. 214 (3) — J. W. Brown
Writing the Educational Radio Program, A-V Ed. 188 (3) — Foster
Producing the Educational Radio Program, A-V Ed. 189 (3) — Foster
Modern Tools for Modern Teaching (July 19-24), special conference sponsored by Radio Workshop and the Audio-Visual Service.

University of Buffalo, Buffalo — July 6-Aug. 14
Audio-Visual Methods in Teaching (2) — Alan Nicol
Selected Problems in Audio-Visual Education (2) — Alan Nicol
Audio-Visual Education Institute — July 20-22

North Carolina

Catawba College, Salisbury — July 5-July 16
Workshop in Audio-Visual Aids (2) — B. A. Wentz

Lenoir-Rhyne College, Hickory — June 7-July 14
Audio-Visual Education, 19 (3) — G. R. Patterson

North Carolina State College, Raleigh — June 21-July 30
Visual Aids, Ed. 308 (2, 3 qr.) — L. O. Armstrong

University of N. C., Chapel Hill — June 10-July 20, July 21-Aug. 28
Audio-Visual Instruction—Techniques and Materials, 135 (3 qr.) — Charles Milner

Western Carolina Teachers College, Cullowhee — June 7-July 16
Audio-Visual Education (3 qr.) — W. B. Harrill, Neill Scott

Woman's College of the University of N. C., Greensboro — June 2-18, June 21-July 2
Audio-Visual Education, 662a (2) — Glisson
Visual Education in Home Economics, S607 (2), June 7-July 16 — Kehoe

North Dakota

State Teachers College, Dickinson — June 7-July 31
Visual Education, Ed. 310 — F. E. Tipton

State Teachers College, Minot — June 7-July 30
Audio-Visual Education, 258 (4 qr.) — E. R. Manning

State Teachers College, Valley City — June 7-July 30
Visual Aids in Teaching (3 qr.) — H. O. Pearce
Visual Aids Clinic (July 12-16)

Ohio

Kent State University, Kent — June 21-July 30
Use of Visual Aids in Instruction, 337 (3 qr.) — George H. Cooke

Miami University, Oxford — July 26-Aug. 27
Audio-Visual Instruction (3) — Jack Neill

Sisters' College of Cleveland, Cleveland — June 14-July 23
Audio-Visual Education, 1 (2) — Karl Evers

University of Cincinnati, Cincinnati — June 7-18
Audio-Visual Aids to Instruction, Ed. s192.2L (2) — Norman Woelfel

Youngstown College, Youngstown — June 14-July 17
Audio-Visual Education, 330 (2) — John F. Walter

Oklahoma

Central State College, Edmond — May 31-July 29
Audio-Visual Education, 3163 (3) — Nadine Campsey

East Central State College, Ada — May 31-July 29
Audio-Visual Education, 3163 (3) — J. W. Zimmerman

Oklahoma A & M College, Stillwater — June 5-July 31
Elementary Photography, AEP 203 — Ferguson
Visual Education, AEP 303 — Muerman
School Value of Radio, AEP 401 — Jones
Audio-Visual Work Shop, AEP 510 — Fitzgerald

Oregon

Eastern Oregon College of Education, La Grande — June 14-July 22
Audio-Visual Aids, Ed. 435 (3 qr.) — R. E. Badgley
Audio-Visual Aids Workshop (Aug. 16-Aug. 27)

Oregon State College, Corvallis — June 15-July 23; July 24-Aug. 27
Construction and Use of Visual Education, Ed. 431 (3 qr.), 1st SS. — Eby
Organization and Supervision of Visual Instruction, Ed. 531s (3 qr.) 1st SS — Eby
Correlation of Radio Recordings with Visual Aids, Ed. 533s (3 qr.) — Eby
Field Trip (max. 9 qr.)

Southern Oregon College of Education, Ashland — June 14-July 22
Audio-Visual Aids in Education, 435 (3 qr.) — Joseph LaClair
Photography, Ph. 261 (3 qr.) — Joseph LaClair, Wayne W. Wells

University of Oregon, Eugene — June 14-July 24; July 26-Aug. 28
Audio-Visual Aids in Education, Ed. 435 (3 qr.) — Amo deBernardis

Pennsylvania

Albright College, Reading — June 14-July 23
Visual and Other Sensory Aids in Teaching, Ed. 15 (3) — V. C. Zener

Beaver College, Jenkintown — June 21-July 30
Visual Education, 228S (2) — John E. Dugan

Bucknell University, Lewisburg — June 21-July 30
Visual Education, Ed. 258 (2 or 3) — Roy Tasker

Carnegie Inst. of Technology, Pittsburgh — July 2-Aug. 14
Visual and Sensory Techniques in Teaching, C-533 (3) — D. C. Shaw

College Misericordia, Dallas — June 21-Aug. 2
Visual Aids and Sensory Techniques (3) — Sister M. Immaculata

Duquesne University, Pittsburgh — June 28-Aug. 6
Sensory Aids, 410 (2 qr.) — M. V. Ference

Geneva College, Beaver Falls — June 7-July 7
Visual Education, Ed. 360 (3) — John S. McIsaac

Grove City College, Grove City — June 14-Aug. 13
Visual-Sensory Education, 44 (3) — R. G. Walters

Lehigh University, Bethlehem — July 1-Aug. 14
Audio-Visual Instruction, Ed. 190 (3) — R. A. Houseman

Marywood College, Scranton — Begins June 26
Audio-Visual Aids to Learning, 327 (3 qr.) — Sister M. Sylvia

Pennsylvania State College, State College — June 28-Aug. 7
Audio-Visual and Sensory Aids in Teaching Ag., Ag. Ed. 420v (3) — D. R. McClay
Visual and Sensory Aids in Education, Ed. 424 (3) — A. W. VanderMeer
Motion Pictures in Education, Ed. 487B (2) — Aug. 9-20 — A. W. VanderMeer

State Teachers College, Bloomsburg — June 28-Aug. 6
Visual Education (1) — H. H. Russell

(Additional listings will appear next month)

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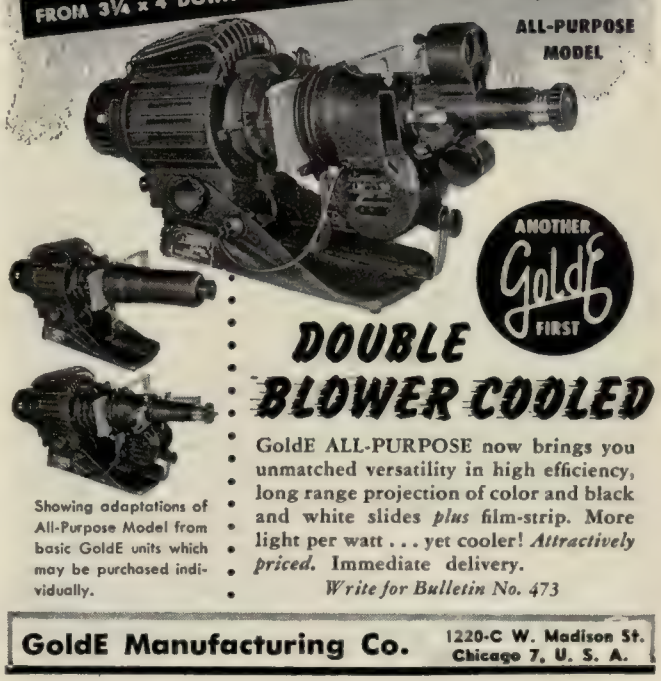

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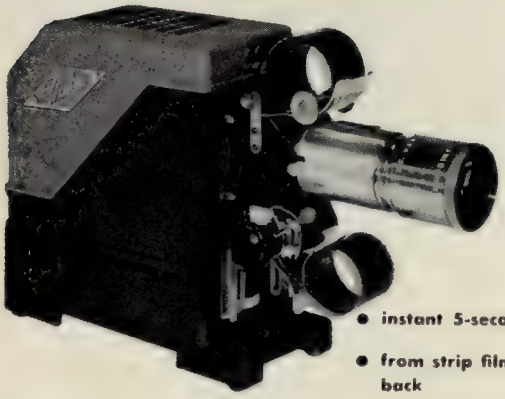

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DAVI National Executive Committee Meeting

As Reported by VERNON DAMERON

A MEETING of the National Executive Committee of the NEA Department of Audio-Visual Instruction was held in Atlantic City, February 22. The following officers and national delegates were present: Stephen M. Corey, University of Chicago, President; F. Dean McClusky, University of California (Los Angeles), First Vice President; Vernon Dameron, National Education Association, Executive Secretary; Thurman White, Film Council of America; Grace Fisher Ramsey, American Museum of Natural History; E. Winifred Crawford, Montclair (N. J.) Public Schools; Irene F. Cypher, New York University; Walter A. Wittich, University of Wisconsin. President Corey presided.

SUMMARY

Preliminary Planning for DAVI Summer Meeting. The summer meeting will be held in Cleveland during the meeting of the NEA Representative Assembly. Only one day, July 5, will be set aside for meetings of NEA Departments. Since about 80% of those in attendance will be teachers, it was recommended that the DAVI meeting be of the informational type, designed to be of guidance to teachers.

A question was raised as to whether it might not be desirable to amend the Constitution to designate the winter meeting of DAVI as the official annual meeting. Willard E. Givens, Executive Secretary of the NEA, stated that the change could be made. It was learned that the AASA will hold regional meetings next year, since no city can provide adequate accommodations for a national meeting. Because of limited facilities, accommodations cannot be provided for meetings of NEA departments at the AASA regional conferences.

Regarding the Cleveland meeting, it was agreed that the Conference Committee should consider planning the meeting to provide guidance to teachers of various subject-matter fields at various levels of education. It was proposed that six sessions be scheduled: arithmetic, social studies, English, science, reading, and community relations, the first three sessions to be held concurrently during the morning and the last three sessions during the afternoon. It was suggested that 2½ hours might be devoted to each of the six sessions, with approximately one-half of each session devoted to a demonstration of the use of audio-visual materials and one-half devoted to discussion of the demonstrations and problems of the teachers, including some individual consultation. The business meeting could be scheduled to follow the afternoon sessions.

Affiliation of Divisional Organizations. A resume of the development of plans for the affiliation of divisional organizations was presented. Of all the alternative proposals for the constituency of divisional organizations, the proposal for the affiliation of the audio-visual organizations of the state education associations had gained most favor.

Disposition of Funds in the Treasuries of the Former Ten Zonal Organizations. It was decided that the funds remaining in the treasuries of the former zones should be allocated equally to the divisional organizations which will have been established before July 1948.

Publications Projects. Requests for publication of a principal's audio-visual handbook and an annotated bibliography of audio-visual literature were discussed. It was directed that these proposals be referred to the general Publications Committee (to be appointed by President Corey) with the request that the proposed publication of the annotated bibliography in cooperation with the Consumer Educat on Study of the National Association of Secondary School Principals

receive first-priority consideration. It was proposed that the DAVI Publications Committee and EDUCATIONAL SCREEN, the DAVI official publication, work in close cooperation on matters of policy and procedure.

Film Appraisals. A proposal was made to hold a conference in cooperation with EFLA, FCA, and leading publishers of appraisals for the purpose of agreeing upon standards and criteria of film appraisals. It was felt, however, that more could be accomplished on the activities now under way before assuming additional responsibilities.

The Literature in Visual Instruction

(*Continued from page 227*)

ILLUSTRATIVE MATERIALS

● **Children's Preferences for Illustrative Materials**—Morton S. Malter, Britannica Jr. *Journal of Educational Research*, 41:378. Jan. 1948.

An analysis of 8 earlier studies of children's preferences for illustrative materials. In some of the studies, the children were asked to state their preferences for illustrations containing a variety of subject matter; in others, children were asked to state their preferences for illustrations containing similar subject matter, but differing in style or color. The article should be consulted for further details about each of the studies, but the conclusions of the author may be summarized as follows: a) children preferred colored pictures over those in black and white; b) they are interested in a variety of things; c) they did not like silhouettes; and d) their preferences are subject to change.

"Children's preferences", the author points out in conclusion, are but one of several factors that must be considered in selecting illustrations; also to be considered are other needs of the children; societal demands; and expert opinion.

STATUS OF THE FIELD

● **The Screen as Teacher**—William Lewin. *Indiana Teacher*, 92:154. January, 1948. (Reprinted from the *Saturday Review of Literature.*)

An excellent resume of the audio-visual field, written for the layman, but containing facts that should impress also those who have been close to its progress. All important organizations and commercial producers are described in their relation to the whole. It is significant to read that the producers of motion picture projection equipment have earned many millions of dollars and are now working at full production speed; yet the producers of educational films—which are essential in using the projectors—cannot hope to make ends meet and must be subsidized. Worth reading and passing along.

SOURCES OF INFORMATION

● **Audio-Visual Committees, Department of Secondary Teachers, N.E.A.**—*Audio-Visual Guide*, 14: no. 5, p.16-22, January, 1948.

Partial list of the members of 10 committees which consist of teachers in intermediate schools, junior high, senior high, junior colleges and colleges. The subject areas represented in these committees include: general methodologies, commercial subjects, language art, mathematics, music, science, social science, etc.

● **Directory of Companies Engaged in the Production of Motion Pictures and Slide Films**—prepared by J. E. Brulatour, Inc. for Eastman Kodak Co., Sales Division, Rochester, N.Y. January, 1948.

A handy compilation, which appears to be unique and up-to-date. Producers include industrial, commercial and educational. Information for each is limited to address and whether or not they produce 35mm films, 16mm films or slidefilms.

● **Audio-Visual Awards**—*Audio-Visual Guide*, 14:16. Feb., 1948.

A partial list of awards to be made in October, 1948 to schools that will serve as demonstration centers for the advancement of audio-visual methods in teaching, under the direction of the Dept. of Secondary Teachers of the N.E.A., William Lewin, chairman of the Committee.

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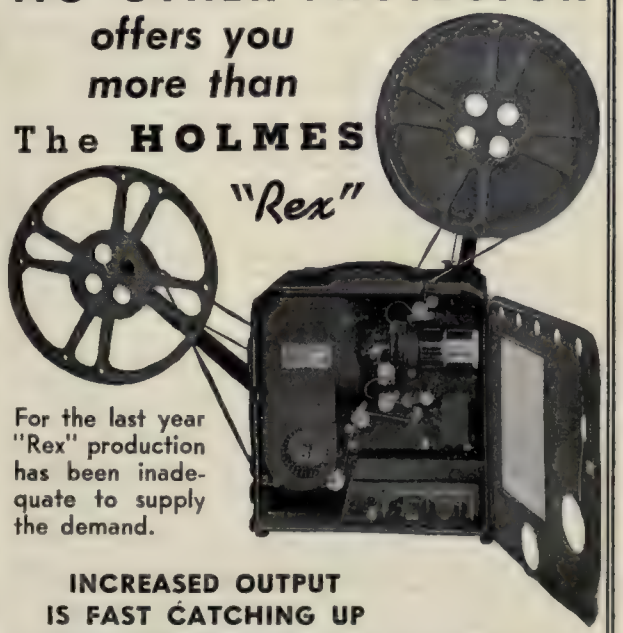

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Visual Education Plus a Vacation

Western Illinois State College, Macomb, Illinois, has planned a visual-education field study program for the summer of 1948 featuring two tours: a 4-day trip to the Lincoln country (Illinois, Indiana, Kentucky) and a 2-week trip to Washington, D. C. In addition to the classroom work, students will be expected to take part in managing the tours while en route. The trips will be recorded on 2 x 2 slides and on color motion-picture film, both to be available to students for use with their classes or in their communities. For details about the course work, write D. L. Bailey, Head of the Rural Education Dept., Western Illinois State College, Macomb, Ill. Address all correspondence relative to trip reservations to Alvin B. Roberts, Gilson, Illinois.

Another variety of vacation plus visual education is being offered by the General Extension Division of the Oregon State System of Higher Education. A workshop in the preparation, administration, and use of audio-visual materials will combine two weeks of recreation and work at Oregon State College's Marine Biology Institute near Coos Bay on the Oregon Coast —an ideal vacation spot. Address all inquiries to Dr. Curtis Reid, Head, Dept. of Visual Instruction, Oregon State System of Higher Education, Corvallis, Oregon.

Report on the Nebraska Project

The Nebraska Project, now in its second year, was undertaken to discover the value of carefully selected educational motion pictures in rural high schools. Of Nebraska's 500 high schools, the vast majority are in rural communities, many of them with fewer than 100 students, and from three to five instructors.

The Project is financed by administrative grants from the Carnegie Corporation of New York and from funds of Teaching Film Custodians, a non-profit affiliate of the Motion Picture Association of America. The film program is under the joint auspices of the University of Nebraska, the State Department of Public Instruction, the State Vocational Board, and the four state-supported teacher-training institutions at Chadron, Kearney, Peru and Wayne, Nebraska.

Speaking recently before the Women's Division of the Chamber of Commerce at Omaha, Roger Albright, Director of the Educational Services of the Motion Picture Association, said the project has shown a "great measure of success and has justified the faith placed in it." He said reports indicate that (1) students are acquiring a greater wealth of learning than those in comparable groups not able to use the film materials; (2) additional "enrichment" courses can be made available to film-using student groups because of their wider understanding of classroom subjects; and (3) general conditions of interest, discipline and initiative have developed to a greater degree in film-using student groups.

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VISUAL AIDS PHOTOLAB

7227 Springfield Kansas City 5, Mo.

A-V Conference in Connecticut

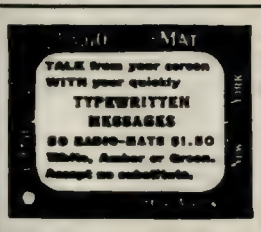
The Fairfield School System, Fairfield, Connecticut, was host recently to a very successful conference and exhibit of the Connecticut Audio-Visual Education Association, according to Charles E. Luminati, Director. The morning session was devoted to explanations and demonstrations by classroom teachers of how they use different audio-visual materials. Subjects included: Use of Audio-Visual Aids in Geometry, Use of the Micro- projector, Use of the Opaque Projector in Art Appreciation, Use of Teacher-made Slides in Elementary Arithmetic, Use of the Radio Transcription, Use of the Field Trip, Use of the Camera, Work of the School Audio-Visual Coordinator, Use of Teacher-made Slides in Social Studies, Use of the Opaque Projector in Reading Readiness, Use of Teacher-made Slides and Related Aids, Use of the Diorama, and Use of the School Broadcast.

During the afternoon session, Joseph T. Nerden, Audio-Visual Consultant of the State Department of Education, Hartford, Connecticut, summarized the results of the morning session, with observations on the outlook for the future.

All those who use, or who might profit from the use of, audio-visual materials were invited to the conference: school people, church leaders, librarians, service agencies, community agencies such as the Y.M.C.A., Y.W.C.A., Boy Scouts, Girls Scouts, etc.

A-V Meetings

- April 8, in Spokane, Washington, the Division of Audio-Visual Instruction held a combined meeting with the Northwest Association for Supervision and Curriculum Development of the Pacific Northwest Guidance Association. A separate DAVI meeting featured a discussion of the State-Wide Instructional Materials Program.
- April 10, in Hartford, Conn., a new audio-visual conference was inaugurated. A two-session program featured nationally-known keynote speakers, teacher demonstrations, and exhibits of audio-visual equipment and materials. The conference was planned by representatives of the Connecticut State Department of Education, Connecticut's four teachers' colleges, the Connecticut Audio-Visual Education Association, and the University of Connecticut.
- April 16, in Brooklyn, N. Y., the New York Society for the Experimental Study of Education, 110 Livingston St., Brooklyn, held a section on the "Correlation of Audio-Visual Aids with Textbooks." Chairman of the section was Esther L. Berg; presiding chairman, Dr. W. H. Bristow, Director, Division of Curriculum Research; speaker and discussion leader, Dr. Gordon N. Mackenzie, Professor of Education, Teacher's College, Head of Department Curriculum Teaching; and summarizer, Edward G. Bernard, Instructional Materials Program, Division of Curriculum Development.
- May 8, at the University of Connecticut, the Connecticut Audio-Visual Education Association will hold its annual meeting concluding a series of area meetings held at Torrington, Norwalk, Greenwich, and Fairfield.



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Two Chinese Dances

Chinese folk-dancing is an art which has been long neglected. Miss Tai Ai-Lien has traveled extensively through the vast interior of China, learning from the natives, and has brought their traditional expressions to the modern world. The Yao Ceremonial Prelude and the Mute and Cripple are taken from her valuable repertoire.

The *Yao Ceremonial Prelude* is a drum dance for marriages and funerals among the Yao tribe. The *Mute and the Cripple* is a new adaptation of a dance from the local drama of China's Southwest. It is a solo dance in which Tai Ai-Lien acts as two people.

(There is neither dialogue nor commentary in this film; only the music which accompanies the two dances.)

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AUDIO-VISUAL TRADE REVIEW

NAVED in Atlanta

The NAVED Southern Regional Meeting, held in Atlanta recently, was "thoroughly successful in every way", according to an announcement released at the close of the meeting by E. E. "Jack" Carter of Raleigh, N. C., NAVED Regional Director. A total of 110 persons attended, including film library operators, visual education dealers and salesmen from 8 southern states. Also present were representatives of 24 film producers, distributors and manufacturers. The Southern meeting was the first of a series of six regional gatherings held by NAVED during February and March.

Topics discussed in Atlanta included fair trade practices, business management, and methods of expanding the use of audio-visual materials. Don White, NAVED Executive Secretary, made an audio-visual presentation on "What You Can Do About Fair Trade," using slides and magnetic tape recordings. Olson Anderson, NAVED President, had been scheduled to speak but was unable to be present; however, his talk was also presented via magnetic tape. He delivered an inspiring talk on "Blue Sky" selling.

The members voted to return to Atlanta for the 1949 NAVED Southern Regional Meeting, which they decided to hold around the middle of January.

SMPE Sponsors Panels

The Midwest Section of the Society of Motion Picture Engineers, the Chicago Section of the Institute of Radio Engineers and the Chicago Section of the American Institute of Electrical Engineers jointly sponsored four two-hour panel discussions during the Chicago Technical Conference and Production Show held at Hotel Stevens, March 22, 23 and 24.

The March 22nd evening's theme centered on two speakers. The first was Dr. V. C. Arnspiger, Executive Vice-President of Encyclopaedia Britannica Films, Inc., and his subject was "The Role of the Instructional Film in Human Enlightenment." The second speaker was O. H. Coelln, Jr., Editor and Publisher of Visual Screen Publications. W. C. (Bill) DeVry, President of the DeVry Corporation and one of the SMPE Midwest Section Managers, acted as chairman, introducing the speakers and conducting the panel discussions.

Nine technical sessions have been scheduled for the 63rd semi-annual convention of the Society of Motion Picture Engineers May 17 to 21 at the Santa Monica Ambassador Hotel, SMPE President Loren L. Ryder announced recently. G. A. Chambers and N. L. Simmons, Jr., have been named co-chairmen of the committee handling papers submitted for reading at the convention's technical sessions. Papers will cover a wide variety of subjects, including television, color, tape and wire recording and many improvements in the fields of radio and motion pictures.

Production Activity

Johnson Hunt Abroad

Johnson Hunt Productions have concluded arrangements with Hollywood Photographic Mfgrs., 1801 South Olive Street, Los Angeles 15, California, to handle all sales outside of the United States. The man in their organization who is handling the account is Fred T. Hanna. Hollywood Photographic is a division of Manufacturers Export Organization. They export entertainment films, short subjects and equipment.

Brandon Cleared

The copyright infringement case brought against Brandon Films, Inc. by London Film Productions, Inc., and Hecuba Corporation, was dismissed recently by Judge Bondy in Federal Court, according to Elliott L. Biskind, 110 East 42nd Street, New York, N. Y. attorney for Brandon Films, Inc.

The court ordered a judgment dismissing the complaint to be entered against London and Hecuba, and directed that they pay Brandon's costs and counsel fees. Mr. Biskind stated that "This constitutes complete and unequivocal vindication of Thomas J. Brandon, a man whose reputation has always been of the highest, and a man who is a leader in the trade associations of the non-theatrical field."

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

Optical Surfaces Cleaned By Electronic Bombardment

Electronic bombardment, a new method of cleaning optical glass surfaces prior to coating, has been carried to a high state of development by the Bausch & Lomb Optical Company. The process was designed primarily for aiding application of aluminum, the reflecting agent, to television and other first surface precision mirrors.

The ground and polished optical glass is placed in a metal holder in a high vacuum bell, where a tungsten filament, similar to the filament in an ordinary electric light bulb, is electrically heated to a temperature at which electrons are "boiled out." Since electrons are negative particles, they are attracted by the holder which is at high-plus voltage with respect to the filament. Thus attracted, the electrons bombard the glass at a speed of several thousand miles a second, leaving the surface entirely free of water and extraneous material. After cleaning, the glass, still contained in the high vacuum chamber, is coated with aluminum by an evaporation process.

G E Announces Low Cost FM

A plan to provide colleges throughout the country with small low-powered FM broadcast transmitters at less than a quarter the cost of previous equipment, and thus eliminate the cost barrier to non-commercial educational broadcasting, has been proposed to the FCC and the U. S. Office of Education by the General Electric Company's Electronics Department.

The establishment of such stations on a wide scale would encourage adult as well as student educational programs and at the same time help train thousands of students to help meet the demand developing for commercial FM station personnel, according to G-E officials.

This two and a half watt FM transmitter is already on the air with programs from the Radio Workshop at Syracuse University.

Installed under the supervision of Kenneth Bartlett, director of campus Radio Workshop, the diminutive transmitter will be studied by G-E and University officials for operational and application experience.

People

Grierson to New Post

British Information Services announces that John Grierson, at present Director of Mass Communications and Public Information in UNESCO, has been appointed to the Central Office of Information as Controller of its film operations to co-ordinate the work of the Films Division and the Crown Film Unit and take overall charge of the planning, production and distribution of Government films. He will take up his new duty shortly, but will continue to associate himself in a voluntary capacity with the work of UNESCO.

J. R. Little Named RCA Eastern Region Manager

The appointment of J. R. Little as Eastern Region Manager of the RCA Victor Division of the Radio Corporation of America is announced by Frank M. Folsom, Executive Vice President in charge of the Division.

Mr. Little, whose offices will be at 36 West 49th Street, New York City, has been manager of Distributed Products of the Engineering Products Department since he joined the company two years ago, and recently has been acting Region Manager.

Victor Sales Appointments

In keeping with the general expansion program of the Victor Animatograph Corporation, President Samuel G. Rose announced recently the appointment of five new special factory representatives for the Sales Department.

The new representatives include: John Conlon, W. A. Gillum, Dan Stoelting, John Greenwood and Kalman Spelletich, Jr. Their duties will be to assist Victor distributors and dealers in the promotion and sale of Victor equipment.

Walker Replaces Gipson At Filmfax

Henry Clay Gipson has resigned as President of Filmfax Productions, and the active management of the company will be taken over by Eloise Walker. While Gipson will maintain his interest in the organization, he will not be active in its management since he has assumed the presidency of Visual Specialists, Inc., at 444 Madison Avenue, New York 22 N. Y.

Visual Specialists, Inc., will provide a broad service aimed to assist all types of organizations, not only in planning and producing films but in making the most effective use of them in selling, merchandising and public relations.

Exton to V. E. Consultants

William Exton, Jr., is the new Executive Director of Visual Education Consultants, Inc. (47 W. 56th St., New York, N.Y.). Mr. Exton brings a long and unique record of experience to the field of business and educational audio-visual consulting. He inaugurated the wartime audio-visual program of the Navy and was Officer in Charge of the planning and producing of training aids for the vast and efficient Navy Training Program. His book, "Audiovisual Aids to Instruction," recently published by McGraw-Hill, follows many magazine articles written by him on the subject.

Others associated with VEC are E. DeAlton Partridge, Ph. D., Dean of Instruction, State Teachers College, Montclair, New Jersey; and Irvine Millgate, Director of Visual Education Service, Boy Scouts of America. Clients of VEC include: textbook and magazine publishers, department stores, film producers, universities, government agencies, and a variety of industrial and commercial organizations and national associations.

Ushijima to Cavalcade

Henry Ushijima has resigned from the staff of Coronet Instructional Films, where he was a director as well as supervisor of editing, to become president of Cavalcade Productions, Park Ridge, Illinois, according to Dale McCulley, associate producer of Cavalcade.

Equipment

Electric Blackboard

An electric blackboard which combines a brilliant enlarged image with the actual process of writing or drawing upon it is one of the new machines in the visual field. The operator sits comfortably at a desk facing his audience, projecting master images, called Preprints, upon a daylight screen. As he writes, draws or points upon the writing surface, the actual process of his writing, drawing or pointing appears much enlarged on the screen mounted on a tripod above and slightly in front of him.

The machine is called the Scribe Visualizer by its manufacturer, the Visualizer Company, 170 South Beverly Drive, Beverly Hills, California. It is a stereopticon device which projects whatever data appears on the Preprint, a film transparency. The Preprint slides into a frame beneath a continuous sheet of transparent cellulose acetate, known as a Scroll, on which the operator writes or draws with a grease pencil. Thus both images are projected together. New Preprints are easily inserted and the continuous transparent writing surface can be changed with a half turn of its roller knob. The Scroll is long enough for approximately 180 writing surfaces.

Scribe Visualizer

The Scribe Visualizer has three main parts, a black plastic lower projection case, an upper lens-mirror assembly, and a daylight screen. Light is projected upward from the reflector through the transparency and glass base to the overhead lens assembly. The lens focuses the image on a front-surfaced mirror which projects it either to an overhead daylight screen in front of the operator or to a glass-beaded screen behind him.

Royal Wedding Films Shown First with Ampro

The first public showing of England's Royal Wedding films was made possible by a specially prepared 16mm color print and the installation of a 16mm Ampro-Arc projector in the Cameo Theatre in Charing Cross Road, London, England. Since the 35mm sound version was not available to England's theatres for several days after the wedding, the Cameo Theatre obtained a 16mm silent print for immediate release and synchronized the film with recorded discs which were later replaced by a 16mm sound film.

It is reported that the audience was unaware they were seeing a 16mm film, instead of the customary 35mm films shown at this newsreel theatre, detecting no appreciable difference in quality of picture or in the reproduction of the sound.

Micro Products

Ten years of professional research and testing in Hollywood studios and major film laboratories have produced an important line of 16mm equipment precisely engineered and manufactured by the Micro Engineering Corp. of Beverly Hills.

The equipment includes: a splicer, featuring single pin registration, self-contained heater unit, and other advanced features; a viewer with continuous film flow over rollers, eliminating danger of damaging film or film sprocket holes; a combination 16mm-35mm synchronizer; reader and amplifier, featuring advanced sound engineering plus precision film flow, insuring hum-free amplification and complete film protection; and a double or single channel inspector, having free moving optical magnifier and forty-frame scanning channel.

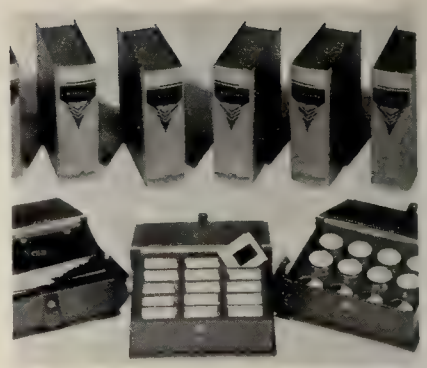
Full information can be obtained by writing Micro Engineering Corp., 118 South Beverly Drive, Beverly Hills, California.

Compco Slide Binder

The photographer who wants to protect transparencies the practical way may wish to use dust-proof cover glasses. The device works quickly, easily, and accurately, takes less than a minute to bind a slide. A special spring device allows cover glasses to rest squarely on the base of the binder and thus maintain exact alignment of edges while tape is being applied, assuring neat and straight edges. Tape is guided by pulley to line up with glass. Binder accommodates all standard sized slides, from 2" x 2" to 3¼" x 4¼". The slide binder, tapes and glass are available from Compco Corporation, 2251 West St. Paul Avenue, Chicago 47, Illinois.

Six New Amfiles

Amberg File & Index Company of Kankakee, Illinois, announce the completion of their six new photographical Amfiles, for both amateur and professional use. The series is bound with saddle tan fronts and brown box calf grain covers, book style. Each file contains a listing card or a book of contents enabling the user to locate any filed negative, roll or print without difficulty. The title of each file is displayed on the back. The set includes: **Slide File** that has fifteen compartments each with a maximum capacity of twenty 35mm mounted slides; **Filmstrip Files**, one with room for 12 metal containers for roll film with a diameter of 1½", the other file with room for 16 metal containers; and **Negative Files** for miniature rolls, holding twenty 18 or 36- exposure 35mm rolls.

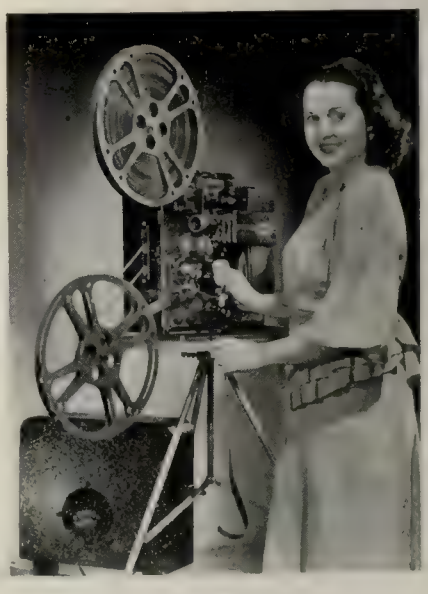


New Amfiles

Sears Movie Projector

Sears, Roebuck and Co.'s newly-developed sound projector for 16mm silent and sound film will be introduced in the company's retail stores throughout the country around May 1st. Carrying the distributor's name of Tower, the new sound projector is the first ever offered by Sears under its own brand name.

The Tower projector is a portable unit in single case with detachable side containing the speaker. Assembled for carrying, it weighs about 34 pounds. Described as a professional model, the new sound projector was produced for Sears by Natco to show entertainment and educational films in the home, school and club.



Tower Projector

Current Film News

■ **McGRAW-HILL BOOK CO.,** Text-Film Dept., 330 W. 42nd St., N. Y. 18, announces a new film series on health education, correlated with the "Textbook of Healthful Living" by Harold S. Diehl. The series consists of five 16mm sound motion pictures and five silent follow-up filmstrips. Titles follow: *Body Care and Grooming, Human Reproduction, The Body Fights Bacteria, Emotional Health, The Nose, Throat and Ears.*

■ **INTERNATIONAL FILM BUREAU, INC.,** 84 E. Randolph St., Chicago, has released three more films in its French teaching series:

Un Port de Commerce—showing the importance of a port as a center of industrial and commercial activity.

En Basse—Provence—depicting the coastline of Provence from the mouth of the Rhine to the Italian border and emphasizing interesting and instructive points not to be found in the usual trip to that part of France.

En Haute—Provence—picturing this part of France from regional, geographic, economic and social viewpoints.

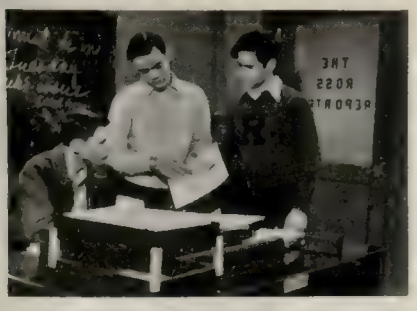
■ **CORONET INSTRUCTIONAL FILMS,** Coronet Bldg., Chicago, has completed the following new educational 16mm films:

Introduction to Electricity (1 reel, sound, color or b & w)—opening pupils' eyes to the magic properties of electricity, yet making its principles concrete and simple.

The Nature of Sound (1 reel, sound, color or b & w)—teaching sound with sound, illustrated, animated, and in motion.

The Sounds of Music (1 reel, sound, color or b & w)—presenting the characteristics of musical sound through a framework story of the visit of two young people to their local music store.

The Language of Graphs (1¼ reels, sound, color or b & w)—illustrating how clearly graphs can sum up a situation by showing boys and girls considering the financial and circulation problems of their school newspaper with bar, line, circle and equation graphs.



"The Language of Graphs"

■ **CONTEMPORARY FILMS,** 40 Fremont St., San Francisco 5, Calif., announces a new color, 16mm motion picture produced by Alvin and Darley Gordon:

Chata (53 min.)—a gay story about Chata ("little girl with a turned-up nose"), her life in the tropical paradise of Tehuantepec, Mexico, and her love for her chicken. An original musical score was written by Walter Tullis, incorporating traditional themes of Tehuantepec.

■ **BAILEY FILMS, INC.,** 2044 N. Berendo, Hollywood 27, Calif., offers the following new films:

Frontier Farmers of Alaska (sound, color, 18 min.)—a documentary film picturing the land of Alaska and the work of its frontier farmers.

Mother Goose Stories (sound or silent, color, 11 min.)—animated figurines portray the famous Mother Goose stories, with a special musical background.

■ **YOUNG AMERICA FILMS, INC.,** 18 E. 41st St., N. Y. 17, has released the 6th film in its sewing series:

Sewing: Characteristics and Handling of Materials (1 reel, sound)—discussing the how and why of selecting the appropriate fabric for use with a dress pattern.

Young America also announces that it has concluded arrangements with British Information Services for the exclusive distribution in this country and Canada of four new films from Britain: *The Steam Engine, The Steam Turbine, Transmission of Rotary Motion,* and *Electro-Magnetic Induction.*

■ **KNOWLEDGE BUILDERS CLASSROOM FILMS,** 625 Madison Ave., N. Y. 22, has completed another sound film in its simplified arithmetic series.

Simple Fractions (11 min.)—using animation to show the roles played by numerator and denominator; illustrating simple additions by showing parts being combined; using concrete objects in the gradual development of abstract ideas.

■ **THE MARCH OF TIME FORUM EDITION,** 369 Lexington Ave., N.Y. 17, is revising its new subject, *Czechoslovakia,* in order to add special footage to cover the recent Communist coup and to give the film entirely new treatment, pictorially and editorially. New 16mm educational releases now ready are: *Radio Broadcasting Today, Transportation in the U. S., New Frontiers of Medicine, Turkey.*

■ **UNITED WORLD FILMS, INC.,** 445 Park Ave., N. Y. 22, has just completed, in cooperation with the U.S. Olympic Committee, 12 reels of 16mm sound films providing training fundamentals of all principal track and field events.

Catalogs

■ **STATE OF NEW YORK, DEPARTMENT OF COMMERCE,** Division of State Publicity, Film Library, 40 Howard St., Albany 7, N. Y., announces the publication of a "Film Library Catalogue" listing more than 500 titles of 16mm films available for free use by schools, civic, educational, service and other groups in New York state.

■ **GATEWAY PRODUCTIONS, INC.,** 40 Fremont St., San Francisco 5, Calif., presents a listing of 16mm motion pictures of interest to schools, churches, adult organizations and clubs. Titles include *The Junior Citizen, Fun in Food, Punch and Judy, Siena and Simone Martini—A Fine Arts Thesis in Motion Pictures, Moving with Movies, Spanish Influence in Mexican Crafts.*

■ **COMMISSION ON MOTION PICTURES IN ADULT EDUCATION,** 19 S. La Salle St., Chicago 3, Ill., has released a catalog of "Films for Adult Education." It includes information on films distributed by Teaching Film Cutodians, Inc., now made available to community groups. The films have been selected, annotated and classified under the auspices of the Commission on Motion Pictures in Adult Education. The films are grouped according to subject matter, and each film review includes a Film Summary and Evaluative Comment; often Suggestions for Discussion are included.

■ **ARTHUR BARR PRODUCTIONS,** 1265 Bresee Ave., Pasadena 7, Calif., offers a new descriptive catalog "Classroom Teaching Tools."

CORRECTION

The Post Pictures Corp. advertisement on p. 152 of the March issue incorrectly listed the price of the 6 Mickey Rooney comedies at $37.50 each. The actual price is $40 per subject.

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Slidefilms and Slides

■ **CONTEMPO ENTERPRISES, INC.,** 6345 Primrose Ave., Hollywood 28, Calif., has available a brochure which tells of the inception of Contempo Participation Films, its aims, and its work. Announced in the brochure is the production of an interesting filmstrip series called "News-O-Strip", designed for issue semi-monthly to give the student of history a graphic presentation of current events. Among other Contempo participation filmstrips are *Waterway Birds, Animal Adaptations,* and *Vertebrate Animals.* Contempo Enterprises has scheduled a comprehensive program of classroom subjects, using the various visual media—filmstrips, 2 x 2 slides, and 16mm motion pictures.

■ **SOCIETY FOR VISUAL EDUCATION, INC.,** 100 E. Ohio St., Chicago, has released the second filmstrip in a home-economics series presented in cooperation with the professional magazine, "What's New in Home Economics":

Canned Vegetables, Fruits and Juices (50 frames, b & w, with manual)—presenting information on buying, uses of canned vegetables and juices, and uses of canned fruits and juices.

■ **FILM PUBLISHERS, INC.,** 25 Broad St., N. Y. 4, offers several discussion filmstrips on international relations, national affairs, intergroup relations, and family relations. Included among the titles are: *One World or None!* (adapted from the motion picture); *How to Live with the Atom; World Control of Atomic Energy; Up and Atom; The Challenge of World Trade; The People of England; Universal Military Training—Pro and Con; Economics for Everybody; Your Children and You; Is Your Home Fun?; To Secure These Rights; Man—One Family.*

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■ **ENCYCLOPAEDIA BRITANNICA FILMS, INC.,** Wilmette, Ill., has released a new series of slidefilms on "The Human Body":

The Heart and Circulation—explaining the muscular and valvular action of the heart and the nature of the circulatory system.

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The Eyes and Their Care—explaining the anatomy and physiology of the eye.

The Teeth—portraying the growth cycle and structure of the teeth.

Care of the Feet—revealing structural elements of the foot, pointing out major foot ailments and remedies.

Body Defenses Against Disease—explaining the body's lines of defense against infection.

Reproduction Among Mammals—explaining the major stages of mammalian reproduction, using the domestic pig to illustrate.

■ **FILMFAX PRODUCTIONS,** 995A First Ave., N. Y. 22, now has a series of six color filmstrips based on Aesop's Fables in production. The series is expected to be ready by June 1.

■ **JOHN CALVIN,** 12 Geary St., No. 406, San Francisco 8, California, was made available Series Two of "Film Aid to First Aid", entitled *Highway First Aid*—four slidefilms showing methods of first aid in accident cases. This series was produced by John Calvin and made by Photo and Sound Productions of San Francisco. Series One, seven slidefilms on basic training in first aid, is distributed by the Society for Visual Education, Chicago, Illinois.

Transcriptions and Recordings

■ **CAPITOL RECORDS DISTRIBUTING CO.,** 1449 S. Michigan, Chicago, Ill. offers a variety of albums of recordings suitable for children. Among the titles are the following: *Bozo at the Circus* (Record Reader), *Rusty in Orchestraville, Tales of Uncle Remus, Bozo and His Rocket Ship* (Record Reader), *Mickey and the Beanstalk* (Record Reader), *Tex Ritter* (children's songs and stories), *Sparky and the Talking Train,* and *Sparky and the Magic Piano.*

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BRETT HALL
JUN 8 1948

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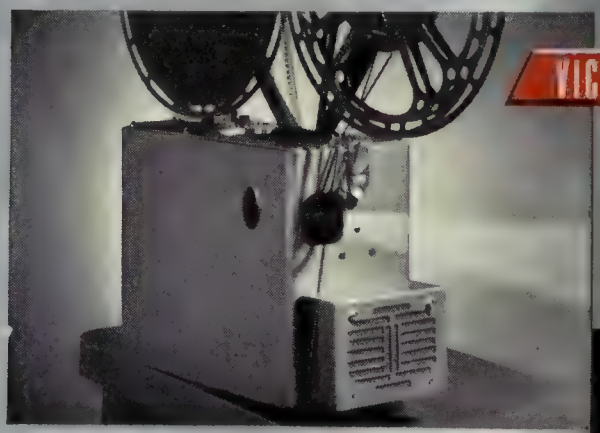

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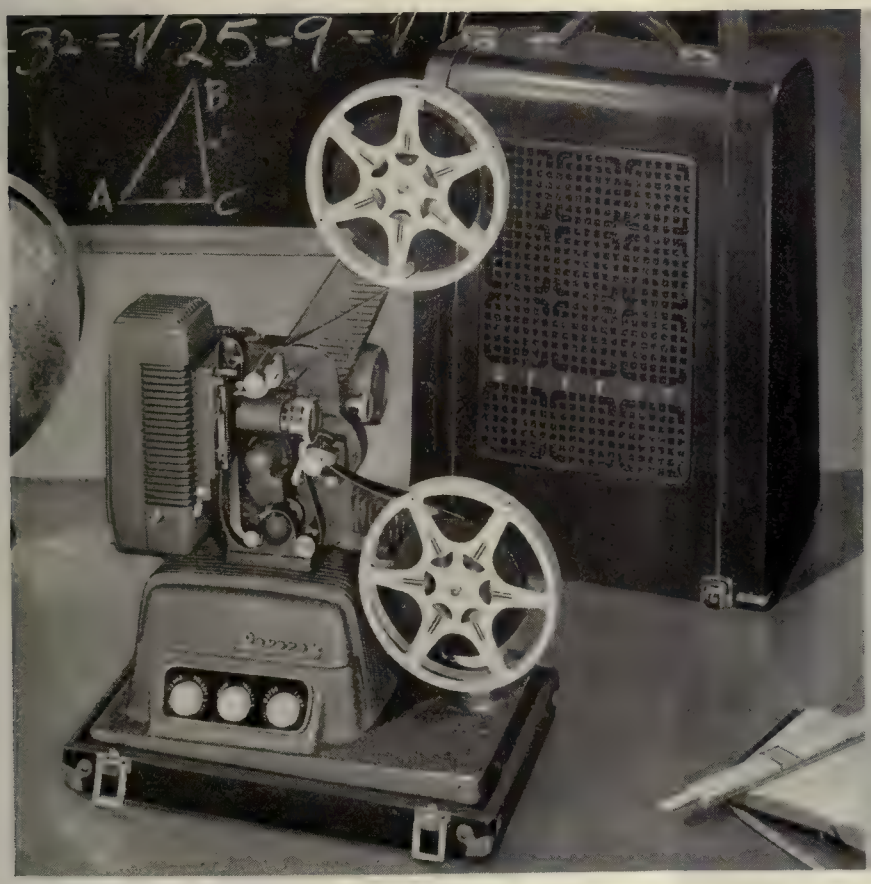

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Summer Issue, 1948

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COVER: Photo of Chicago skyline by courtesy the Chicago Convention Bureau. See the special section in this issue (pages 278-282) on the National Audio-Visual Convention to be held in Chicago, August 6-11.

Volume XXVII — Number 6, Whole Number 263

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ES-6

The Readers Write

For Those Who Don't Know "How to Conquer War"

EDITOR:

On behalf of the world federation movement I must thank you for the story in the April issue entitled "Toward World Government!" The publicity of Chicago's World Government Week may suggest similar weeks in other cities.*

On behalf of my filmstrip *How to Conquer War,* I must complain quite bitterly about this list of films mentioned as being useful in promotion of world government weeks. Not one of those films, to my knowledge, really deals with the subject of world government. All of them lead up to the subject, or dance around it in very pleasant, suggestive ways, but none of them deals with it. My filmstrip does deal with it specifically, it is the only film in any form that does, and you ignore it completely.

Now if *How to Conquer War* were a dodo, that would be understandable. But since EDUCATIONAL SCREEN has given it praise and considerable space from time to time,** even you would question this. There are not many filmstrips on the market that have had the circulation this one has—1200 prints, in 16 foreign countries, scripts in seven languages, and about 15,000 showings!

Your readers will be interested to know that a sixth edition of the filmstrip has been prepared this spring. It has some new sequences in it that deal with the UN, showing the basic similarities between it and the old League of Nations. All world federalists know these similarities were the downfall of the League, and will cause the downfall of the UN if they are not eliminated. The filmstrip is more challenging in today's version than when it first came out.

Perhaps you have never seen *How to Conquer War.* If so, that is my fault!

SYDNA WHITE

Federalist Films
391 Bleecker St.
New York 14, N. Y.

EDITOR'S NOTE:

*Chicago's precedent in declaring an official World Government Week has already been followed by Minneapolis, Miami, and Berkeley, California.

**See the December 1944 EDUCATIONAL SCREEN, page 428; October 1946 issue, page 458.

. . . Announcing A New Policy

In previous years Vaporate Company acted as a sales agency for Peerless Film Processing Corporation in the amateur field, and in some catagories of the non-theatrical field. We wish to announce to the general photographic industry that henceforth we will handle all markets under our own, the Peerless, name. We continue to offer the same vacuum vaporating treatment of films which we have offered for 14 years — but no longer through Vaporate Company. Now — lower prices and Peerless personalized service are in effect.

No other film treatment has ever been used so extensively and has such wide acceptance in the industry. No other film treatment offers such positive protection against film damage. Peerless Film Treatment is available at numerous commercial laboratories throughout the country. The effectiveness of Peerless Film Treatment and the proven safety of Peerless chemicals have earned the appreciation of thousands of users.

If your laboratory is not equipped for Peerless Film Treatment, send your film direct to Peerless.

Write for list of new low prices and Peerless processing installations.

Peerless Film Processing Corporation

165 West 46th Street • New York 19, N. Y.

Another Hit

EDITOR:

You have hit the nail on the head again in the April issue of EDUCATIONAL SCREEN in your editorial "Fair Trade for Whom?". Congratulations on another splendid contribution to the whole field of visual education.

HERBERT M. ELKINS

Herbert M. Elkins Co.
Sunland, California

Of the Same Ilk

EDITOR:

We wish to thank you for your very forceful editorial "Fair Trade for Whom?". The entire industry is threatened by the price-cutting tactics of unethical and unstable so-called educational dealers, who sacrifice so much of their profits in order to obtain the business that they cannot, and will not, render the services to which the purchaser is entitled. Such operators eventually pass from the picture, but it seems that some manufacturers will replace them with others of the same ilk, and about all the ethical dealer can do is try to convince the consumer that his first-cost saving is soon eaten by his having to purchase these services elsewhere at a great cost of time and money.

W. D. ENGLEMAN

Engleman Visual Education Service
Detroit, Michigan

Both Sides of the Fence

EDITOR:

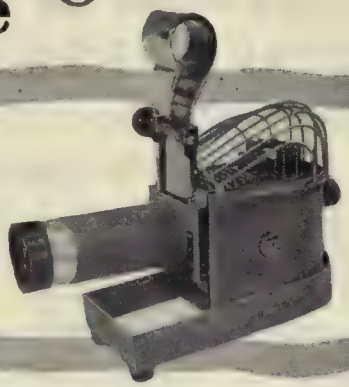
Thanks for your explanation of Fair Trade carried in the April issue of EDUCATIONAL SCREEN.

That is certainly a battle, but it takes all of us, on both sides of the fence, working together to win out.

HAZEL CALHOUN

Calhoun Company
Atlanta, Georgia

Budget These Outstanding Values
For Classroom Use

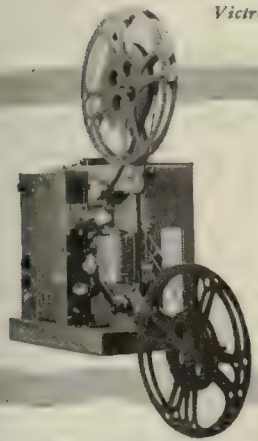


...new RCA Classroom Slide Film Projector—A dual-purpose projector designed for 35mm film-strips and 2″x 2″ slides. It's priced so low you can now equip *every classroom* with its own projector. The quickest and easiest projector threading you have ever seen. No sprockets to thread or damage film.

...new RCA Transcription Player for the Classroom—A high quality portable player for reproduction of either standard phonograph records or 16-inch transcriptions. Two separate motors supply positive, constant speed to turntable—one for 33⅓ rpm and one for 78 rpm. Detachable loudspeaker provides brilliant reproduction of all voices and musical instruments.

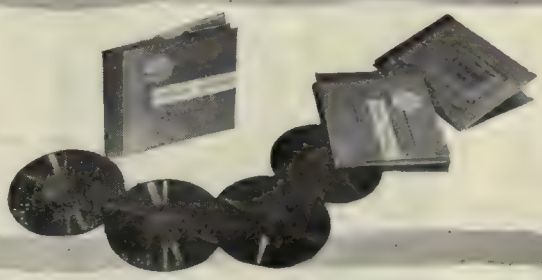
...the new RCA Victrola Classroom Phonograph—This RCA classroom phonograph (Senior Model 66-ED) plays 12-inch or 10-inch records. Has "Golden Throat" tone system. "Silent Sapphire" pickup. Separate tone controls for bass and treble. Blond finish walnut cabinet with closed back. Hand holes for convenience in carrying.

Victrola T.M. Reg. U.S. Pat. Off.



...RCA's new "400" 16mm Projector—A lighter weight, ALL-PURPOSE projector for more effective teaching. Amazingly easy to thread and operate. Ideal for use in classroom or auditorium. Shows films at their best in brilliance and contrast—black-and-white or full-color. Sound or silent operation.

...RCA Victor Record Library for Elementary Schools
A basic record library for the classroom. Consists of 370 compositions, 83 records, in 21 albums. Complete teaching suggestions for each record. Covers such activities as Rhythms, Singing, Listening, Rhythm Bands, Singing Games, and other topics. Priced within the budget of every school.



For descriptive literature write: Educational Sales Dept. 28-F, RCA, Camden, N. J.

RADIO CORPORATION of AMERICA

EDUCATIONAL SALES DEPARTMENT, CAMDEN, N. J.

(★ *Look to ACADEMY for Only the Finest in Educational Motion Pictures*)

ANNOUNCING 5 NEW 16 MM SOUND MOTION PICTURES

Keyed to Basic Requirements of the School Curriculum

Natural Color or Black and White

● **FREIGHTER IN PORT**—Actual scenes and animated diagrams explain various parts of an ocean freighter—unloading and loading foreign and domestic cargo and other ship and dock activities in preparation for sailing.

● **FREIGHTER AT SEA**—Keyed to develop a consciousness of world trade importance, this sequel to "Freighter in Port" shows operation of cargo ship at sea, duties of personnel, navigation instruments including radar, safety devices, etc. Animated maps explain important ocean routes. Both films designed for 3rd thru 7th grades.

● **STATE LEGISLATURE**—Filmed during session of Legislature, this picture shows detailed procedure of legislative branch of our State government in the passage of a State law. It follows a bill from its origin, step by step, as it is passed by the Assembly, concurred in by the Senate and signed by the Governor—then challenged and reviewed by the State Supreme Court. For upper grades, Junior and Senior High, University and adult.

● **MISSISSIPPI RIVER (Upper River)**—The story of America's greatest river, from its source to its central section near St. Louis, showing, by actual scenes and animated maps, its use by industry and agriculture for power generation and transportation, its control by dams and locks, its drainage area and principal tributaries and the cities of Minneapolis and St. Louis.

● **MISSISSIPPI RIVER (Lower River)**—From mouth of Ohio River to Gulf of Mexico, this film features industries, vital river transportation of goods and farm products, dramatic scenes of disastrous floods, flood control, levee construction, sandbagging, dredging—and the river ports of Memphis and New Orleans. Both films designed for intermediate grades and Junior High.

• Previous releases of high merit—CIRCUS PEOPLE and its companion film CIRCUS ANIMALS, for primary grades; WATER SUPPLY for upper grades and Junior High Science classes.

Write for more complete descriptive material. Preview prints will be supplied to responsible educators interested in film purchase.

★ ACADEMY Films

844 Seward Street • Hollywood 38, California

MEMBER OF ALLIED INDEPENDENT PRODUCERS

——Produced under direction of James A. Larsen——

READ and then WRITE!

"The Audio-Visual Way" is the title of a remarkably fine bulletin just published by the State Department of Education in Florida. It was prepared at the School of Library Training and Service, Florida State University, by a committee of Florida educators during the summer of 1947 to aid teachers, librarians, principals, and supervisors in their selection, acquisition, care, and use of audio-visual materials. It does it simply and directly in 118 readable and to-the-point pages.

Immediately upon reading it, we wrote Charles Hoban, who had served as consultant to the committee, as follows:

"Do you people down there really know what a masterpiece you have achieved in 'The Audio-Visual Way'? It is by far the finest thing of its kind ever done. It cannot be kept exclusive to Florida. Some way must be found to make it available and 'must' reading for every school principal and visual co-ordinator.

"Is Florida prepared to sell copies when it is publicized, and at how much per copy?"

The reply proved to be as remarkable as the book itself. Florida has produced the biggest book bargain of 1948. Copies are available at thirty-five cents —actual print cost. Write to the State Department of Education, Tallahassee, Florida. Enclose the money and ask for Bulletin No. 22B, "The Audio-Visual Way."

PAUL C. REED

Corey to Columbia

Stephen M. Corey, professor of educational psychology at the University of Chicago and chairman of the board of trustees of the Film Council of America, will begin duties in September as professor of education and executive officer of Horace Mann-Lincoln Institute of School Experimentation at Teachers College, Columbia University.

Carl H. Milam—World Librarian

Carl H. Milam, executive secretary of the American Library Association for 28 years and a member of the board of trustees of the Film Council of America, has been appointed Director of Library Services for the United Nations. During his long period of service with the ALA, Mr. Milam has worked successfully to expand the old concept of the library as a repository of books for those who want them into the now widely-recognized concept of the library as an active and powerful force—through books, films, services, etc.—in bringing education into the community.

Educational Film Award Contest

The Audio-Visual Education Association of California announces its First Annual Educational Film Award Contest, June 1 to September 30. Three 16mm educational films will be chosen from those entered in the contest to be awarded certificates of merit and to be shown at the State Conference film meeting to be held at U.S.C., Los Angeles, October 28-30, 1948. One of the three will be judged the most outstanding educational film. An estimated minimum audience of 3000 people will view and judge the entries between June 1 and September 30. For further information, write to Mrs. Helen Rachford, President, Audio-Visual Education Association of California, 808 N. Spring St., Los Angeles 12, California.

FOR MORE THAN A YEAR,

some of the world's foremost cameramen-directors have been at work in the far corners of the earth to produce an unprecedented series of thirty-six, two-reel teaching films on world geography.

Noted geographers, audio-visual specialists, classroom teachers and professional film producers have joined together to bring you—

"YOUR WORLD AND MINE"

The United World Geography Series
Produced by Louis de Rochemont

The first films will be ready in September 1948 for the opening of the school year. You will want to make plans now to provide your school with the entire series. Watch for further details on these history-making films.

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Here is the answer to a distinct need—a versatile instrument that projects both 2″ x 2″ and 3¼″ x 4″ color slides. By means of interchangeable condensing systems and a choice of projection objectives in a wide range of focal lengths, the Model GK is quickly convertible to either size slide or adjustable to room and light conditions.

This 750 watt instrument provides greater brilliance than most 1000 watt projectors.

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this is the most important question ever put on film . . .

where will you hide

A FULL-COLOR FILM

Where will you hide?

If war comes. If atomic bombs should sear the earth. IS there a place to hide?

That is the enormous question of our generation . . . the question every adult and every child must be able to answer.

Now Encyclopaedia Britannica Films brings you this powerful new film that turns a burning light on the most vital problem a people ever faced.

Clubs, schools, universities . . . organizations and groups of every kind will want to show this stimulating, thought-provoking film. Produced in full color by the Audiographic Institute, and distributed by Encyclopaedia Britannica Films. Write now for full information.

FILMS

Watch for the vitally important film series on another problem of World Survival: Our Vanishing Soil.

THE BIRTH OF THE SOIL
THIS VITAL EARTH
ARTERIES OF LIFE
SEEDS OF DESTRUCTION

Produced by the New York Zoological Society under the direction of Fairfield Osburn, author of "Our Plundered Planet." Distributed by Encyclopaedia Britannica Films.

ENCYCLOPAEDIA BRITANNICA FILMS INC.

WILMETTE, ILLINOIS

"Experience with reality should be their basic method of learning."

Teaching Teachers Competency

● We have hopes for the 1948 summer courses in audio-visual education. We hope the courses will be aimed directly toward making teachers more competent in their use of audio-visual materials. We hope that teachers will acquire the specific understandings, knowledge, skills, and abilities needed to assure competence in the use of audio-visual materials. And we hope that audio-visual courses will be "audio-visual" in method as well as in name.

If teachers teach as they are taught, audio-visual methods should be exploited to the utmost in the summer courses of 1948. Nothing could be more inexcusable than an audio-visual course taught *solely* by the lecture and textbook method—even when so excellent a text as Dale's is used.

The audio-visual learning experiences of teachers should be vivid and meaningful experiences. Teachers should learn the values of pictures and recordings through firsthand experiences, not through memorizing words. They should learn the principles of good utilization from seeing materials used well, not through verbalizations. Experience with reality should be their basic method of learning—operation of equipment learned by operating it; production of simple materials by producing them; evaluation and selection of materials by selecting and evaluating them.

Important as audio-visual method is, however, that alone will not produce teacher competence in the use of audio-visual materials. These audio-visual learning experiences must be aimed toward clear-cut objectives. The specific understandings, knowledges, skills, and abilities needed for competence must be known before they can be taught.

Some important spadework in defining these specifics was completed more than a year ago by a group of twenty-five California educators. Serving on a state committee, they evolved a statement of requirements basic enough to be of value to teachers of teachers in Maine as well as California. Upon such well-defined needs, successful courses are based.

This contribution from California may be obtained from Washington, D. C. It is the basis of a pamphlet called "Foundations for Teacher Education in Audio-Visual Instruction" by Elizabeth Goudy Noel and J. Paul Leonard, published by the American Council on Education (744 Jackson Place, Washington 6, D. C.). This guide to the teaching of competency, if heeded by instructors of audio-visual courses, would do much to assure teachers more than just credits for their summer's work.

Here is the story of how a film plus good teacher guidance helped children understand the meaning of cooperative planning and helped educate them for democratic living.*

A Film Serves School and Community

By EARL A. ARNOLD, Director of Instruction,
Kingsport City Schools, Kingsport, Tennessee

COOPERATIVE PLANNING had been the keynote of Kingsport's curriculum development program since its inception last September when eight teacher-study groups were organized. Dr. Alice Miel, Research Associate of the Horace Mann-Lincoln Institute of School Experimentation, Columbia University, serving as a consultant, made several visits to Kingsport during the year.

In connection with her February visit, arrangements were made for a public meeting, the major part of which was to be devoted to a panel discussion of the topic "Experiences Which Educate Children for Living in a Democracy." To prepare the way for the discussion it was planned to use the 20-minute sound picture *Learning Through Cooperative Planning.* It had been filmed at Kansas City, Missouri, and told the story of the part played by the pupils of one of the elementary schools in the city's clean-up and beautification campaign. It showed children of various ages planning together with their teachers; trips to the spots around the school grounds and the community where improvements were sought; visits to the school gardener for help and advice; and the organization of the various steps in planning and in carrying them out. In short, the film presented a good example of cooperative planning in action.

Advance Preparations

The panel, chosen democratically, included Dr. Miel, the Superintendent of Schools, two parents, two teachers, one board of education member, and one principal. Two days before the public meeting, the panel and our curriculum council met to preview the film and discuss general procedures for the panel discussion. After a brief explanation by Miss Miel, the film was previewed, and the plans for the meeting were perfected.

The Public Meeting

Approximately two hundred people attended the public meeting. Following introductory remarks by the chairman, Miss Miel gave a brief history of the preparation of the film. The picture was then shown to the audience.

In the ensuing discussion by the panel, several references were made to the film. For example, one sequence in the picture had shown a group of small children sitting in a circle discussing with their teacher what places in the community they might try to beautify. One suggested, "Why not go right now and see some spots?" All the boys and girls eagerly jumped up to go, but the teacher remained seated and calmly

* The film used, "Learning Through Cooperative Planning," is a two-reel, 20-minute, 16mm sound film produced by the Horace Mann-Lincoln Institute of School Experimentation and distributed by the Bureau of Publications, Teachers College, Columbia University. It tells how an elementary school cooperated in the community's annual spring clean-up and beautification campaign. In the picture above, a first-grade group is shown carrying its plans into action.

Scenes from
"Learning Through Cooperative Planning"

Top: The school council begins its planning.
Middle: A group studies erosion in the community.
Bottom: A first-grader experiments with plants.

asked, "Now? Hadn't we better do some planning first?" The children saw the point and agreed that would be best, and resumed their discussion. The panel used this example to show how a skillful teacher exercises restraint and guidance in a cooperative planning project. Other references to the film brought out that the teacher continues to have a very important part even in cooperative planning—that it is necessary for her to do considerable advance planning herself; that assignments could be adjusted to individual differences; and that such experiences could result in a feeling of belonging—a feeling that all, working together, had accomplished worthwhile goals they themselves had helped plan. The thought was expressed that experiences, similar to those seen in the film, where children have opportunity to help plan and carry out group projects which have meaning and purpose for them *now*, will help to make them more cooperative. Moreover, it was felt that this type of education had greater carry-over value. The point was stressed that experiences in cooperative planning, such as those portrayed in the film, constituted one of the best kinds of experiences in democratic living.

Reactions

In the several weeks following the public meeting, a number of events and incidents occurred which, in the opinion of the writer, could be traced to the use of the film. The following will serve as examples.

1. Immediately after the public meeting, two members of a local service organization inquired as to the possibilities of bringing the same film to Kingsport at a later date, thus indicating their feeling that the film was a real aid in getting an idea across.

2. Early in March two radio broadcasts over WKPT, sponsored by the Kingsport Junior Chamber of Commerce, dealt with the local curriculum development program. In these broadcasts stress was placed upon community-school cooperative planning and teacher-pupil cooperative planning.

3. A group of public-spirited men took the initiative in planning a series of public meetings for the purpose of discussing further the curriculum development program. Most of the men responsible for arranging these meetings attended the panel discussion meeting and saw the film.

4. One of the junior-high school teachers instituted in several of her classes cooperative planning projects, one of which dealt with a classroom beautification problem, clearly indicating the influence of the film.

5. Another junior-high school teacher arranged, through cooperative planning, for some of her pupils to make a field trip to the Southern Oxygen Company, one of Kingsport's industries, to collect data on liquid air and to make reports to the class.

6. One of the Ancient History Classes in the high school decided to make an eight-millimeter movie which would portray several developments connected with ancient history. This teacher had been using the cooperative planning technique prior to the panel discussion meeting, but it is reasonable to assume that

(*Concluded on page 275*)

A Yardstick for Evaluation

How are we doing? Where do we go from here?

No flippant queries these—but important questions which must be answered by all educators who plan and participate in audio-visual programs. And these questions can be most wisely answered in the light of the ten criteria for evaluation presented here.

by PAUL WITT
Division of Instruction,
Dept. of Curriculum and Teaching,
Teachers College, Columbia University

EVALUATION is an important aspect of any on-going enterprise. Educators in general have long been aware of this fact and have spent considerable time and effort examining their educational programs in an effort to test the validity of their theories of teaching and the effectiveness of various organizational and administrative plans and procedures. Persons in charge of audio-visual programs should also be aware of the importance of stock-taking and should make provisions for doing so.

During the past few years educators and laymen alike have been urging greater use of audio-visual materials and methods in the schools. They have said these materials and methods improve instruction and greatly increase its effectiveness. Boards of education are asked to allocate rather large sums of money for the establishment and support of audio-visual programs.

Although the development of these programs has not been as rapid as many have hoped, quite a few school systems already have audio-visual directors. A steadily growing amount of materials and equipment is being acquired by schools. Teacher interest is definitely on the increase. Boards of education are supporting these new programs.

These facts are cause for satisfaction, but there is also cause for concern. Acquisition of equipment and materials, development of teacher interest, and securing financial support are not enough. Materials and equipment *must be used* in order to have any effect on the learning of pupils. They must be used *with understanding and skill* to realize the full benefits claimed for audio-visual instruction.

Obviously, a major responsibility of persons in charge of audio-visual programs is to make certain that the potential contributions of audio-visual materials and methods to learning are fully realized. This means they must organize and administer their programs so teachers have the materials and equipment they require in their teaching, and they must help teachers utilize these materials effectively. They must be sure they are moving toward their goal - more effective learning through the skillful and intelligent use of audio-visual materials and methods.

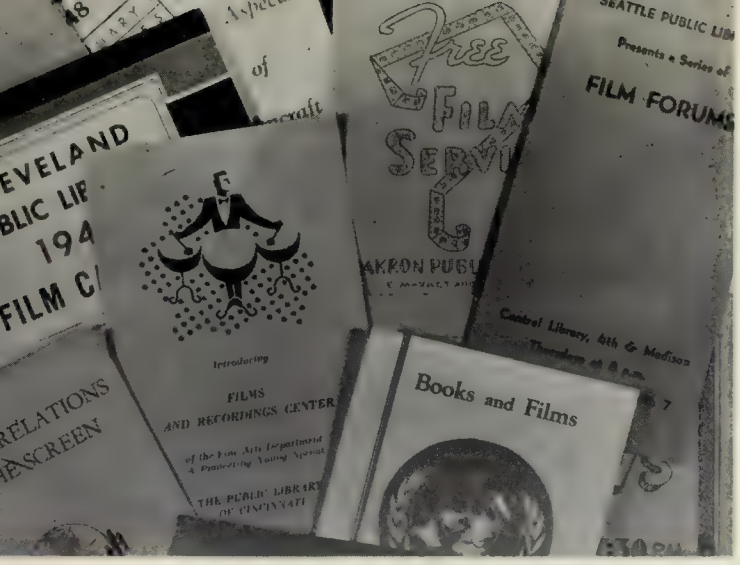
To be most effective, evaluation should be a group enterprise. Everyone concerned with the development of the audio-visual program should participate in the evaluation of it—teachers, pupils, parents, and administrators. The nature and extent of participation will vary for each group, but each should have some part in the development and application of the measuring instrument. The person in charge of the program bears the heaviest responsibility for evaluating the program and it is his duty to provide the needed leadership. In addition to a more thorough and accurate appraisal of the program, other values are gained from group evaluation, not the least of which are the increased interest of teachers and the strengthened community support for the program.

How does one tell how he is doing? How does he determine what he does next? Obviously a yardstick of some kind is needed, something for measuring progress, for appraising successes and failures. Although an audio-visual director and the people working with him will want to develop their own evaluative instrument, the following criteria for evaluating audio-visual programs are presented as a base from which they might start. These criteria are valuable in that they focus attention on the important aspects of the organization and administration of audio-visual programs.

Criteria for Evaluation

1. THE USE OF AUDIO-VISUAL MATERIALS SHOULD BE SO ORGANIZED AND ADMINISTERED THAT THESE MATERIALS FUNCTION AS AN INTEGRAL PART OF THE EDUCATIONAL PROGRAM. A good audio-visual program is an organized attempt to utilize certain instructional materials such as films, slides, pictures, charts, maps, graphs, and realia, and certain instructional techniques such as the school trip and the radio broadcast in providing educational experiences for pupils. A good audio-visual program is *not* something distinct and separate from the major educational enterprise carried on in the school. It is, rather, an important aspect of the principal business of the school.

Unfortunately, in some school systems the audio-visual program is established as a separate activity. Films are shown to large groups of pupils with no attempt to integrate the film experience with other learning activities of the pupils. School trips are noth-

(*Continued on page* 290)

Films on your library card! Yes, the library is carrying both the old and the new tools for learning into the homes and meeting halls of the people.

Libraries Mee

SOME PEOPLE are still surprised at the thought of public libraries' circulating educational films. In the raised eye-brow department, the questions run something like this: *Why? How and with what? What future do you see in it?*

The "Why" is simple. It is enunciated clearly in the Four-Year Goals to which the American Library Association has pledged itself in preparation for the Seventy-Fifth Anniversary in 1951:

. . . The American Library Association believes that every library should redirect its program of services with major emphasis on spreading information and stimulating citizen action on the critical problems which must be solved if we are to avoid disaster.

The library has a new responsibility which grows out of the problems of our times . . . These problems are international, national, and local; political, economic, and social; racial, industrial, ideological and spiritual. They are not new in themselves. But they are newly dangerous because they exist in an atomic age.

The task is urgent, the time is now. Such resources as libraries have must be used to the limit.

This is the librarians' newly-adopted credo. Today the library field is taking steps to come out from within the institutions and carry the old and new tools for learning into the homes and meeting halls of the people. One of the major developments is the rapidly increasing use of informational films, which make it possible to reach thousands in the community hitherto untouched by any form of adult library service.

With our sights set high for some type of film service in every library, let's go on to the second question: *How* and *With what?* The fact is that already 19 public libraries across the country could each tell a success story. During 1948, these 19 libraries have budgeted a total of $71,640 for the purchase of films. This figure, though infinitesimal in the light of what should be spent, represents a bridgehead in a new field of library service. It should be noted that this figure does not include appropriations for personnel, equipment, or audio materials. Nor does it take into consideration the considerable amounts of money contributed by churches, philanthropic societies and groups such as the National Conference of Christians and Jews, Rotary, and the like which have rallied to help the development of community film collections and have contributed heavily both by giving funds and by purchase of gift prints in certain subject areas.

Discussion begins after a film showing in the auditorium of the main library in Cleveland.

The 19 communities range all the way from New York to Seattle, Wisconsin to Texas. They include industrial centers like Cleveland and Detroit, where the libraries enjoy a relatively high per capita income, and smaller cities like Charlotte, North Carolina. Film collections vary in size from 850 titles in the Cleveland Film Bureau, which was established in 1942 with a gift of $1,000 from the Rotary Club, to 91 in the Cincinnati library's self-styled "young sprout" of a film department. One thing common to all is a rushing business with community groups. In a recent survey of film services rendered by libraries, made by L. Harry Strauss of the Commission on Motion Pictures in Adult Education, every one of the film libraries listed as major problems, "more funds," "more staff," "more space," "more films." Predominating in every case is a community demand which is almost overwhelming.

Individual Differences

Each of the existing public-library film collections has distinguishing differences, individual characteristics. Material on the fishing and lumbering industries, for instance, is prominent in the Seattle Public Library collection; films on hunting, sports and art are emphasized in the Dallas collection; many classroom films are found in the collection at Charlotte, where the public library serves the schools under a contract arrangement; many religious films and films for children are listed in the catalog in Cleveland, where settlement houses and Sunday-school primary groups are heavy borrowers.

Since new collections tend to serve the heaviest demand first, the first films bought are usually in the fields of current events, international relations and human relations. As collections grow, so subject areas

by PATRICIA BLAIR
Library Film Adviser,
American Library Association

ew Responsibility

grow to include films on child care, arts and crafts, music appreciation, religion, etiquette, grooming, nature and so on.

Policies vary with local conditions. Two libraries in communities where an equipment bottleneck existed lend their projectors to qualified groups, while all the other libraries maintain source lists showing equipment resources but reserve their own equipment for library programs. In the beginning some libraries, because of small collections, found it necessary to restrict film circulation to groups only. As their collection grew, this restriction was lifted in recognition of the educational value of films in the home made available to qualified home borrowers.

General Patterns

Although there are some distinguishing characteristics arising from individual community needs, certain clear and general patterns are emerging. In the larger cities the trend is definitely toward ownership of permanent, well-rounded, balanced collections supplemented by the occasional deposited film. *All* the libraries offer professional advisory service in selection of specific films and program planning. *All* the libraries sponsor screenings of new acquisitions at regular intervals for community leaders and program chairmen. *All* the libraries conduct evening film forums and noon-hour programs in the downtown main libraries, with children's and family programs in neighborhood branches.

One interesting aspect of the selection of film material is that in most cases group selection and the use of subject specialists are quite consistently adhered to. Most of the libraries not only call in subject specialists from their history, sociology, technology divisions and so on, but also invite specialists from the community, such as public health workers, business men and social workers, to help evaluate films under consideration for purchase.

The sound demonstrations by the public libraries which pioneered in the film service field plus the modern librarians' desire to accept the responsibility of an active role in community education are bringing about a natural and rapid development of community film collections. As this article is being written, the Enoch Pratt Library in Baltimore, Maryland is conducting a search for a Director and an Assistant Director for a new film department; the Rochester, New York, Public Library has announced appropriations of $10,000 annually for a 3-year period to establish film service; libraries at Louisville, Kentucky and Knoxville, Tennessee are placing their first purchase orders; in Portland, the public library is in its first few weeks of service.

From the field to ALA Headquarters comes a steady flow of inquiries on planning for film service, on sources, on equipment, on what to stress in new curriculum in library schools.

To the field from Headquarters goes an advisory service made possible by a two-year grant to the Amer-

(*Continued on page* 294)

Representatives of the National Conference of Christians and Jews and the Mayor's Race Relations Committee make arrangements to pick up films at the booking desk of the Cleveland Library's Film Bureau.

Films in the English course can help students to interpret experiences, to concentrate, and to write and speak with greater fluency.

Experience Precedes Expression

by DONALD L KRUZNER
Deputy Superintendent,
King County Schools

and VIRGINIA GOLDSMITH
Director, Instructional Materials,
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Seattle, Washington

A COURSE IN ENGLISH should lead the student to a better understanding and command of the essentials of our language. These essentials are written and oral self-expression, the art of listening, and the ability of interpreting written and oral language.

In any activity a large degree of skill is developed by the proper kind of practice. Just as a basketball, tennis, golf, or hockey player spends much time in practicing the proper techniques of his game, so should a student of oral and written expression. As a golfer needs clubs, balls and a green, so an English student needs something to talk or write about. A student can't write unless he has something to say. He can't have something to say unless he has meaningful experiences. His meaningful experiences are limited unless he develops the ability to concentrate in his reading and listening. Because motion pictures command concentrated attention, films can be used advantageously in English classes.

Group discussion following the presentation of nearly any good educational picture can be of such thought-provoking nature that a great number of challenges are extended to the students. Even the slower individuals in the class can be encouraged to participate in discussions on certain phases of the picture that were especially meaningful. This type of practice tends to help a pupil acquire the habit of speaking more freely and easily.

Written compositions on various phases of the subject under consideration offer little difficulty either. With the ideas created by the educational picture clearly fixed in the minds of the students, they will, with the right kind of practice, begin to compose more easily. The problem of what to say has been solved.

On the other hand, many students have labored over a composition assignment without making a mark on their papers for ten minutes or more—then only a line or two—followed by another long pause. The trouble, of course, was that they were short of ideas. They didn't know what to say.

Any professional writer acquires skill by writing. The biographies of nearly every great writer indicate that there was a pencil-chewing stage somewhere in his career. An easy, even flow of expression came only after much practice. A lesser degree of command of the language necessary for all students is achieved by the same process.

Clear, logical thinking is dependent upon the well-developed habit of concentration. Many teachers have found that this type of concentration can be developed

Topics for written and oral discussion may be developed from scenes like these in the film "Peoples of Canada" (available from the International Film Bureau). Left—Gaspe fishermen at work over long rows of cod drying in the sun. Right—British Columbia ranchers at Kamloops.

National Film Board of Canada

International Film Bureau
National Film Board of Canada

PEOPLES OF CANADA: Left—a British Columbia Indian medicine woman sewing a leather mocassin. Right—youthful Canadians in an art class at Montreal.

through the medium of educational films. Even those who have not used educational motion pictures in the classroom can understand from making observations at the theater something of the habit of concentration created by parts of motion pictures. Until the student has developed the ability to concentrate, very little progress can be made in the other important responsibility of an English course, that of interpreting materials and experiences.

In order to explain further how the instructional film can be used to aid in the development of these skills, the following chart based on the film *Peoples of Canada* * has been prepared. This chart is an analysis of the content of the picture, listing thirty separate topics that could be selected for oral and written expression:

With this kind of chart as a guide, the English teacher can develop an interesting and valuable project. Such a chart can be developed through class discussion following a first showing of the picture. Then after individuals have selected their topics, concentrated attention during a second showing of the picture will provide a rich and meaningful experience. This experience should lead logically to worthwhile written and oral expression. They will know not only what to write and talk about, but will also know what they are writing and talking about.

There is one thoroughly justified objection to a too intensified use of educational films in an English course. A great number of films not skillfully used in the classroom but merely presented as "shows" are a waste of time as far as progress toward the essentials of an English course. On the other hand, if utilization of a few selected educational films is carefully planned, considerable progress can be made by the students in learning to interpret experiences, to concentrate, and to write and speak with greater fluency.

* The 16mm sound film "Peoples of Canada" is a National Film Board of Canada production, distributed exclusively by the International Film Bureau, 84 E. Randolph St., Chicago.

Suggested Topics for Oral and Written Expression Based on the Film "Peoples of Canada"

FILM SCENES	SUGGESTED TOPICS
1. Historical background	a. Indian life b. Early explorers, fur-traders, missionaries, or adventurers
2. Early settlers	a. Types of immigrants who settled Canada b. Contributions of settlers of various nationalities c. Reasons for settlements on their particular sites d. Biographical sketches of pioneer ancestors of pupils e. Work of men settlers f. Work of women settlers g. Influence of industry on settlements
3. Industries	a. World trade b. Lumbering c. Farming d. Shipping e. Shipbuilding f. Mining g. Other industries h. Canada's part in World War II
4. Canada today	a. Important cities. Trace development b. Places of interest c. Famous Canadians d. The church as center of small-town life e. Sports
5. Future of Canada	a. Importance of Alaska Highway b. Future effects of air transportation c. Advantages of proposed St. Lawrence Seaway d. Future development of industry e. Growth of cities. Why? f. Canada's part in United Nations Organization g. Youth in Canada h. Significance of cooperation in affairs of country and world

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

The Church Needs These Films!

THE CHURCHES OF AMERICA need many good motion pictures. They need badly right now four films on the basic aspects of the great foreign missionary enterprise. The four aspects of the overseas work of the church are: medical, educational, evangelistic and agricultural. A fifth film could be made on the romance of the world-wide literacy movement.

These films should be non-sectarian—the spirit of most overseas work of the church. Each one would touch upon the work of many denominations in a number of countries. They would interpret the outreach work of the church and inspire present-day churchmen to meet more adequately the opportunities for the strengthening and extending of Christian missions.

These four films could be documentary in type. They would be designed to take their audiences on a tour and show them the work being done and needed to be done. The commentary would mix carefully, and in the right proportions, emotional appeal, facts, and deep appreciation for the devotion, skill, and general competence of missionary personnel.

The Time Is Now

The church needs these films now. If they can be produced in the next five years, they will receive a volume usage manyfold greater than they will get ten years from now. Churches are hungry for films, especially hungry for quality films of this character. They would not displace present films, and masses of American churchmen need to be reached with films designed to build world-mindedness. This job cannot be done alone by the spoken words of addresses and the printed words of leaflets and newsletters. The masses can be reached only with mass media.

Each one of these films can be roughed-out by those who are familiar with the area of work to be treated, and then a detailed script can be produced by those having specialized skill. The fundamental pictorial sequences out of which each film will be built will need to be carefully planned so that the actual shooting on location can be expedited. One camera-crew might be able to secure the basic footage for all four films if its itinerary were planned by those familiar with travel conditions in the places to be visited. Expert editing and sounding could then build this footage into the individual films.

High Quality Is Essential

These films must be good—good because they major in showing and not in talk. For greatest flexibility in utilization, they should be kept to 20 to 25 minutes running time, and color will be worth the extra cost.

While these films will cost some money, they will be able to earn money, especially if they are produced before the list of available films has doubled or trebled. This type of categorical film will have usefulness over many years. With it the church can interpret its overseas work, build interest and give understanding. The springs of missionary support are located in knowledge and understanding.

Now is the time to begin. Regardless of what the church is planning to produce, these four films should receive a very high priority and their planning should be undertaken immediately. The motion picture is a talent in the hands of today's churchmen—to be unwrapped and put to work.—WSH.

A Sequel to "Beyond His Own"

FOR A SEQUEL FILM to the motion picture *Beyond His Own*, this department suggests the title, "Among His Own." This film would tell the story of Peter's life after he returned from China. It would show how he lived in his home, related himself to the community and its institutions, and practiced the law profession. The treatment would be dramatic, and Peter would have no easy time keeping his life topside-up.

It is just possible that the PFC could secure a first-class story or script for this film by the announcement across the country of a sizeable prize for the best treatment sent in. If any of our readers have ideas or suggestions along this line, send them along.—WSH.

A Church Makes Good Use Of Teacher-Education Films

By WALTER W. BENNETT*

AN OBVIOUS TENDENCY, common with church and school enthusiasts for audio-visual materials, is to attempt *production* of their own visual materials before they have mastered *utilization*. Thus did our committee begin three years ago. Recently, however, this group of ten enthusiasts discovered that the real need for their talents in the church school field was to promote effective utilization of visual materials.

The proper use of existing materials and the broader concepts of teaching methods related to their use are

* Chairman, Curriculum Aids Committee, Brick Presbyterian Church, Rochester, N. Y.

understandings not easily gained by a volunteer staff of lay teachers in a church school. We decided to provide the teachers with experience in problem solving themselves under modern methodology using audio-visual materials with the teachers as learners.

How Teachers Were Taught

The McGraw-Hill Text-films on "Teacher Education" became the core and resource of our experimental learning program for teachers. Beginning with a topic vital to all teachers, we selected the film *Maintaining Classroom Discipline* for the first meeting. The committee conducted a carefully prepared film forum at a regular staff meeting. The film and its accompanying discussional filmstrip were presented. All the valid utilization techniques were practiced by a capable leader. Orientation of the group, preparation before screening, follow-up with summarization afterwards were not only "experienced" but participated in by the group—40 church workers.

A fortnight later a second session was held, using the film *Broader Concepts of Method*. The same particular provisions for experiencing the techniques of utilization were made, and the second session was a very natural outgrowth of the discussion of the first meeting.

With Excellent Results

The results of the first two forums were profound. Magnetic tape recordings of the discussions were caught by a candid microphone and carefully analyzed by the committee afterwards. As anticipated, discipline proved to be the point of departure. Curriculum, objectives, methods, pupil-teacher rapport and pupil participation became the basic issues for discussion. This led directly to the second film-forum on "Broader Concepts of Method" and the need for developing pupils interests. The teachers were eager to get back to their classrooms to try out teaching as they had been taught.

Mr. Harold L. Clark, Educational Minister of Brick Church, summarizes our venture in these words: "There can be a serious use of films in the teacher-training program; public school films can have real value in the church school; the teachers of church and school can profitably share experiences with great benefits to the church school staff; and films can be used to bring teachers closer to real life situations in which they must learn to function."

Our third program is being planned. We believe that we have made a fruitful beginning in the improvement of utilization by helping our teachers to experience and understand the factors involved in the effective use of methods and materials.

The Story of Our Bible

Few filmstrips produced recently will have greater utility than the 58-frame black and white *The Story of Our Bible,* which was prepared by Helen M. McKee and published by Pilgrim Press (14 Beacon St., Boston 8).

This filmstrip has five sections: Introduction, six pictures on how the Bible is used today; The O. T. Period, seven frames surveying the Bible story from early beginnings down to Jesus' time; The N. T. and Early Christian Period, eight pictures carrying the story through the era of Roman persecution; From Early Canon to Modern Bible, eighteen pictures which bring the Bible story up to the present time; and twelve frames illustrating the importance of the Most Important Book in the World. Each section is a unit in itself and may be shown alone. Used in its entirety, this filmstrip surveys the main events in the story of our Bible.

The publishers are to be commended for developing two scripts for this filmstrip: one for children, the other for young people and adults. The adjustment in concepts and vocabulary between the two is considerable. The script for children averages approximately 28 words per frame; for adults, approximately 30.

The "leader's guide" accompanying this filmstrip suggests some ways it can be used in the church to help boys and girls, young people and adults gain a better understanding of the background of our Bible and the formation of the Bible canon. The guidance offered is down-to-earth; practical. The worship service script, utilizing frames 30 (St. Jerome) through 43 (Pilgrims Going to Church) would be excellent for class and departmental use.

Both photographs and original drawings have been

Scenes from "The Story of the Bible," a 58-frame black and white filmstrip published by the Pilgrim Press. Left: Jerome, the first known translator of the entire Bible. Right: Johannes Gutenberg and an assistant at work on the first printed Bible.

used in the pictorial sequences and are very harmonized.

The uses to which this filmstrip can be put in the church are so many and varied that every church should own this strip. Public school leaders interested in seeing a non-sectarian presentation of this subject should preview, and then use this filmstrip.—WSH.

The Use of Filmstrips to Train Teachers of Children

By JACK MC MICHAEL*

FOR SOME MONTHS I have been using parts of two filmstrips for a program, How to Teach Children, in workers' conferences, children's work groups, and in vacation church-school training institutes. The filmstrips are *Let the Children Come* and *Teaching Juniors,* both published by the Methodist Church and both in black and white and accompanied by manuals.

Beginning with *Let the Children Come,* I have used frames 15 to 21, showing "Goals for Children" and the emphasis in teaching each age group from Nursery through Junior age. After a careful discussion of these goals and emphases as a background, I change to *Teaching Juniors,* taking the sections in order, beginning with "What Is Teaching?"

Discussion of this first section is usually helpful and interesting, and many teachers with limited training can be led to see teaching in a new light. The next section, on "The Teacher's Preparation," is of real value to new or untrained workers. While Methodist materials are referred to for illustration, it does not detract from using this section in any church.

The third section, on "How to Initiate a Unit," opens new avenues of thought to many teachers. Usually, the lesson outlines for the year or the whole cycle will illustrate how important is the need for studying units before preparing the individual lessons for class meetings. Some teachers have never tried any method of introducing a new unit of study, while others find it hard to make a clear distinction between units by removing pictures and other materials of the old unit from the room when a new unit is begun.

The last section used, "Procedures in Teaching," has proved most helpful to vacation church school leaders. It is almost like watching someone else teach. The many suggestions here on ways of teaching, and in presenting new materials, offer excellent guidance to the teachers of children.

The first section, on "Knowing Juniors," and the last, on "The Teacher's Evaluation," may be used but they make a rather long program for one evening. They tend, also, to focus attention on Juniors rather than on all ages of children.

When shown in this sequence, and with a running discussion from the group, these filmstrips tend to give a broad basis for approaching children's work and they lead teachers into new thinking and new procedures. For teachers accustomed to a more formal teaching situation devoid of pupil participation, these filmstrips offer help in a form which they can see and understand and perhaps adopt.

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Church Screen Productions

The minister visits the kindergarten and has his picture painted (a scene from the filmstrip "When We Go to Church").

New Materials

• A 40-frame black and white filmstrip for kindergarten children and their teachers, *When We Go to Church,* was released about May 1 by Church Screen Productions. It was produced by Abbie Greenwald, children's worker, and Rev. N. Eugene Kirchner, educational director, of Glen Ellyn (Illinois) Congregational Church. It tells the story of five-year-old Tommy on a typical Sunday morning in the kindergarten. It shows activities and methods of teaching small children according to modern, approved methods.

• Admiral Pictures Inc. (1450 Broadway, N. Y. 18) has released the Christmas film, *Christ Is Born.* It runs 20 minutes and is available in both color and black and white. On every count—treatment of story, casting, costuming, acting, photography—it rates poor to bad. It has small utility: Children should not see it; youth will laugh at it; and adults of discernment will say, "What a pity!"

• The United Board for Christian Colleges in China (150 Fifth Ave., N. Y. 11) has released a 25-minute sound film in color, *Front Line of Democracy.* It tells the story of thirteen Christian colleges in China as they spearhead the movement for education and democracy. It shows the epic flight of students and faculties before the invading Japanese armies; reveals their heroic struggles in Free China; and pictures the return to former campuses. Other scenes depict Chinese rural life and show the country's basic needs in food, conservation, industry, health, education, public information, sound democratic government, and vital religion. Some of the ways in which the colleges work to solve these problems are portrayed, and the film shows how out of chaos a better world is being built. The commentary is interesting, informative, and technically excellent. The photography is good to excellent, and the editing is satisfactory. The film is recommended.

• The National WCTU (Evanston, Ill.) announces the release of *Liquid Lore,* a 20-minute color film showing the value of water in life and contrasting the uses of water and alcohol. It shows the place of alcohol in industry and its harmful effects on the human body. (To be reviewed later.)

International Council A-V Workshop

Green Lake, Wisconsin, is to be the site of the fifth Audio-Visual Workshop under the auspices of the International Council of Religious Education (203 N. Wabash Ave., Chicago 1) the week of September 6-11. The leaders of this workshop will gather two days early for a pre-workshop institute. Attendance this year is to be limited to those having responsibility for visual education above the level of the workers in the local church. Miss Pearl Rosser, of the ICRE staff, will serve as the workshop director.

Youth Council Film

The 20-minute sound film *Make Way for Youth* tells the story of the organization of a teen-age, inter-organization youth council and shows this council at work doing things for youth and the whole community. The virile American youth of this film pull down several respected "fences" (prejudices) which separated them in order to form a council in which, and through which, they could work together for a better home town.

This useful film was produced by the Youth Division of the National Social Welfare Assembly, and can be obtained from Association Films. (See the Trade Directory for its nation-wide addresses.) Available with the film is an excellent discussion guide, giving utilization directions and supplementary information.

New Medical Film

While presenting the medical work of the Pierce Memorial Hospital in the city of Wai, Marathi, North India, the 30-minute sound and color film, *In the Steps of the Great Physician,* will have wide usefulness in presenting medical missions in a general way to congregations and groups within the church.

Since its founding in 1913 this hospital has served, in every way possible within its resources, the needs of a people whose life-span averages 27 years. It shows us Dr. Walter Hume, nephew of the founder, going about the 105-bed hospital which serves more than 2,400 in-patients yearly. Three-fourths of its work is surgical. It has trained most of its present personnel, from Dr. Abraham, woman surgeon, down to the orderlies.

With each of the 2,400 patients bringing his family with him to the hospital, the out-patient opportunity and work of this institution are tremendous.

The photography is fair to good. It was done by an Indian amateur in gratitude for the medical care given his mother. The background music is excellent, being exceptionally beautiful in certain sequences. The commentary is satisfactory. The film will be acceptable and useful to all denominations and churches. (Inquire of RFA or write to Missions Council, 287 Fourth Ave., New York 10.)

The Religious Screen
William S. Hockman, Editor
A Reprint of 19 Helpful Articles from
"The Church Department" of EDUCATIONAL SCREEN
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Correspondence

● Thanks to Winthrop M. Mager, Route 42, El Paso, Texas for an article (carried over to September) setting forth his ideas on a visual-centered curriculum for the church school. Almost the same mail brought a syllabus from A. R. Stewart, Visual Education Director of Epworth Methodist Church, San Francisco 14, of a three-months unit of St. Paul which utilizes films as basic teaching material and other visual and printed materials as supplementary resources. A report on this experiment will be carried early this fall.

● Mr. Wesley Matzigkeit (Centro Evangelico Unido, Apartado 117 BIS, Mexico, D. F.) writes that he was interested in the article on using car batteries as power for 2 x 2 projectors. He takes out the regular lamp and puts in a 50 candle-power bayonet-base auto headlight bulb. The filament lines up ok, he says. He finds the 6-volt motorcycle battery useful. It gives two hours of full performance before it begins to fade. He wraps it in newspaper and puts it in a bucket for easy carrying. He says nothing can beat the beaded screen.

● From India (A. P. Mission, Fatehgarh, United Provinces), Mr. H. R. Ferger, well-known for his excellent film photography, writes to say that he likes the SCREEN "very much," and wonders if any firms or individuals here would send him large photos for use in the exhibits which they have in connection with audio-visual institutes. He could use spare 2 x 2 kodachrome slides of life in the States, or elsewhere, for the general library. Our readers are invited to correspond with him direct.—WSH.

A Film Serves School and Community

(*Continued from page* 266)

she was encouraged by the meeting to continue and enlarge upon her use of this technique.

7. A second-grade teacher, during one of the writer's visits to the school, asked him to observe a program which her pupils had prepared for a public performance to be given soon. She explained that the children had prepared the program almost entirely by themselves, but it clearly indicated results of cooperative teacher-pupil planning.

8. In a number of different classroom situations the writer observed variations in seating arrangements, with greater emphasis upon the arrangements of chairs or seats in circles so that everyone could see each other. This clearly reflected attention to the physical environment in connection with cooperative planning procedures.

Summary

It is certainly reasonable to state that the film played a significant role, and that it had direct and indirect influences upon subsequent events. It definitely helped to create support on the part of teachers and parents for cooperative planning as one way of working with people—one way of providing experiences in democratic living. To this extent it enhanced the objectives of our curriculum development program.

TEACHER - COMMITTEE EVALUATION of NEW FILMS

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The Feeling of Rejection

(National Film Board of Canada, 400 West Madison Street, Chicago 6, Illinois) 23 minutes, 16mm, sound, black and white, 1947. $50. Produced by National Film Board of Canada, Ottawa, Canada. Discussion guide prepared by the National Institute of Social Relations, Washington, D. C.

Description of Contents:

The first in a series of mental health films sponsored by the Mental Health Division of the Canadian Government's Department of National Health and Welfare, *The Feeling of Rejection,* through a case-study of Margaret, shows the development and growth of the feeling of rejection. The film begins with scenes of Margaret at the age of twenty-three consulting a psychiatrist because of frequent headaches and undue physical fatigue. Upon request of the doctor, she relates her most recent emotional upset. Through flashbacks the film shows that on the previous night Margaret, at the insistence of her mother, gave up a picture show to stay home and do the ironing while her sister Virginia had a date. Margaret is shown at the ironing board becoming more and more exhausted and finally giving up completely. The film returns to the psychiatrist's office, where Margaret is urged to tell more about her headaches. Following flashback scenes trace the origin of her headaches to situations in her present life, in her high school days, in her grade school days, and finally in her childhood.

All incidents show that Margaret had always felt compelled to give up her own interests and desires to carry out the wishes of others. During high school days, in order to avoid competition which might lead to failure, Margaret enjoyed the success of her closest friend. In grade school, even though she wanted very much to play the part of the princess in the school play and in her own room had perfected her acting, she did a poor job and lost the part because she was afraid that she might lose the friendship of the first girl trying out. As a child she depended too much upon the protection and shelter of her mother, who was constantly saying "don't" to her. Her emotional attitudes were further bent toward a feeling of rejection by the arrival of a baby sister who seemed to claim all of the attention and love of the parents.

Later, Margaret is shown in a group therapy class, where she gains an understanding of the origin of her difficulties and becomes able to deal with the causes and to live a fairly normal and happy life. A final shot reveals Margaret in a business situation in which she asserts her own feelings with poise and self-confidence.

Committee Appraisal:

The committee highly recommends the film for use by teachers, student-teachers, parents, and psychiatrists, with their patients, in analyzing and studying the effect of environmental and societal incidents on human behavior and attitudes. It should be useful for showing that the causes for maladjustment may often be discovered by a trained person and that an understanding of the causes and a scientifically-controlled attempt to overcome them will lead to a cure. Excellent techniques were used in photographing and editing the content. The film treatment is warm and intimate; the acting is excellent. It is to be hoped that where the film is used for group therapy purposes, the situation will be carefully controlled.

National Film Board of Canada

A sheltered child, Margaret learned the feeling of rejection early in life.

Punctuation—Mark Your Meaning

(Coronet Productions, 65 East South Water Street, Chicago 1, Illinois) 10 minutes, 16mm, sound, color, $90.00; black and white, $45.00. 1947. Teacher's guide available.

Description of Contents:

A class in the intermediate grades learns several punctuation rules while writing a series of stories for a group of South American pupils.

When George hands in an illustrated story about a marionette show, he is afraid that it will not be accepted because he does not know how to punctuate. Tom and Beth, the elected editors for the class project, find that they can not decide what George means as long as he writes without punctuation. As they read a passage various ways, the original marionettes are shown acting out the possible interpretations. George becomes very impatient when they misunderstand his story; so they have him read it correctly as they put in the punctuation, including periods, question marks, exclamation points, capitals for proper names and the first word of each sentence, and quotation marks around conversation. The correct story is then shown a few phrases at a time, along with the marionettes.

Tom and Beth next make a poster containing questions about the punctuation rules discussed. The summary emphasizes that punctuation marks tell which words belong together, announce feelings, and indicate quotations. It also suggests that language textbooks offer help in learning how to use punctuation.

Committee Appraisal:

The combination of a functional classroom situation and attractive marionettes to act out meanings should make this film

Coronet Productions

A marionette show in "Punctuation—Mark Your Meaning" is the setting for a lesson in proper punctuation.

valuable for motivating interest in punctuation as a useful tool for making one's ideas clear to others. The rules presented are deliberately over-simplified and would need a great deal of supplementation by other means. Several committee members felt that George's case was not typical if he could type and spell perfectly and yet would not even attempt any punctuation, but the rest of the committee felt that this situation would not detract from the general effectiveness of the film. The class situation shown is interesting in that the teacher remains completely in the background, letting the boy and girl editors supervise the class activities. The film is recommended for use on the intermediate and junior high school levels as an introduction to initial teaching or to a review.

The Oyster and Virginia

(Virginia Department of Education, Richmond 16, Virginia) 21 minutes, 16mm, sound, color. 1948. Apply to producer for purchase price. Discussion guide in preparation.

Description of Contents:

This film showing the importance of the oyster industry to Virginia covers the harvesting, marketing, and planting of oysters, as well as their use as an item of diet. The film begins with a map of Virginia on which dots are used to show the sources of oysters, among which are Chincoteague Bay and Lynnhaven Bay. A second map shows seed beds in the James River from which only small oysters are taken and planted elsewhere. A third map shows additional sources in Virginia, while the commentary points out that these many less important beds supply a major portion of the oysters. The picture of the process involved in gathering oysters follows the tong boats at sunrise from their home harbor to the public oyster beds, where they drop anchor and for five or six hours remove oysters with long scissors-like tongs. Since the work is heavy and hard, members of the crew divide the work of using the tongs and sorting oysters. The film next shows the development of the oyster from the egg through cell division to the time that it is full grown. It emphasizes the fact that oysters need old shells in order to survive. Tongers are, therefore, required to replace all empty shells and debris which they remove along with the oysters. They are further shown returning all oysters which are not three inches in length. In addition to these public beds, there are those which are owned by private operators. Here oysters are harvested by dredges and are not subject to the close inspection and supervision given public beds. A third method of gathering oysters is by hand. Hand gathering occurs along the seaside in low tides or while the tide is out. At the end of a day's gathering, the oystermen return to their home harbor where buy-boats take the oysters to the shucking houses. The film shows the shells being removed and the oysters being graded, cleaned, and canned. In conclusion, scenes show oysters being enjoyed raw or cooked in homes, restaurants, or out-of-doors.

Committee Appraisal:

The committee felt that the film, even though originally produced to acquaint students in the schools of Virginia with one of Virginia's natural resources, would nevertheless be very interesting to students elsewhere. It should be useful in providing information on the growth of the oyster and the processes involved in gathering and marketing it, as well as information concerning the work of oystermen. Its aesthetic value is enhanced by beautiful color photography. The musical background is an original score. The film is recommended for use by groups on the intermediate, junior high, and senior high school level interested in the resources of Virginia or how oystermen work. The content is well organized and presented in an extremely interesting manner. Adult groups, too, should find the film of interest.

The House of Rothschild

(Teaching Film Custodians, 25 West 43rd Street, New York, New York) 29 minutes, 16mm, sound, black and white. Ten-year lease, $105.00.

Description of Contents:

This film follows the rise of the House of Rothschild from the ghetto of Frankfurt, Prussia, in 1780 to the final triumph of Nathan Rothschild's recognition by the Prince Regent of England.

As their father is dying, the five Rothschild boys promise that they will carry out his plan for establishing banking houses in the five great cities of Europe, so that in event of war, funds might be transferred from one country to another as needed without danger of loss. The father also admonishes his sons to strive always by precept and example for the rights of the Jews to live and work in dignity.

Thirty-two years later, the five branch banks are well established, and England is in the throes of the Napoleonic Wars. Nathan, the eldest Rothschild, sanctions loans to the Allies, but still he is discriminated against by the English. Likewise in Frankfurt the family is feeling the brunt of anti-Jewish riots. The mother urges her sons to withhold their financial support from the unappreciative Allies, but Nathan remembers his promise to his father to stay on the side of peace.

When the Allied delegation calls after Napoleon's escape from Elba, Nathan grants their request for further aid only on condition that the Jews be allowed to live in peace and work with dignity.

Back in London, Nathan risks his entire resources to continue buying Allied securities on the stock market. While he is appealing to the panic-stricken stockholders at the Exchange,

(*Concluded on page* 293)

Teaching Film Custodians

Featuring the eminent actor George Arliss in the role of Nathan, "The House of Rothschild" provides a dramatic experience which should motivate and enrich classroom study and develop desirable attitudes and appreciations.

Coordinated Program
NATIONAL AUDIO-VISUAL CONVENTION
Hotel Sherman, Chicago, August 6-11, 1948

FRIDAY, AUGUST 6

9:45-12:30 P.M., 2-5 P.M.	Midwest Forum on Visual Teaching Aids—West Room.
2-8 P.M.	Registration for National Association of Visual Education Dealers and Educational Film Library Association—Room 110.
8-10 P.M.	EFLA Board Reception—West Room.

SATURDAY, AUGUST 7

9-10 A.M.	EFLA General Session—West Room. Theme: "Sharing Our Film Concerns as They Relate to Service Activities." (Program jointly sponsored by Midwest Forum and EFLA.) Presiding: J. R. Bingham, President of EFLA. Panel: Comprised of discussion leaders of sectional meetings which are to follow.
10:15 A.M.-12:15 P.M.	EFLA Sectional Meetings: 1. Problems Involved in Film Selection: Room 104. 2. Film Circulation Techniques and Problems: Room 111. 3. The Psychological Aspects of Learning as These Relate to Film Utilization: Room 114. 4. Planning Institutional Film Productions: Room 106. 5. Administering and Supervising a Film Program: Room 116.
2-3 P.M.	EFLA General Session—West Room. Theme: "Sharing Our Film Concerns as They Relate to Institutional Programs."
3:15-5:15 P.M.	EFLA Sectional Meetings: Discussion of problems of audio-visual education in the various phases at the following levels: 1. The Schools: Room 116. 2. Institutions of Higher Education: Room 114. 3. Religious Organizations: Room 104. 4. Public Libraries: Room 106. 5. General Adult Organizations: Room 111.
8-10 P.M.	EFLA General Session—West Room. Theme: "The Experts Look at Films." (A preview session utilizing criticisms of a good panel and a special technique to secure audience participation.)

SUNDAY, AUGUST 8

9 A.M.	NAVED Board of Directors Meeting—Room 110.
10 A.M.-12 Noon	EFLA General Session—West Room. (Annual EFLA Membership and Business Meeting.)
2-4 P.M.	Film Council of America Annual Meeting—General Session: Louis XVI and Crystal Rooms. Theme: "Planning a Community-Wide Program."
4-6 P.M.	NAVED Women's Get-Acquainted Tea—Grey Room.
4-15-5:15 P.M.	Film Council of America Business Session: Louis XVI Room.
8-10 P.M.	Film Council Meeting.

MONDAY, AUGUST 9

8:30-10 A.M.	Texas Visual Education Dealers' Association—Breakfast Meeting.
10 A.M.-12 Noon	NAVED Opening General Session—Crystal and Louis XVI Rooms. Presiding: Olson Anderson. (Joint meeting with EFLA.)
12 Noon-6 P.M.	NAVED Trade Show. Mezzanine Floor. The Trade Show will include the newest and best products of all principal manufacturers of audio-visual equipment and producers of audio-visual materials, displayed in 90 exhibit booths.)
2-4 P.M.	NAVED Conference Groups: "Managing Your Business, Part I", Ken Lilley, Chairman—Crystal Room. (This panel will cover general management and operation of dealer and film library business.) "How to Put on a Demonstration of Classroom Film Use."—Louis XVI Room.

TUESDAY, AUGUST 10

9 A.M.-6 P.M.	NAVED Trade Show. Mezzanine Floor.
10 A.M.-12 Noon	NAVED Conference Groups: "Managing Your Business, Part II: Sales Management, Promotion, Advertising," Carl Evers, Chairman—Crystal Room. "Visual Materials in Business," Gil Lefton, Chairman—Louis XVI Room.
2-4 P.M.	NAVED Conference Groups: "Manufacturer-Producer-Dealer Relationships, Herschel Smith, Chairman—Louis XVI Room. "Audio-Visual Aids in the Church," John Hawkins, Chairman—Crystal Room.

WEDNESDAY, AUGUST 11

9 A.M.-3 P.M.	NAVED Trade Show. Mezzanine Floor. Final closing at 3 P.M.
10 A.M.-12 Noon	NAVED Conference Groups: "Equipment Maintenance and Repair," Herbert M. Elkins, Chairman—Crystal Room. "Entertainment Film Problems," Carl Kunz, Chairman—Louis XVI Room.
3-5 P.M.	NAVED Second General Session—Crystal and Louis XVI Rooms. Speaker: Gene Flack.

National Audio-Visual Convention

A PROPOSAL made editorially in EDUCATIONAL SCREEN almost two years ago will come true in August, 1948, when the National Audio-Visual Convention meets at the Sherman Hotel in Chicago, bringing together for the first time the annual national meetings of the National Association of Visual Education Dealers, the Educational Film Library Association, the Film Council of America, and the Midwest Forum on Audio-Visual Teaching Aids. The basic plan for the meetings was suggested in an editorial by Paul C. Reed in the September, 1946, issue of EDUCATIONAL SCREEN, which read in part:

"It is unfortunate that more educators did not have the opportunity of attending the (1946) NAVED Convention, for they would have come away with greater understandings of the problems of the industry and greater appreciation of the men who are dealing with these problems. Also they would have seen one of the best displays ever presented of new visual materials and equipment. Plans should be started right now for next year to bring together every educator and every person interested in the use of audio-visual equipment and materials."

A Proposal . . .

"Here is a proposal," the editorial continued, ". . . why not jointly planned conventions of all the organizations in this field. . . ? All would plan conventions for the same time and the same city. Each organization would retain its own identity and have its own meetings. But there would be joint meetings for a maximum interchange of ideas and experience, and there would be a single trade show to serve the interests of all. Such a combination of conventions would be so significant and important that no one interested in the field of audio-visual education could afford to miss it. *It would be the one great date . . . for all who are visually minded.*"[1]

Come True

The 1948 National Audio-Visual Convention bids fair to fulfil all the ideas and hopes expressed in the original proposal. Preliminary plans for the joint affair have been in work between the four organizations for several months. The planning began in earnest April 14 when a joint committee of eleven persons[2] met at the Sherman Hotel in Chicago to coordinate the interlocking schedules of the convention.

As established by the committee, the schedule calls for the Midwest Forum meeting to take place on Friday and Saturday, August 6 and 7. The Educational Film Library Association will begin its meetings in a joint session with the Midwest Forum on Saturday, August 7. EFLA meetings will continue through Monday morning, August 9, concluding at that time in a joint session with the National Association of Visual Education Dealers. EFLA very generously gave up its scheduled meeting on Sunday afternoon, August 8, in favor of the annual meeting of the Film Council of America, in which both EFLA and NAVED members will participate. An additional Film Council meeting will take place Sunday evening, August 8.

Meanwhile, the NAVED Trade Show will have opened at 10:30 A.M. on Sunday, August 8. (EFLA registrants will be admitted to the Trade Show without charge.) The National Association of Visual Education Dealers' convention will begin in the joint session with EFLA on Monday morning, August 9, and will close on Wednesday afternoon, August 11, as will the Trade Show.

Hotel reservations for the meetings will be handled by the National Association of Visual Education Dealers. All members of NAVED, EFLA, Midwest Forum, and all Film Council officials and representatives of local Councils will receive hotel reservation forms from their respective organizations. Others who are interested in attending are invited to write Don White, Executive Secretary, NAVED, 845 Chicago Avenue, Evanston, Illinois, and request inclusion in the convention mailing list.

Reports on plans and programs from each of the four sponsoring organizations appear on the following pages.

[1] EDUCATIONAL SCREEN, September, 1946, page 355.

[2] Mrs. Patricia Blair, ALA; L. Harry Strauss, EFLA; L. C. Larson, Indiana University; Irving Boerlin, Pennsylvania State College; Paul Foght, Ideal Pictures; Joseph E. Dickman (of Encyclopaedia Britannica Films), representing the Midwest Forum; Robert H. Schacht, University of Wisconsin; Richard B. Sealock, Gary Public Library; Mrs. Mel Petersen, International Council of Religious Education; Mrs. Aline L. Legg, FCA; and Don White, NAVED.

Chicago . . . August 6-11

One great date, for all who are visually minded

CONVENTION PLANS AND PROGRAMS

MIDWEST FORUM

Each year, since 1939, the Midwest Forum on Audio-Visual Teaching Aids has met to advance the use of audio and visual communication media in the field of education. This summer on August 6 and 7, the tenth such meeting will be held. However, it will not be just another meeting of the Midwest Forum because vast progress has been made in the field since 1939. In the beginning the Midwest Forum offered everyone with an interest in audio-visual aids—teacher, equipment dealer, producer of materials, visual director or one with just an interest—a rallying point for an exchange of information and dreams. Today, with interests more specialized, the dealers have their own huge organization, the National Association of Visual Education Dealers; the film librarians have the Educational Film Library Association; those interested in the use of audio-visual media at the adult and community level have the Film Council of America. This summer for the first time all of these groups will gather at the Sherman Hotel in Chicago during the week of August 6th to 11th to hold their separate and joint meetings. This meeting will unquestionably be the biggest thing to date in the audio-visual field.

New Emphasis

The Midwest Forum has shifted its emphasis as a result of progress in the field. In the early days it comprised a small group of enthusiasts with a mission to promote the media among educators; today this job is being increasingly well done by teacher training institutions, university extension divisions and teacher institutes. The Midwest Forum is now a meeting of specialists in the field. While the meetings are still open to all, the composition of the membership that participates in the discussions is approximately 60% from Audio-Visual Directors, 20% from School Administrators and Curriculum Specialists, and 20% from Producers, Manufacturers and Distributors of materials and equipment.

The program of the meetings is determined as follows: The members submit in advance problems for discussion from the areas of Utilization, Selection, Evaluation, Production, Distribution, Availability, Equipment, etc. At the opening session the order of discussion of problems is determined by a show of hands. Then the discussion of each problem is pursued as long as it is fruitful, and the next one follows.

JOSEPH DICKMAN,
Secretary-Treasurer,
Midwest Forum

L. HARRY STRAUSS,
Chairman, EFLA Planning Committee

J. R. BINGHAM,
President of EFLA

There are no dues or membership fees in the Midwest Forum. Last year each member contributed $10.00 to a transportation pool to equalize the travel expense of all who came from a distance. The matter of the continuation of this plan will be discussed at the coming meeting.

The Saturday morning session on August 7th will be held jointly with the Educational Film Library Association.

Beside the opportunity to exchange experiences with your fellow experts and meet them personally, the opportunity to see all the latest equipment under one roof will be well worth your time and effort.

Dr. Joe Park, Chairman
Joseph E. Dickman, Secretary-Treasurer

EFLA

Plans are well under way for the fifth annual conference of the Educational Film Library Association, which will be held at the Hotel Sherman in Chicago on August 6 to 9. The Conference Chairman, L. Harry Strauss of the Commission of Motion Pictures in Adult Education, reports that the program for the four days of the Conference has been outlined and only the details now remain to be completed.

Coordinated Schedule

EFLA's Conference Committee met with representatives of the other groups who will hold meetings at that time in order to work out a schedule which will eliminate conflicts and coordinate plans. The Midwest Forum, Film Council of America and National Association of Visual Education Dealers, whose conferences will take place at approximately the same time, have worked with the EFLA group to insure a program that will be of greatest interest and value to all those attending.

The conference will begin with an informal reception on Friday evening. Members of EFLA's Board of

Directors will act as hosts to all members interested. There will be a chance to talk to old friends and to meet fellow members from all parts of the country.

Most of the conference sessions will be small group discussions. Among the subjects to be discussed are the psychological aspects of learning as it relates to film utilization and problems of film selection, circulation, production and administration.

Since the use of films is spreading to many fields, one series of discussions will divide up in sections devoted to the use of films in schools, colleges and universities, religious groups, public libraries, and adult education organizations. In these sections common problems can be brought up and the experience of the participants pooled to help find answers.

One session will be devoted to the problems of film selection. Several new films will be screened and a panel of experts will join with the audience in analyzing and selecting the most suitable. An audience participation device will also be demonstrated.

Business meetings and joint sessions with the other participating groups will be held in addition to the EFLA discussion groups. The program has been planned so that there are no luncheon or dinner sessions, thus giving an opportunity for informal groups, committees, or a few friends to get together on their own initiative.

Planning Committee

Members of EFLA's conference planning committee include: L. Harry Strauss, Commission on Motion Pictures in Adult Education (Chairman); Patricia Blair, American Library Association; I. C. Boerlin, Pennsylvania State College; Joseph Dickman, Encyclopaedia Britannica Films; Pearl Rosser, International Council on Religious Education; Robert Schacht, University of Wisconsin; Richard Sealock, Gary Public Library; Ernest Tiemann, Indiana University; Donald White, National Association of Visual Education; Thurman White, Film Council of America; and Donald Williams, Indiana University.

L. Harry Strauss, Chairman

A Special Invitation

. . . is extended to students and instructors from summer audio-visual courses to attend the National Audio-Visual Convention in groups. The convention management will gladly assist you in planning the trip and making group reservations. For a limited number of groups, dormitory-style arrangements at reduced rates may be possible.

If you would like to arrange for a group to attend the convention, write NAVED, 845 Chicago Avenue, Evanston, Illinois. Every effort will be made to help you and to insure that the event is worthwhile.

GLEN BURCH, New FCA Executive Director

FCA Meeting in conjunction with the National Association of Visual Education Dealers; the Educational Film Library Association; and the Midwest Forum, the Film Council of America will hold its first Annual Conference at the Hotel Sherman, Chicago, August 8.

Since the formation of the Film Council of America, early in January 1946, great progress has been made. Each of the 95 Film Councils throughout the United States is entitled to one accredited representative to the Annual Conference, and every Film Council is urged to make plans to send its representative to Chicago in August.

The convention program has been planned to be of maximum benefit to community Film Council leaders, and information will be given on the organization of councils to serve community needs and suggestions will be offered on typical council programs.

From 2:00 to 4:00 P.M. on August 8, a general meeting will be held on the subject, "Planning a Community-Wide Program." The Rochester, New York Community Survey will be presented by means of questions and answers, with the answers being visualized through especially prepared slides accompanied by oral explanations. It is tentatively planned to follow this by discussion from a panel of resource persons, after which an audience discussion will be conducted.

The committee in charge of this presentation is: J. Margaret Carter, National Film Board of Canada, Chairman; Kenneth Edwards, Eastman Kodak Company; Mrs. Patricia Blair, American Library Association; Don White, National Association of Visual Education Dealers; Paul C. Reed, Educational Screen and Rochester Board of Education; Pearl Rosser, International Council of Religious Education; June Sark, Educational Screen; and Mrs. Aline L. Legg, Administrative Secretary, Film Council of America.

For the first time, members representing local community Film Councils will participate in the business meeting of the Senate of the FCA, which will be held from 4:15 to 5:15 P.M. on August 8. Official delegates from local Film Councils will elect their five members to the Senate at this time, following which the Senate meeting will be held. C. R. Reagan, President of the FCA, will preside. A Film Council meeting is tentatively scheduled for Sunday evening.

At the time of its first Annual Conference, the Film

Council of America will have a new Executive Director. On July 1, 1948, Glen Burch—now Assistant to the Director of the American Association for Adult Education—will assume his duties with the FCA, according to an announcement by Stephen M. Corey, Chairman of the Board of Trustees. Mr. Burch is editor of the Adult Education Journal and associate editor of the Film Forum Review. He is the Chairman of the Film Forum Committee for the American Library Association; Secretary of the Commission on Motion Pictures in Adult Education; Chairman of the National Committee on Film Forums; and a consultant to the New York State Department of Education, Bureau of Adult Education. Under the guidance of its new Executive Director, the FCA looks forward to ever-greater success in bringing educational and informational films to the "grass roots" of America.

Mrs. ALINE L. LEGG, Administrative Secretary

NAVED The 1948 annual convention and trade show of the National Association of Visual Education Dealers will take place at the Hotel Sherman in Chicago, beginning Sunday, August 8, and ending Wednesday, August 11. Serving as a basic focus of interest will be the huge NAVED Trade Show, with 90 exhibit booths* showing the newest items in audio-visual equipment, films, and materials. The Trade Show will feature continuous showings of new films, and there will be demonstrations of new products of every kind. The Trade Show will open August 8 and close August 11.

The NAVED Convention program itself is being prepared by the NAVED 1948 Convention Committee, under the chairmanship of Ernie Ryan, President of Ryan Visual Aids Service, Davenport, Iowa. There will be an opening General Session on Monday, August 9, and a closing one on Wednesday afternoon, August 11.

The body of the meeting will be composed of eight open-forum discussion groups, meeting throughout Monday afternoon, all day Tuesday, and Wednesday morning. Topics to be covered in these groups include Serving the Church, Audio-Visual Aids in Business, Manufacturer-Producer-Dealer Relationships, Managing Your Business, and others. By request, a special demonstration and discussion of "How to Put on a Demonstration of Classroom Film Use" is scheduled for Monday afternoon, August 9.

The two General Sessions—opening and closing—will be announced when negotiations, now in progress, are completed.

The Trade Show will be limited to the same size as last year—90 exhibit booths. More than two-thirds of these were already sold out as this issue went to press. This year, for the first time, exhibitors will be allowed to show films in their exhibit booths. This will make possible the elimination of the "Preview Theatres" used for film showings in 1947. Showings in exhibit booths will allow far more films to be shown and on a more informal schedule which will make their viewing easier for both customer and producer.

National sales meetings of several manufacturers

*EDUCATIONAL SCREEN booth—Number 1.

OLSON ANDERSON
NAVED President

ERNIE RYAN, Chairman
NAVED Convention Committee

and film producers are being planned for just before or after the NAVED meeting. Companies whose meetings already are scheduled include Modern Talking Picture Service, Bell and Howell Company, Ampro Corporation, and Ideal Pictures Corporation. In addition, the schedule will be rounded out by the usual number of luncheons and social events. The NAVED program itself this year is being confined to shorter hours in order to provide additional time for these events.

Persons who wish additional information about the convention, or who wish to obtain hotel reservation forms, are cordially invited to write Don White, Executive Secretary, National Association of Visual Education Dealers, 845 Chicago Avenue, Evanston, Illinois.

DON WHITE, Executive Secretary

Recent A-V Get-togethers

● April 23-24, the annual two-day Spring Conference of the Audio-Visual Association of California, Southern Section, was held at San Diego State College. Allison J. McNay (Assistant Supervisor of the Los Angeles City Schools, Audio-Visual Aids Section) was elected president. Among the subjects discussed at the Conference were "Providing for More Effective Utilization of Audio-Visual Instruction Materials in the School Unit" (Dr. Clarence Fielstra, U. of California, L.A.) and "Evaluating the Educational Implications of the School Unit" (Dr. Richard Madden, San Diego State College).

● April 26-30, in Arkansas the First Annual Regional Audio-Visual Conference was presented by the Arkansas State Department of Education in cooperation with the Arkansas State College at Jonesboro, the Henderson State Teachers College at Arkadelphia, the Arkansas A & M College at Monticello, the Arkansas State Teachers College at Conway, and the University of Arkansas at Fayetteville. Garland Beavers, State Supervisor of Audio-Visual Instruction, presided at each of the five daily conferences.

● May 4-5, the National University Extension Association, at its 33rd Annual Meeting in Chicago, presented two sectional meetings in audio-visual education under the chairmanship of R. Boyd Gunning, Director, Extension Division, University of Tennessee. Subjects discussed included "Facilities Required for Effective Operation of Audio-Visual Centers" (W. A. Wittich, U. of Wisconsin); "Visual Information Program of the United Nations Organization" (Beresford Seligman, United Nations); "Statewide Planning" (L. C. Larson, Indiana University); "Teacher Training in Audio-Visual Education" (Robert E. deKieffer, Stephens College); and "Survey on NUEA Library Services" (Leila Trolinger, U. of Colorado).

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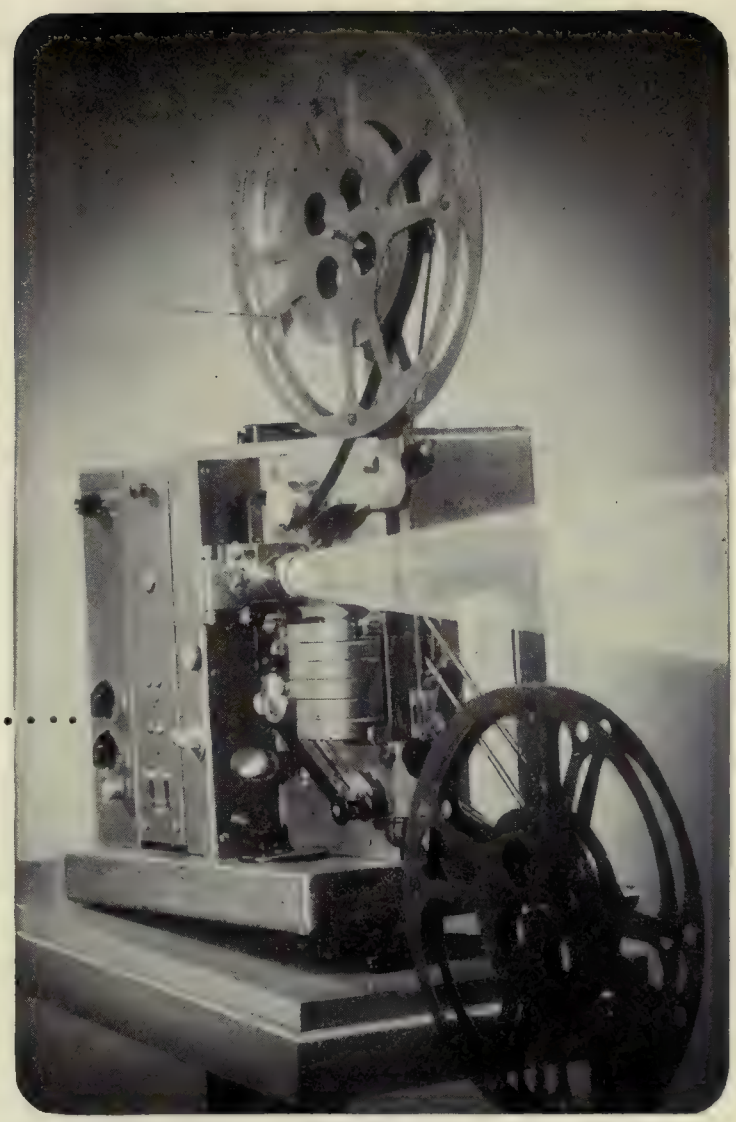

• You'll find the RCA "400" 16mm projector a valuable aid in coping with the present teacher shortage and curriculum overload. It does a professional quality job of showing educational films at their brilliant best.

The new RCA "400" is out front in postwar 16mm sound projector advancements. Exclusive new "cushion action" sprocket shoes permit the film to be literally slipped into proper position. Correct film path is embossed on side of projector. The RCA "400" is the easiest and quickest of all sound projectors to thread. All controls are centrally located. It is so easy to use. Even a child can operate it.

Straight-line optical system gives more brilliant illumination, sharper, more clearly defined pictures from color or black-and-white films. Performance is finer in every way.

A powerful four-stage amplifier, precision sound scanning system and acoustically matched loudspeaker reproduce sound with dramatic realism and full tonal range. You change from "Sound" to "Silent" operation by merely turning a knob.

Lighter weight, high strength materials plus simplified design make possible a new, lighter weight projector—easily portable for use in classroom or small auditorium.

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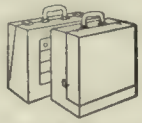

SOUND AND VISUAL PRODUCTS

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Summer Courses in Audio-Visual Education 1948 Part III

The following courses have been reported to date. Title, number of course, dates of summer session and name of instructor are given insofar as data were provided. Figures in parentheses show credits (semester if quarter is not indicated). See also April and May listings.

California

California College of Arts and Crafts, Oakland — July 6-Aug. 13
Audio-Visual Workshop (2) — Stuart Thompson

Chico State College, Chico — 6 weeks
Audio-Visual Aids, Ed. S-111 (2) — L. L. Stanley, James Walters

Claremont College, Claremont — June 21-July 30
Audio-Visual Aids to Learning, 146, 246 (3-6) — Harriet Genung, Kaspar Ingebritson

College of the Holy Name, Oakland — June 28-Aug. 3
Audio-Visual Aids, Ed. 125 (2) — Sister Mary Clare

College of the Pacific, Stockton — July 12-23
Audio-Visual Program in the Church (2), Workshop — Lindhorst, Ramsey, Hill
(See May issue for additional listings)

George Pepperdine College, Los Angeles — June 14-July 9, Aug. 9-Sept. 3
Audio-Visual-Radio Education, Ed. 146 (3) — L. T. Vanderveer

Humboldt State College, Arcata — June 21-July 30
Audio-Visual Education, Ed. 153 (2) — F. J. Cameron

Mills College, Oakland — July 5-Aug. 13
Audio-Visual Aids in Education, Ed. S148 (2) — Meidel Applegate

San Jose State College, San Jose — June 28-Aug. 6
Audio-Visual Aids, Ed. 103 (3) — R. D. Willey, B. Patton

Stanford University, Stanford University (Palo Alto) — June 21-Aug. 13
Audio-Visual Aids to Instruction, Ed. 141 (2, 3) — W. J. Iverson
Audio-Visual Laboratory, Ed. 341 (2-6) — Iverson, Murphy
Individual Study in Visual Education, Ed. 441 — Iverson
Audio-Visual Clinic (1 week, beginning Aug. 9) — C. R. Crakes

University of California, Santa Barbara College, Santa Barbara — Aug. 2-Sept. 11
Audio-Visual-Radio Education, Ed. 147 (2)

Colorado

Loretto Heights College, Loretto — June 14-19
Workshop (2) — Dr. Palleske

Florida

University of Florida, Gainesville — June 14-July 26
Introduction to Audio-Visual Materials, Ed. 318 (3)
Problems in Visual Instruction, Ed. 506 (3)
(Both taught by George L. Crutcher and staff)

Illinois

Northwestern University, Evanston — June 28-Aug. 6
Audio-Visual Aids in the Classroom, SC61 (3), 2 sections — C. R. Crakes

Quincy College, Quincy — June 21-July 30
Introduction to Audio-Visual Aids, Ed. 242S (2) — Rev. C. Herndel

Michigan

Wayne University, Detroit — June 28-Aug. 5
Using Audio-Visual Materials in School and Community (2-6)

New Mexico

State Teachers College, Silver City — June 7-July 30
Audio-Visual Education — Byran Gray

New York

Columbia University, Teachers College
Audio-Visual Materials and Methods of Use, Ed. 217A (2, 3)
Sec. I, Herbert R. Jensen
Sec. II, M. R. Brunstetter, Paul Witt
Laboratory Course in Audio-Visual Instruction, Ed. E (2, 3) — Jensen
Administering the Use of Audio-Visual Materials.

New Paltz State Teachers College, New Paltz — July 6-Aug. 13
Audio-Visual Aids, Ed. 413 (2) — Leslie Oakley

New York University — July 6-Aug. 13
Selection and Use of Visual and Auditory Aids, 119.19,20 (4) — Cypher
The Motion Picture as a Medium of Communication, 119.40,41 (4) — Anderson
Problems in Audio-Visual Instruction, 119.21,22 (4) — Cypher
Freedom of Speech in a Democracy, 219.71 (3) — Siepmann
Visual Aids Studio, 190.53,54 (4)
Audio-Visual Aids in Home Economics, 233.200 (3) — Fleck

North Carolina

Elon College, Elon — June 7-July 17
Audio-Visual Aids (3) — S. C. Deskins

Oklahoma

University of Oklahoma, Norman — June 4-Aug. 4
Audio-Visual Materials and Equipment in Education, 209 (2) — Fulton
Administration and Selection of Audio-Visual Materials and Equipment, 410 (2) — Garold Holstine
Operation and Maintenance of Audio-Visual Materials and Equipment, 411 (2) — Fulton
Workshop in Audio-Visual Education, 423 (2) — William Fulton, Ford Michael
Seminar in Audio-Visual Education, 451 (1-4)

Pennsylvania

Pennsylvania State College, State College — June 21-23
Religious Audio-Visual Institute (sponsored by Pa. State Council of Christian Education and Extension Services of Pa. State College)

State Teachers College, Clarion — June 28-Aug. 6
Visual Education (1) — Harry S. Manson

State Teachers College, East Stroudsburg — June 7-Aug. 24
Visual Education (1) — F. B. McGarry

State Teachers College, Edinboro — June 28-Aug 6, Aug. 9-27
Visual Education (1-3) — Gatzy, LaFollette

State Teachers College, Indiana — June 7-July 16
Visual Education (2) — Wilber Emmert

State Teachers College, Kutztown — July 19-Aug. 27
Visual Education (1) — Allan F. Bubeck

State Teachers College, Millersville — June 7-July 16
Visual Education, c. 40 (1) — Edwin Keim

State Teachers College, Shippensburg — June 7-July 16
Visual Education, Ed. 6 (1) — Leslie C. Krebs

Temple University, Philadelphia — June 23-Aug. 6
Audio-Visual Education I (2) — Daniels
Audio-Visual Education II (2) — Daniels

University of Pennsylvania, Philadelphia — June 28-Aug. 7
Visual and Sensory Techniques, Ed. 526S (2) — J. H. Minnick

University of Scranton, Scranton — July 5-Aug. 27
Techniques of Visual and Sensory Aids, Ed. 61 (3) — Paul Miller

Waynesburg College, Waynesburg — June 14-July 23
Education, 411 (3) — E. C. Noyes

(*Listings continued on page 286*)

6 New Films by Coronet

Here are six practical teaching tools . . . six good reasons why Coronet Instructional Films are nationally recognized as the *finest, most popular* 16 mm. sound-motion pictures available for educational use. Each has been skillfully created from script to finished print at our own studios . . each prepared in close collaboration with a nationally recognized subject - matter specialist.

Like all Coronet Films, they're easy-to-own or easy-to-rent. For further information on Purchase, Lease-Purchase, Preview, or Rental Sources simply write to: Coronet Instructional Films, Coronet Building, Chicago 1, Illinois.

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What Is Business? acquaints students with economic life in the world all around them.

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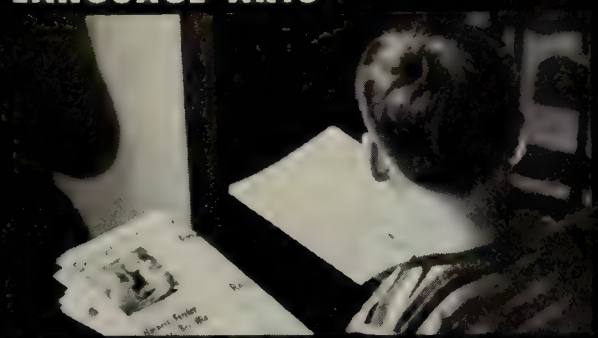
Choosing Books to Read clearly points the way along the road to literary learning.

LANGUAGE ARTS



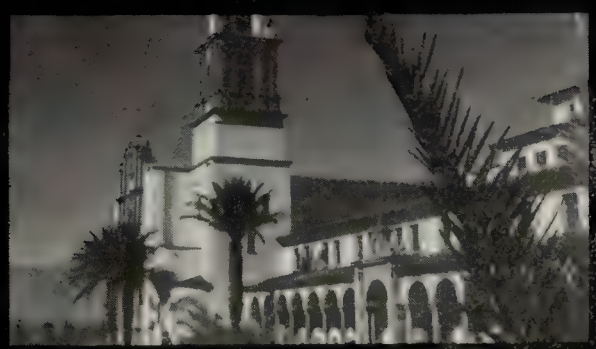
Who Makes Words? introduces students to semantics through a graphic visual treatment.

HOME ECONOMICS

Basic Fibers in Cloth shows students the relationship between fibers and cloth use.

SOCIAL SCIENCE

Arctic Borderlands in Winter takes students on a visit to this perilous, little-known area.



Spanish Influence in the United States is a "must" for every Social Science student.

South Dakota

Eastern State Normal School, Madison — July 19-Aug.21
Auditory and Visual Education, (2 qr.) — G. Moller

Tennessee

University of Tennessee, Knoxville — June 14-July 21
Audio-Visual Aids to Education, 475 (3 qr.)
Martin E. Little

Texas

Abilene Christian College, Abilene — June 8-July 16
Audio-Visual Instruction, Ed. 364 (3) — G. C. Morlan

McMurry College, Abilene — June 14-July 23
Audio-Visual Education, Ed. 449 (3) — Anna Odell

North Texas State College, Denton — June 8-July 16
Audio-Visual Aids, Phys. 306 (3) — L. L. Miller

Southwest Texas Teachers College, Sam Marcos
May 31-July 10
July 12-Aug. 20
Audio-Visual Education, Ed. 273 (3 qr.) — Ruby Henderson

Stephen F. Austin State Teachers College, Nacogdoches
June 3-July 12
Administration of Visual Aids, (3) — A. L. Long
Production of Visual Aids (3) — A. L. Long

Sul Ross State Teachers College, Alpine — June 1-July 9
Audio-Visual Instruction in the Classroom, Ed. 338 (3)
W. T. Powell
Laboratory Course, Ed. 311 (1) — W. T. Powell
July 10-Aug. 19
Administration of Audio-Visual Aids, Ed. 538 (3)
W. T. Powell
Laboratory Course, Ed. 312 (1) — W. T. Powell

Texas College of Arts and Industries, Kingsville
June 3-July 15
Education, 391 (3) — J. D. Davis

Texas Technological College, Lubbock — June 9-July 17
Audio-Visual Aids, Ed. 331S (3) — L. B. Cooper

University of Houston, Houston
Education Workshop, Ed. 731-732 — June 3-July 16
Audio-Visual Aids, Ed. 365A, 365B — July 16-Aug. 27
(3-6 sem. credits; instructor, E. B. Miller)

University of Texas, Austin — First Term—June 2
Visual Aids in Secondary Education, Ed. 259-359 (2, 3)
Holland
Production and Utilization of Audio-Visual Aids, Workshop, Ed. 77P (6) — Holland, Chapman, Watson
Visual Aids in Elementary Education, Ed. 259Q-359Q (2, 3)
Holland
Research in Visual Education, Ed. 82 (2, 4, 6) — Holland
2nd Term—July 15
Visual Aids in Secondary Education, Ed. 259-359 (2, 3)
Holland
Visual Aids in Elementary Education, Ed. 259Q-359Q (2, 3)
Holland
Research in Visual Education, Ed. 82 (2, 4, 6) — Holland

West Texas State College, Canyon — June 1-July 10
Audio-Visual Education, 422, 522 (3)

Utah

Brigham Young University, Provo — June 7-Aug. 21
Audio-Visual Instruction, 75, 175 (3 qr.) — Clarence Tyndall
Workshop in Audio-Visual Instruction, 76, 176 (June 14-25)
Ellsworth C. Dent

State Agricultural College, Logan — June 7-July 16
Audio-Visual Aids in Education, 161 (2½ qr.)
L. G. Noble

University of Utah, Salt Lake City
Audio-Visual Institute — June 25-26
(With the aid of Coronet Instructional Films, Encyclopaedia Britannica Films, Bell & Howell Co., National Education Association.)

Virginia

College of William and Mary, Williamsburg — June 18-Aug. 20
Audio-Visual Instructional Aids — Dorothy Dickinson
Workshop in Materials of Instruction — July 12-23
Kenneth Cleeton

Hampton Institute, Hampton — June 21-Aug. 20
Audio-Visual Aids, Ed. 345 (3) — B. S. Rowe
Audio-Visual Instruction in the Classroom — I. Ridley

Madison College, Harrisonburg — June 21-Aug. 13
Audio-Visual Materials, L. S. 76 (3) — Ferne Hoover

Mary Washington College, Fredericksburg — June 14-26
Radio Broadcasting Workshop — Mildred B. Sollenberger

Radford College, Radford
Audio-Visual Aids Workshop — July 26-30
Audio-Visual Aids to Education, — June 14-July 22
July 26-Aug. 27
Sensory Aids to Education — June 14-July 22, July 26-Aug. 27
(Instructor for above courses, I. R. Silverman)

Richmond Professional Institute of College of William and Mary, Richmond — June 21-July 2
Workshop in Audio-Visual Education — Margaret Hudson

Roanoke College, Salem — June 14-Aug. 16
Preparation and Use of Classroom Materials in Visual Education (3) — Miles Masters

State Teachers College, Farmville — June 21-Aug. 16
Audio-Visual Aids to Instruction — Edgar Johnson
Audio-Visual Workshop, June 21-July 2 — Johnson

University of Virginia, Charlottesville — Aug. 9-Aug. 21
Auditory and Visual Instruction, Ed. sw107f (2)
Thomas C. Sheehan

Virginia State College, Petersburg — June 21-Aug. 20
Audio-Visual Aids to Instruction — S. A. Madden

Washington

Central Washington College of Education, Ellensburg
Visual Instruction, 139 (5)
Radio and Recordings in the Classroom, 144 (2)
Visual Education Workshop (5)
Administration of the Instructional Aids Program (3)

College of Puget Sound, Tacoma — June 14-Aug. 20
Audio-Visual Aids to Teaching (3) — M. H. Myhrman

Gonzaga University, Spokane — June 17-July 30
Audio-Visual Education, Ed. S-190 (2) — Howard Kruge
Seminar in Audio-Visual Education, Ed. S-290 (2)
Howard Kruge

Pacific Lutheran College, Parkland — June 14-July 16
Audio-Visual Education, 135 (2) — H. G. Ronning

Seattle Pacific College, Seattle — July 19-Aug. 18
Audio-Visual Aids to Instruction, Ed. 133b (2½ qr.)
Paul W. Wright
Religious Audio-Visual Aids, Rel. 133b (2½ qr.)
Paul W. Wright

State College of Washington, Pullman — June 14-Aug. 5
Audio-Visual Aids in Instruction, Ed. S161b (3)
Gnaedinger, Perry, Hodges
Seminar in Instructional Aids, Ed. S248 (3) — Gnaedinger

University of Washington, Seattle — June 21-Aug. 20
Auditory and Visual Aids in Teaching, 145Sa (2½ qr.)
4½-week course — August Dvorak
Individual Research, 199ab (2½ qr.) — August Dvorak
Problems in Modern Methods, 271ab (5 qr.)
Curtis T. Williams
Radio in the School, 167a (2½ qr.) — June 21-July 21
Win W. Bird

Western Washington College of Education, Bellingham
June 21-July 21
July 21-Aug. 20
Materials and Methods of Audio-Visual Instruction (3 qr.)
Irwin A. Hammer,
Howard D. Rushong

Washington, D.C.

Catholic University of America — June 28-Aug. 7
Visual Aids, Ed. 599 (2) — Ellis Haworth

West Virginia

Bluefield State College, Bluefield — June 9-July 10
Workshop in Audio-Visual Aids (2-3) — Alma T. Collins

Glenville State College, Glenville — June 7-25
Workshop, Ed. 338 (3) — Byron Turner

W. Va. Institute of Technology, Montgomery — May 31-July 3
Audio-Visual Aids in Education, 308 (3) — Lavada Ratliff

West Virginia University, Morgantown — June 2-July 14, July 15-Aug. 25
Audio-Visual Resources, 221 (2) — C. A. Ault
Organization and Administration of Audio-Visual Education, 322 (2) — C. A. Ault
Cinematography, 251 (2) — H. B. Allen

Wisconsin

Central State Teachers College, Stevens Point — June 14-July 23
Audio-Visual Education, Ed. 231 (3) — Hansen and Lewis

Marquette University, Milwaukee — June 21-July 30
Motion Pictures in the Classroom, Ed. 142 (3) — Clark

St. Norbert College, West De Pere — June 20-July 30
Audio-Visual Education (3) — M. Aquinas

State Teachers College, Eau Claire — June 14-July 23
Audio-Visual Education, 207 (3 qr.) — Louis Slack

State Teachers College, Milwaukee — June 21-July 30
Audio-Visual Aids, Ed. 390 (3) — Petrie

State Teachers College, Oshkosh — June 14-July 23
Audio-Visual Techniques, Ed. 199 (3) — Gladys Halvorsen

State Teachers College, River Falls — June 7-July 16
Visual Education (2 qr.) — Charles Ladd

The Stout Institute, Menomonie — June 21-Aug. 31
Audio-Visual Education, Ed. 360 (2) — David Barnard
Problems in Audio-Visual Education, Ed. 560 (2) — David Barnard

University of Wisconsin, Madison — June 28-Aug. 20
Methods in Visual Instruction, Ed. 165 (2, 3 qr.) — W. A. Wittich
Local Production of Audio-Visual Materials, Ed. 166 (2, 3 qr.) — C. F. Schuller, H. H. Hailer
Seminar in Audio-Visual Education, Ed. 265 (2, 3 qr.) — W. A. Wittich

Wyoming

University of Wyoming, Laramie — June 14-July 16
Audio-Visual Workshop, S656 (3 qr.) — Clarence Jayne

Canada

Central Technical School, Toronto, Ontario — July 5-Aug. 6
Audio-Visual Aids

Macdonald College of McGill University, Macdonald P. O., Quebec — June 28-July 24
Use of Audio-Visual Teaching Materials — Walter W. Bennett
Promotion of Audio-Visual Instruction — Walter W. Bennett

Summer School of Education, Victoria, British Columbia
Visual Education Workshop (1¼) — J. R. Pollock

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BOOKS

● **Audiovisual Aids to Instruction**—William Exton, Jr. McGraw-Hill Book Co., New York. 343 pp. 1947. $4.00.

A lengthy text based on the wartime experiences of the author in the Training Division of the Bureau of Naval Personnel. Admiral Chester W. Nimitz wrote the Foreword, giving official recognition to the part that *tested* training aids played in the Navy: basic training, as supplement to combat and operational experience, and for disseminating new information quickly.

After a preliminary section which describes the background and methods of the Navy's training aids program, the book contains practical suggestions for using such aids as motion pictures, graphics, sound recordings and three-dimensional materials. Some fourteen specialists have contributed brief articles. There is a wealth of illustration and the author has selected good examples of charts, posters and synthetic devices. He has, in several cases, included whole series with critical comments on every item.

The book is useful for its treatment of all types of aids. Capt. Exton, together with the other authors, does much to dispel the common weakness of too many audio-visual programs, that films alone constitute an adequate audio-visual program. The emphasis given in this book to the problems of production should be of great help to administrators.

On some points, however, this reviewer would be critical of *Audiovisual Aids to Instruction.* As a text, its style is extremely abstract and its organization of content is not adapted to student learning. The value of the book lies elsewhere—it is rather a reference book and a manual for industry-wide, state-wide or nation-wide production programs.

The educational psychology expressed in the book would also be open to criticism. The author believes that learning is something you put in people's heads. Such a concept of learning needs no comment in an educational journal.

The book does not justify the author's claim that it is a description of the training aids program of the *armed forces.* It is, in fact, only an account of the Navy's program with the addition of a few pages devoted to the Air Forces and the Coast Guard. Even in considering the Navy's training aids, Exton gives no credit to the utilization program developed by Frances Noel with the aid of such men as Chapman and Beck. But far worse than this, in the opinion of this reviewer, is the complete omission of any mention of the work of Charles F. Hoban, Jr., or any reference to the definitive studies of the subject that have already appeared, namely, Hoban's *Movies that Teach,* or *Audio-Visual Aids in the Armed Forces* by Miles and Spain.

In summary, *Audiovisual Aids to Instruction* is a useful book, providing prospective readers are aware of its omissions.—James D. Finn, Colorado State College of Education.

● **Proceedings of the Fifth Annual Visual Education Institute,** University of Wisconsin (July 14-17, 1947)—W. A. Wittich, ed. The editor, 1312 West Johnson St., Madison 6, Wis. 130 pp. $2.00 (10% less if payment accompanies order).

The Institute of 1947 stressed largely the utilization of various types of audio-visual materials and the Proceedings contain interesting transcripts of demonstration lessons and group discussion. Among the participants were subject experts who used these materials in such subjects as French, community relations, and social studies.

Within the limitations of a transcript (as opposed to the actual demonstrations), these sample lessons should be useful as a basis for evaluating the techniques of master teachers. As usual, the keen judgments of some pupils in discussing the benefits of a film or slides should be enlightening to adults.

There is a limited number of copies available, and this book should be useful to students.—ESR.

● **Motion Picture Testing and Research,** Report No. 7—Army Air Forces Aviation Psychology Program Research Reports—James J. Gibson, ed., Associate Prof. of Psychology, Smith College, 267 pp. 1947. $1.50. Supt. of Documents, Washington 25, D. C.

This volume marks one of the greatest contributions yet made to the use of motion pictures. The Psychological Test Film Unit of the A.A.F. had the vision and the practical facilities for undertaking research that had long been needed. The unit undertook to find out how films could help in psychological testing.

The Psychological Research Unit had as its mission: (1) The construction of *motion picture tests,* for classification and other purposes; (2) research on the photographic methods of testing, administering and scoring motion picture tests; (3) research on any training problems that could be aided by the motion picture or other photographic technique; and (4) advising, editing, and cooperating in the production of films for test development in any units of the AAF Aviation Psychology Program.

The type of research described in this book is so unique and so significant that any description of it would be inadequate. Briefly, the Unit undertook to examine those areas which had one common underlying problem—the problem of the perception of pictures. Pictorial or photographic tests had already demonstrated their usefulness, and presumably motion picture tests might have even greater potential value.

Tests used in the classification of trainees for aircrew specialties (pilot, navigator, or bombardier) helped to determine the ability of each to judge motion and locomotion; distance; orientation in space; ability to perceive slight movement, etc.

Motion pictures were also used to judge proficiency as well as the training methods used to develop that proficiency. A comprehensive study was made of the training methods in aircraft recognition, and then of the effectiveness of all A.A.F. training films.

The volume is packed full of significant and interesting studies undertaken for wartime training. Another volume should be written on the educational implications of these experiences.—ESR.

SOURCE MATERIALS

● **Building America.** Vol. XII, XIII. 45c each; $3.00 year for 8 issues. Building America, 2 West 45th St., N.Y.C.

These excellent curriculum units on modern problems are published by the Association for Supervision and Curriculum Development, N.E.A. During the 13 years of publication, the editors have provided integrated guides to modern problems, using skillfully the photograph, chart, diagram, and text. The titles that have been issued most recently, Education, Rubber, Housing, Power, Men and Machines, Chemistry at Work—are complete revisions of the same topics issued several years earlier. These illustrated source materials are indispensable visual aids—but, what is more important—they are teaching aids on significant problems.

● **Thought Control in the USA.** 6 pamphlets. Hollywood Arts, Sciences and Professions Council, PCA.

Excellent papers on films, radio, press, etc. as well as science, medicine, education, etc.

● **You're Not as Smart as You Could Be**—David G. Wittels. *The Saturday Evening Post,* April 17, April 24, May 1, 1948.

A series of three articles on the work of experimental psychologist Dr. Samuel Renshaw of Ohio State University and his studies in sensory perception—with important implications for those who use and direct the use of sensory materials in education.

CURRICULUM APPLICATIONS

● **The Unique Contribution of Audio-Visual Instructional Materials to the Curriculum**—Stephen M. Corey. *California Schools,* 19:3. Jan. 1948

A warning to specialists in audio-visual education to evaluate the use made of audio-visual materials and to work toward assuring their use in a sound educational program. The teacher who thinks in terms of verbal instructional material will have limited ideas as to what she ought to teach or can teach. Conversely, those teachers who have become accustomed to using a variety of instructional materials almost inevitably try to bring about many kinds of learning in their pupils.

The article (available in reprint form) contains a priceless "Soliloquy" by a "poor scholar", which should hit a responsive chord in every teacher's mind. Learning experiences—whether verbal, visual or firsthand—should be means to ends. They should include opportunities for students to do, to act, to practice what they have learned.

PHONOGRAPH RECORDS

● **The Phonograph in Music Education**—Karl Gehrkens. *Educational Music Magazine,* March-April, 1948. p. 8.

The use of phonograph records in music education is so familiar a technique that one usually takes it for granted. The author here suggests a few creative ways of using the playback and the electrical recording to improve pupils' appreciation of their own musical efforts. Recordings of the performance of the pupil, as well as purposeful listening to the recordings of great artists or professional groups, are a few such uses.

List of School-Made Motion Pictures

As a special service to its readers, EDUCATIONAL SCREEN offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, editor of the School-Made Pictures Department. To obtain a copy of the list, write to the Service Department, EDUCATIONAL SCREEN, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

CRITERIA FOR EVALUATION

● **Practical Audio-Visual Aids in Business Education**—E. Dana Gibson, San Diego State College, Calif. *Business Education World,* April, 1948. p. 468.

The long list of criteria set forth in this article is based on sound thinking and practical experience. The standards are applied to various aspects of business education, but they are very definitely applicable to all other subjects. So exacting (though justified) are these criteria, that a teacher would probably use audio-visual aids less often and perhaps more efficiently. Some criteria given are: the aid must contribute more to the class lesson than will the usual lesson prepared by the teacher; it must be pertinent at the time of showing and contain a minimum of extraneous matter; it must be available when needed, with adequate time for preview; it should be possible to use the aid more than once.

Figure 1

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4—Tenite slat plug and collar (Fig. 2-B)
5—Slat lock (Fig. 3-C)
6—Aluminum alloy tripod
Gravity-opening legs
7—Tenite control knobs (Fig. 3-D)
Wide range high-low adjustment
8—Aluminum equalizing
slat saddle (Fig. 1-E)
9—Critical leveler (Fig. 1-F; Fig. 3-G)
10—Pressure-formed contour
handle and spider
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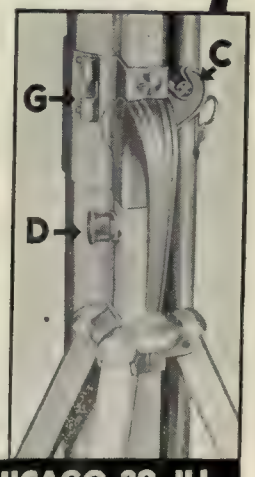
12—Choice of Da-Lite wide-angle Crystal-Beaded or Matte White picture surface

Figure 3



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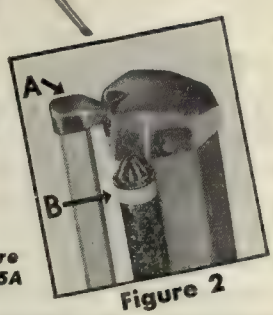

Figure 2

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A Yardstick for Evaluation

(*Continued from page 267*)

ing more than glorified picnics reserved for graduating classes, and kept in store for them until late in their educational careers. All of the audio-visual materials introduced into the pupils' educational experiences are brought in either incidentally or accidentally.

Even many schools using audio-visual materials in the regular instructional programs fail to achieve desirable results. There are many reasons for this. Teachers may not understand the functions of these materials and they may be unskilled in their use. Proper materials may not be available. Distribution schedules may be ineffective. Many other factors may be responsible.

Intelligent, efficient administration will be directed toward achieving effective use of audio-visual materials in an on-going educational program.

2. PROVISION SHOULD BE MADE FOR PARTICIPATION OF THE ENTIRE SCHOOL STAFF IN THE DEVELOPMENT OF GENERAL POLICIES AND PROCEDURES. Advocates of democratic administration maintain that all persons who must abide by a policy should have a voice in its formulation. It is reasonable that the same attitude should be taken toward general policies and procedures for administering audio-visual programs. A person who has had an opportunity to help shape policy and procedure will understand them better, will appreciate the need for them, will have more respect for them, and will feel a sense of responsibility for their successful administration. Just the opposite kind of reaction can be expected from a group which has had no voice in the making of policies and procedures. It is logical, therefore, in the administration of an audio-visual program to provide for participation of the entire school staff in the formulation of policies and in the development of procedures.

3. AUDIO-VISUAL MATERIALS SHOULD BE SELECTED IN TERMS OF RECOGNIZED EDUCATIONAL NEEDS. If audio-visual materials are to be used effectively in the educational experiences of pupils, they must help meet the educational needs of pupils. There is no reason for showing a film to a group of pupils unless they need to know something depicted in the film. It is equally unfortunate for pupils to need information in a film that is not available. Unless audio-visual materials are selected on the basis of the recognized educational needs of pupils, the teachers will find that much, if not most, of the materials selected will be of little use. It is extremely important, therefore, that all audio-visual materials be selected to meet clearly determined educational needs of pupils.

4. AUDIO-VISUAL MATERIALS SHOULD BE SELECTED BY THOSE WHO USE THEM. To be of any educational value audio-visual materials must be used. A well-stocked materials library contributes nothing to the growth and development of the boys and girls if the materials lie unused on library shelves. Since teachers are chiefly responsible for the use of these materials and because teachers know as well as, if not better than, anyone else what the educational needs of the pupils

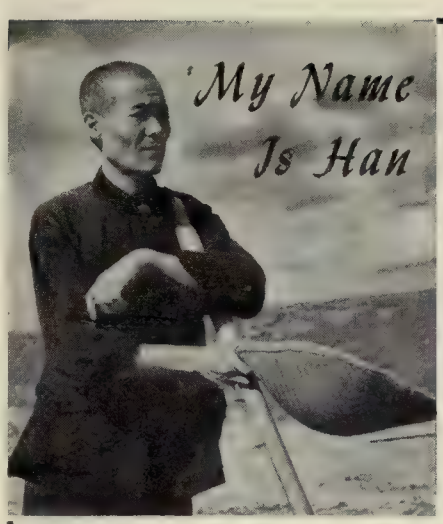
are, teachers should play a major role in the selection of audio-visual materials. Pupils, too, should have a share in the selection process. If the teachers and pupils are accorded this opportunity and responsibility, not only is it likely that the most educationally valuable materials will be selected, but also it is likely that these materials will be used most efficiently and effectively.

5. AUDIO-VISUAL MATERIALS SHOULD BE MADE AVAILABLE WHERE THEY ARE NEEDED AT THE TIME THEY ARE NEEDED. No matter how desirable it may be to use a certain set of slides in a particular learning experience, nothing is gained unless the slides are available at the particular moment they are needed. To use the slides too soon or too late greatly reduces their contribution to learning. In a modern curriculum where learning experiences are based on the emerging needs of boys and girls and where these experiences are developed cooperatively by teachers and pupils, it is impossible to anticipate the need for specific instructional materials very long in advance. As a result, it is important to develop libraries of materials from which teachers and pupils can obtain what they need on very short notice. The difficulties of doing this are fully recognized, but they must be overcome if audio-visual materials are to be used effectively.

6. PROVISION SHOULD BE MADE FOR HELPING TEACHERS ACQUIRE SKILL IN THE USE OF AUDIO-VISUAL MATERIALS. In the final analysis, the effectiveness of audio-visual materials depends upon the way in which teachers use them. This means that teachers must understand the purpose and functions of these materials. They must know how to select the right ones for a given purpose. They must be able to use them skillfully. They must also be able to operate any necessary equipment. It is vital, therefore, that arrangements be made for helping teachers acquire these skills and understandings.

7. PROVISION SHOULD BE MADE FOR REGULARLY EVALUATING THE USE OF AUDIO-VISUAL MATERIALS. Although audio-visual materials can be powerful tools in the hands of intelligent and skillful teachers, it is quite possible to use them at the wrong time, to use the wrong ones, or to use them when some other type of instructional materials should be used. Consequently, it is important that administrators, supervisors, teachers and pupils critically evaluate the use of these materials. This evaluation may range from the subjective opinion of a pupil to the results of a well-planned and carefully conducted experiment, but there should be an organized and constant effort to appraise the effectiveness of these materials in the teaching and learning process.

8. THE DEVELOPMENT OF THE AUDIO-VISUAL PROGRAM SHOULD BE BASED ON LONG-TERM CONTINUOUS PLANNING. Careful and thoughtful planning is essential to the success of any enterprise. Most schools are not financially able to establish a complete audio-visual program in a single year. This is not necessarily an undesirable situation. It takes time to develop in teachers an understanding and appreciation of the functions of audio-visual materials of instruction and to help them acquire skill in their use. It would appear,



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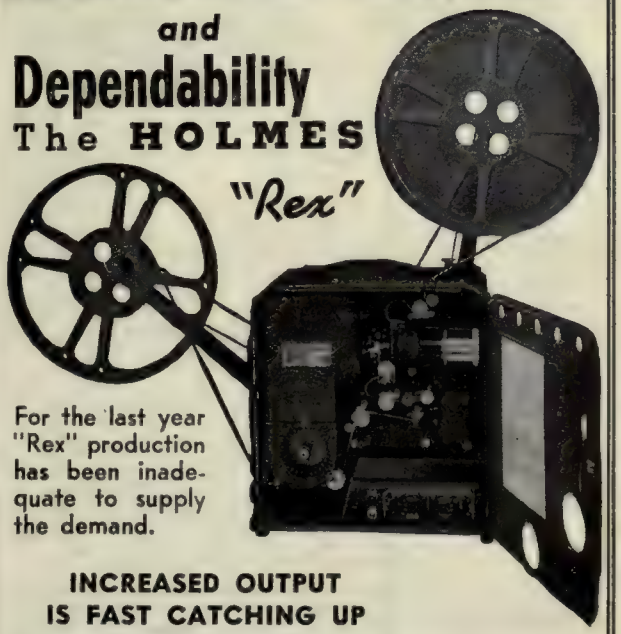

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Film World Review
No. 51, April, 1948

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therefore, that it is financially necessary and pedagogically desirable to develop an audio-visual program over a long period of time. Consequently, provision should be made for continuous long-term planning so that a sound program will result. Every effort should be made to make every step in the process a definite advance toward the goal of a complete and effective program.

9. BUDGETARY APPROPRIATIONS FOR THE AUDIO-VISUAL PROGRAM, BASED ON CONSIDERED EDUCATIONAL NEEDS, SHOULD BE MADE REGULARLY. An audio-visual program costs money, and a good audio-visual program costs a lot of money. Provision must be made, therefore, for providing adequate financial support regularly for this program. In many schools it is not unusual for the audio-visual program to be supported either partially or entirely by funds donated by parent or pupil organizations rather than by appropriations in the school budget. Such financial support, fluctuating from year to year, makes it impossible to plan for steady development of the program. It is never known how much money will be available or when. Furthermore, this sort of financial support usually means that the program can grow only in those schools where the pupils come from economically favored homes.

Strong audio-visual programs cannot be built on wavering financial foundations. A source of regular financial support must be provided. Since the audio-visual program should be a legitimate part of the regular educational enterprise of the schools, it is only logical to expect the board of education to provide the necessary financial support for the program. Of course, any appropriation for this program as for any other aspect of the educational undertaking must be made on the basis of real educational needs.

10. ADEQUATE PERSONNEL, SPACE, FACILITIES AND EQUIPMENT SHOULD BE PROVIDED. Success cannot be achieved without the services of interested and competent personnel. The number of personnel will vary with the size of the system, but there will always be a need for someone to provide the leadership required to generate teacher interest in the use of audio-visual materials and to help teachers make effective use of these tools for learning. If the system is large, there may be a need for a director, one or more central office workers and building coordinators who are given time during the school day in which to perform their duties. In small systems one person might discharge all the functions performed by several people in a large system, perhaps even on a part-time basis. However, in any situation competent personnel are essential to the development of a successful program. Audio-visual materials are effective instructional tools only in the hands of trained teachers. Well-organized audio-visual programs likewise require the efforts of capable personnel in order to produce results.

Space is needed for storing materials and equipment and for performing such functions as servicing and repairing equipment, booking materials, previewing films and training teachers. Broadcasting and sound recording studios, special projection rooms and production

laboratories are also desirable. Special facilities, including dark shades and electrical outlets, are essentials in classrooms and special projection rooms if efficient and effective use is to be made of projected materials. A long list of equipment would also be compiled if one were to mention all of the devices needed in a modern audio-visual program.

Fortunately, much can be done to improve learning through audio-visual instruction even under severe limitations in space, facilities and equipment. However, schools should not use this fact to excuse the physical inadequacies of their audio-visual programs but should strive to meet the standards implied in this criterion.

* * *

How are we doing? Where do we go from here? A look at the audio-visual program in the light of the foregoing criteria or in terms of an evaluative instrument developed therefrom will give answers to these important questions. These answers are needed if intelligent effective direction is to be given to the development of audio-visual programs.

Teacher-Committee Evaluation of New Films

(*Continued from page 277*)

he receives word, by carrier pigeon and private messenger, of Napoleon's final defeat. Confidence is restored on the Exchange, and later, amid grand pageantry, the Prince Regent of England receives Nathan Rothschild and acknowledges properly England's great debt of gratitude to her adopted son.

Committee Appraisal:

This film, condensed from the original 20th Century-Fox feature of the same name, represents the cooperative efforts of the staff of Teaching Film Custodians and the Audio-Visual Committee of the National Council for the Social Studies. It is especially recommended for high school and college world history classes, for which it highlights the importance of finance in wartime and provides a case study in the injustice of racial discrimination. It makes the past real by showing human activities against a rich historical background, but its purpose is not so much to teach historical facts and details as to illustrate the spirit of the times. Featuring the eminent actor George Arliss in the role of Nathan Rothschild, the film provides a dramatic experience which should motivate and enrich classroom study and should develop desirable attitudes and appreciations by appealing to the emotions. Outside the history classroom, this film will appeal to a variety of study groups concerned with historical and intercultural problems, and for the more mature student audience it should prove an excellent convocation film.

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Libraries Meet a New Responsibility

(*Continued from page 269*)

ican Library Association from the Carnegie Corporation of New York. The service takes the form of personal visits via field trip, assistance on publications such as the ALA Audio-Visual Committee's "Films in Public Libraries," compilation of bibliographies, collecting of helpful statistics, general promotional and liaison work and the planning of Film Workshops for in-service training. It adds up to an active present!

In the future we envisage a film program in all libraries on one of the three levels of service.

1. *Information service in all libraries.* There is every reason to believe that every library, however small, will have a reference shelf on films where the Educational Film Guide, the Blue Book of Non-Theatrical Films, the Catalog of the State University Extension Film Library and catalogs of other nearby libraries, special indexes such as the Guide to Training Films, bibliographies and film periodicals are made available together with the help of a staff member who is charged with the specific responsibility of keeping informed of developments in the 16mm field. This information service could also include a union card catalog of films actually available in the community and in the regional area. Such a library could act as a central booking agency for the community, serving the user and saving shipping time and money for the central state film library.

2. *Information service as described above plus film programs.* This means conducting film programs for adults and for young people and children within library walls. The films might be rented or be on temporary deposit.

3. *Information service plus film programs plus actual film lending service,* all coordinated by a professional person and related to the library's overall community program. This is the highest level of film service and by far the most valuable.

Certain factors are operating in favor of the realization of the ultimate goal. Library leaders are working toward larger units for all library service. County and multi-county units are increasing, and as these are achieved, the establishment of accompanying film service becomes more and more possible.

Another development which will speed establishment of film collections in public libraries is the current planning for regional cooperation. Around large metropolitan areas the smaller suburban and township libraries are gathering together for cooperative planning for special and expensive reference services as well as other services. Films will unquestionably be included.

One of the most rewarding activities in the present and the future of library film work is participation in the Film Council movement. For in the Film Council of America we are working and planning with all other educational agencies, equipment manufacturers, and commercial dealers in the field. The Film Council is the greatest unifying force in the field today; it provides us all with a meeting place where we can grapple with mutual problems. It has engendered an esprit which is good to share.

The American Library Association is proud to participate as one of the original national constituent members of the Film Council of America and looks forward confidently to the day when, as a result of the cooperative efforts of many groups, distribution of films will be extended and improved, better production programs will be supported, and a fuller measure of energy can be devoted to richer utilization.

Films in Public Libraries

A forward step in the use of films for adult education was announced recently by Roger Albright, Director of Educational Services of the Motion Picture Association of America. For the first time in history, the motion picture industry through the Association, headed by Eric Johnston, is making available to public libraries throughout the nation films which may be loaned like books to adult education groups.

The films were chosen under the direction of the Commission of Motion Pictures in Adult Education, which is sponsored by the American Association of Adult Education. A special catalog listing full information on the films is now being distributed to libraries.

These films are distributed by Teaching Film Custodians, a non-profit affiliate of the Motion Picture Association. The motion pictures are distributed by TFC to libraries, where they will be loaned to educational groups. For further information on the adult education films and catalog and how they may be obtained, write Teaching Film Custodians, 25 West 43rd Street, New York, N. Y., or the Motion Picture Association of America in Washington, D. C.

French Teachers Use Films

At a recent meeting of the Chicago French Film Society, the use of films in teaching French was discussed. Several teachers of French told of their successful use of films to acquaint pupils with the people and provinces of France and to help them read French and to understand spoken French.

Since its organization a year ago, the Chicago French Film Society has succeeded in introducing about fifteen French films into the library of the Chicago Board of Education. Mr. James Fitzwater, new Director of the Bureau of Visual Instruction of the Chicago Public Schools, is seeking to arouse other language departments to cooperate in a similar way.

The Chicago schools' film library is considered one of the world's best, with more than 12,000 sound and about 2,000 silent films available.

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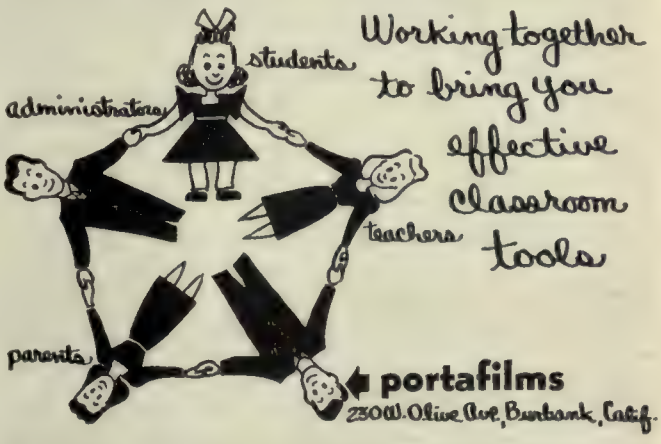

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AUDIO-VISUAL TRADE REVIEW

New Officers – Plans – Awards for ANFA

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

CLOSING a four-day Convention and Trade Show, marked by record attendance and enthusiasm, the Allied Non-Theatrical Film Association elected a new slate of Officers and Directors on April 24th and launched plans for a nation-wide promotional campaign for the advancement of the 16mm industry and for the Association.

E. E. ("Jack") Carter, President of the National Film Service, of Raleigh, N. C., was elected President to succeed William F. Kruse—the latter now joining the ranks of Honorary Presidents along with Bertram K. Willoughby, William K. Hedwig and Horace O. Jones. Carter represents the Film Libraries Division of the Association, as does also Edward H. Stevens, of Stevens Pictures, Atlanta, Ga., who was elected First Vice-President. Maurice T. Groen, of Films of the Nations, was elected Second Vice-President.

Other Officers and Directors were elected as follows: Treasurer: George H. Cole, King Cole Sound Service, New York City; Secretary: Jerome J. Cohen, Insurance Specialist, New York City; Directors: Harold Baumstone, Post Pictures, New York City; J. Ken Lilley, J. P. Lilley & Son, Harrisburg, Pa.; William L. Rogers, Religious Film Assn., New York City; Alan B. Twyman, Twyman Films, Dayton, Ohio.

The Convention enthusiastically accepted a proposal of its Producers' Division to establish a Special 16mm Industry Promotion Committee, and the Board subsequently appointed Fletcher Smith of Fletcher Smith Studios as Chairman.

The purpose of this Committee is to publicize, nationally, the 16mm industry and to investigate and involve the enormous potential 16mm film-using public in a program of expansion for the industry and its products. Details of the campaign are being worked out by the Committee and will be announced shortly.

Four other working committees, appointed by the newly-elected Board, include:

Public Relations and Publicity Committee, headed by Wm. F. Kruse, to publicize all ANFA activities. Members will be selected from a national roster of local Association contacts responsible for promoting news about the industry and the organization in their respective localities;

Committee on Research and Standards, with personnel still to be appointed, whose functions will be to investigate and gather information on technical matters relating to the industry;

Committee on Convention Appraisal, to evaluate this year's sessions and make recommendations for the 1949 Convention. James M. Duncan of Rochester, N. Y., is Chairman of this Committee.

Two Film Library Committees, one on Operational Procedures, headed by Carl Kunz of Kunz Motion Picture Service, Philadelphia, and one on Film Library Promotion headed by P. Ray Swank, of Swank Pictures, St. Louis, were also set up. The first will be concerned with advice and assistance in standardizing and simplifying library operations; the second, in methods of extending their activities.

The Third Annual 16mm Award for outstanding service to the non-theatrical film industry was presented in the form of identical bronze plaques to two distinguished "old timers" at the Ninth Annual Convention Banquet. Willard B. Cook and Alexander F. Victor, retired founder of the Victor Animatograph Corp., both pioneers in the non-theatrical film field, received this honor.

Registered at the four-day Convention were 130 delegates from 13 states and Canada and double that number of visitors at the open meetings, including representatives from Sweden, Venezuela, Buenos Aires and Norway. Over four thousand guests visited the 16mm industry trade show which ran concurrently with the Convention.

SMPE in Santa Monica

One entire session of the Society of Motion Picture Engineers' 63rd semi-annual convention in Santa Monica, May 17 to 21, was given over to the presentation of papers, demonstrations and discussions dealing with magnetic tape recording, SMPE President Loren L. Ryder has announced.

Papers were presented by representatives of RCA divisions in both Indianapolis and Hollywood, two by staff members of the Armour Institute in Chicago, and one by a representative of the W. A. Palmer & Company, producer of the Ampex megnetic recorder, which is used by Bing Crosby for recording his show for ABC. In addition, Robert Herr, head of the physics section of the Central Research Laboratories, Minnesota Mining and Manufacturing Co., St. Paul, delivered a paper dealing with his research in Scotch sound recording tape.

Production Booklet from Ampro

Ampro Corporation of Chicago has prepared a new 16-page booklet, "The Amazing Story of 16mm Sound Motion Pictures". Copies of this booklet are available at 10c each. Write Ampro Corporation, 2835 N. Western Avenue, Chicago 18, Illinois.

DeVry Bulletin

"Suggestions for Effective Techniques of Utilizing Motion Pictures in the Classroom" is the title of DeVry School Service Bulletin No. 4, written by C. R. Crakes.

No charge is made for copies of this Bulletin and requests sent to C. R. Crakes, Educational Consultant, DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Illinois, will receive prompt attention.

Da-Lite "Miniature Catalog"

The Da-Lite Screen Company is offering a new 16-page "Miniature Catalog" which contains much helpful information in addition to illustrations and descriptions on screens for home, industry, school and church projection.

A copy of this "Miniature Catalog" may be obtained by writing direct to the Da-Lite Screen Co., Inc., 2711 N. Pulaski Rd., Chicago 39, Ill.

Kodak Leaflet Gives Hints for Effective Slidefilm Projection

Projecting slidefilms effectively is more than a matter of merely setting up the projector and snapping the switch. A new free leaflet, "Hints For Effective Slidefilm Projection," just announced by Kodak, tells you how.

Copies of "Hints For Effective Slidefilm Projection" may be obtained without charge by writing Sales Service Division, Eastman Kodak Company, Rochester, 4, New York.

Production Activity

Allied Independent Producers

Several of the leading producers of educational films have formed an association to be known as Allied Independent Producers. The charter members of the organization are: Academy Films, Arthur Barr Productions, Bailey Films, Inc., Johnson-Hunt Productions, Paul Hoefler Productions.

Although each producer will preserve his own individuality in creative production, it is hoped that through this cooperative association the general quality and effectiveness of school films may be improved. By free interchange of ideas, the producers will assist each other in the solution of many common problems. Increased efficiency in production of educational films may be attained through the discussion of school requirements and the registration of production schedules to avoid duplication of subject matter.

Also, it is felt that standard practices should be developed with regard to preview prints; the design of Teachers Guides; replacement footage, and the availability of prints to schools for summer workshops and visual education programs. It is hoped that the association may provide a clearing house for inquiries, criticisms, and suggestions for the improvement of educational films.

Headquarters for the Allied Independent Producers are located at 2044 North Berendo Street, Hollywood 27, California.

FON Distributes Thru Nu-Art

Films of the Nations, a non-profit organization representing a large number of foreign nations, has appointed Nu-Art Films, Inc., as official distributor for the sale and rental of all F.O.N. releases. On May 1, 1948 Films of the Nations turned over its rental library to Nu-Art Films. Users and buyers of Films of the Nations' subjects can obtain these films at the same prices and discounts as they heretofore had from Films of the Nations directly. Regional F.O.N. dis- Inc., has obtained additional floor space where Films of the Nations has its tributors will be accommodated by Nu-Art on the same terms as previously agreed upon. Nu-Art Films, York 19, New York.

Stock Shots Available

More than a million feet of pro fessionally photographed Kodachrome, both commercial and regular, is being offered to the motion picture and television industry by Dudley Pictures Corporation Stock Shots Department.

Moving Days in Chicago

Effective now, three Chicago audio-visual organizations will be found in new quarters, as follows: British Information Services has moved from 360 North Michigan to 39 South La Salle, Chicago 3; National Association of Visual Education Dealers has moved from the loop to 845 Chicago Avenue, Evanston, Illinois; and National Film Board of Canada has moved from 84 East Randolph to the Daily News Building, 400 West Madison St., Chicago 6. Put these new addresses in your little black book now.

Peerless Deals Direct

Eliminating middleman charges, Peerless Film Processing Corporation of 165 West 46th St., New York 19, has announced that its film treatment equipment and facilities will be available in the future on direct application of customers. Under the new arrangement, Peerless will continue to offer, in its processing plant at 130 West 46th St., the same vacuum-vaporating treatment of film which it has offered in the past through Vaporate Company. For additional information and new price lists, write directly to Peerless.

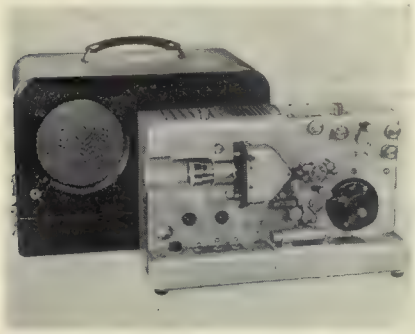
Florez Handles Vu-Graph

Florez, Incorporated, Detroit, training and promotion specialists, have been appointed industrial distributor for Vu-Graph, a new and improved overhead projector, according to an announcement by H. Myers, President of the Charles Beseler Company of New York.

Equipment

The Little Giant

Forway Industries, of Camden, New Jersey, has recently announced the availability, with nationwide service facilities, of its "Little Giant" sound motion picture projector. The pro-



jector (shown without reel arms, which mount on top of the machine) features a light weight of 27 pounds and small dimensions of 7½ by 9½ by 15 inches.

The audio characteristics of the Little Giant include a four-stage amplifier, dual ball-bearing sound drum and flywheel, microphone and phonograph inputs, and an automatic cutoff when the speaker is detached. The "Perismatic" light optical system is said to provide brilliant screen illumination with a cool aperture plate. Two-inch F 1.6 coated lens is standard equipment. All sales are through the Forway Corporation, 245 West 55th St., New York 19, N. Y.

Sonomaster in Navy Blue

The Sonomaster, the dual-speed record player which was added to the Victor line of equipment last fall, received the official stamp of approval from the U.S. Navy recently when an order for 450 units was telephoned to officials of the Victor Animatograph Corporation, Davenport, Iowa. All competitive makes were tested before the order was placed. The Bureau of Ships was the official purchaser.

Recently announced additions to the Sonomaster line of equipment are the FM Tuner and Transcription Carrying Case. Like the Sonomaster Record Player, these companion pieces come in matching leather-bound, moisture-proof cases. All three are available for immediate delivery.

Freed Radio's FM-AM Classroom Model

The Freed-Eisemann Educator Radio, recently announced, is a 12-tube receiver, incorporating Armstrong Frequency Modulation in a specially designed circuit. It also provides the full tuning range for Standard Broadcast Stations. It has an undistorted power output of 5 watts and an extended-range speaker that reproduces tones of from 100 to 15,000 cycles, which includes the upper limit of normal hearing.

A booklet describing the new receiver is available to teachers, educational broadcasters and parent-teacher associations. The booklet discusses standards for using radio in the classroom and contains information about radio reception which can be used in upper-grade classes in conjunction with classroom radio activities. Requests for the booklet are filled by the Educational Products Division, Freed Radio Corporation, 200 Hudson Street, New York City.

"Gold Seal" Lighting

A new, practical movie lighting system which makes indoor movie photography as simple as box camera operation outdoors has been developed by Kin-O-Lux, Inc.

This system, called "Gold Seal" Lighting, has two main features: (1) The subject may move freely within the room while the pictures are being made. (2) All glare is eliminated from the subject's eyes and the camera lens.

A booklet on "Gold Seal" Lighting is available at all photographic dealers or from Kin-O-Lux, Inc., 105 West 40 St., New York 18, New York.

Kodak "8" Has 400-foot Reel

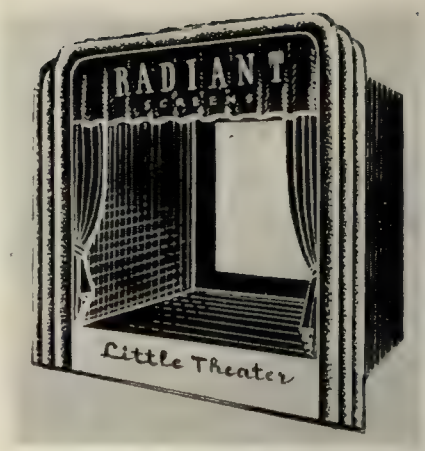
An improved model of the Kodascope Eight-90 Projector—the Eight-90A—has been announced by the Eastman Kodak Company, Rochester, N. Y. Featuring 400-foot reel capacity, the new projector will permit showings up to 30 minutes in length without the necessity of changing reels. Essentially, the Kodascope Eight-90A Projector is the same projector as the Eight-90. A taller base and extended reel arms make the difference.

Bell & Howell Announces New Film Cement

A new film cement, for splicing all types of 8mm, 16mm, and 35mm motion picture film, is announced by Bell & Howell Company, 7100 McCormick Rd., Chicago. Bell & Howell states that extensive tests in major Hollywood studios have shown the new cement to possess the combined virtues of great bonding strength and splicing speed, both highly necessary for professional use.

Good Things in Small Packages

Radiant Manufacturing Corp., Chicago, has produced two new small and inexpensive projection screens. The first is an easel supported model called, "The Magic Screen," which features a genuine glass beaded screen surface 11 x 14 inches, mounted in a sturdy cardboard double-easel stand. The clever frame is gaily decorated in bright colors.



Three-dimensional realism is the distinctive feature of the "Little Theatre." Shadow-box constructed, this new product is a miniature reproduction of a real stage, complete with drops, and a genuine Radiant glass beaded screen. The Little Theatre measures 22 x 25 x 12½ inches deep overall, ideal for film editing and projection.

American Optical 16mm Microfilm Reader

A microfilm reader which permits both easy reading of 16mm microfilm and copying of the film on photographic paper in less than two minutes without use of a darkroom has been announced by American Optical Company's Scientific Instrument Division, Buffalo, N. Y.

Developed after years of research, the new optical instrument has incorporated several features never before seen on the microfilm reader, such as a texture-free projection screen, four-speed automatic transport, simple focusing adjustment, and the elimination of film wear.

Compact and occupying only 16" x 23" of floor space, the reader is constructed of lightweight metals and weighs about 70 pounds. Equipped with silent ball-bearing casters, it can quickly and easily be moved from desk to desk and office to office.

American Optical Microfilm Reader

Current Film News

■ **PORTAFILMS,** P.O. Box 752, Glendale, Calif., announces a new 16mm color-sound film for classroom use:

The Art of Leather Carving (20 min.)—Joey Smith, a leading craftsman and teacher of leather art, demonstrates his skills. Craft teachers using the film will be interested in a kit, containing first-quality leather for the underarm bag shown in the film, available from Burtons Ltd., Los Angeles. Patterns for the carving design used on the bag will soon be available from the Craftool Co., Los Angeles.

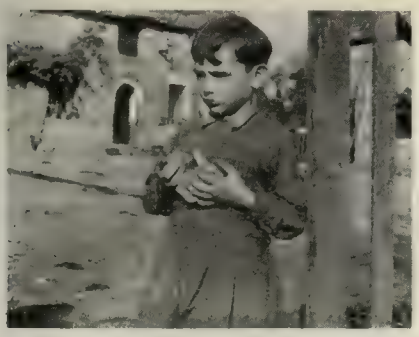
■ **EDUCATIONAL FILM SERVICE,** 180 N. Union St., Battle Creek, Michigan has produced a new film on citizenship, available for rental from the Audio Visual Aids Center, University of Michigan, Ann Arbor, Michigan:

Learning Democracy Through School Community Projects (20 min.)—showing how typical public school and communities in Michigan are serving as the proving grounds for democracy by providing opportunities for both young people and adults to participate in special projects involving realistic democratic procedures.

■ **ENCYCLOPAEDIA BRITANNICA FILMS, INC.,** 1150 Wilmette Ave., Wilmette, Ill., has released the following new films:

Autumn on the Farm (1 reel, color) third in a series of films on the seasons; designed to give children an idea of how life on a farm is lived by picturing a one-family farm in southern Wisconsin with a diversified agricultural program.

French Children (1 reel)—latest film in the series, "Children of Many Lands"; photographed on a farm in Brittany and, like other films in the series, organized around family living in a way to give teachers the maximum opportunity to present the subject in a context meaningful to children.



From the EB film "French Children".

■ **ACADEMY FILMS,** 844 Seward St., Hollywood 38, Calif., announces the release of five new 16mm sound educational films, available in color and black and white:

Freighter in Port—picturing ocean freighter activity in port.

Freighter at Sea—a sequel to the preceding film, showing life aboard ship and starting with the fully-loaded freighter putting out to sea.

State Legis'ature—explaining the procedure of the legislative branch of our state government in the enactment of a state law.

Mississippi River (Upper River)—showing America's greatest river: its development, its effect on agriculture and industry, etc.

Mississippi River (Lower River)—a sequel to the preceding film, featuring a study of man's control and use of the mighty waterway from the mouth of the Ohio River to the Gulf of Mexico.

■ **TEACHING FILM CUSTODIANS,** 25 W. 43rd St., N. Y. 18, is distributing three new teaching films, products of a cooperative experiment by textbook publishers and the motion picture industry, according to an announcement from the Motion Picture Association, 1600 I St., N.W., Washington 6, D. C.:

Borrowing in Subtraction—aiding teachers of beginning arithmetic to clarify the idea of borrowing in subtraction through the use of an "Alice in Wonderland" size-reducing device to make number symbols real and tangible.

The Seasons—designed to help pupils understand how the earth revolves around the sun and the axis tilt produces the changes of the seasons.

Osmosis—picturing, through laboratory demonstrations and animation, one of nature's basic processes and helping teachers build student appreciation of scientific methods. (Producers of the three films were Affiliated Film Producers, Inc., Film Graphics, and World Today.)

■ **UNITED WORLD FILMS, INC.,** 445 Park Ave., N. Y. 22, announces that the first films in a new geography series being produced by Louis de Rochemont Associates, Inc., 35 W. 45th St., N. Y. C., are expected to be placed on sale by United World with the opening of the next school year in September. Entitled "Your World and Mine," the series will consist of 36 integrated educational films on world geography especially designed for the elementary grades. The series is divided into three parts: Part I consists of seven introductory films dealing with how people live at home around

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the world; Part II is made up of fourteen films on the subject of how people live and work in various regions of the Americas; Part III, including fifteen films, shows physical environments in different parts of the world outside the Americas and how people deal with them.

■ **A. F. FILMS, INC.,** has available several films from France, with English or French narration. Included among the titles are: *Biography of the Motion Picture Camera, The Passing Hours* (story of the invention of clocks), *The Glass Bell* (story of an average man of France and his life under fascism), *Daredevils of the Alps* (mountain climbing), *Liberation of Paris* (August, 1944), *Four Years—A Summing Up* (ruins of famous French cities, etc. and the task of repairing the ruins).

■ **PICTORIAL FILMS, INC.,** 625 Madison Ave., N. Y. 22, has released a new educational film:

The Electronic Microscope (2 reels)—showing the development of the microscope from the most primitive stage up to the latest highly technical instrument.

■ **HAWLEY-LORD, INC.,** 61 W. 56th St., N. Y. 19, announces the release of the following new film:

A Dog's Life in the North Woods—picturing the life of the trapper in the Canadian wilderness north of the 55th parallel.

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Coronet Instructional Films

"What Is Business?" "Yarn and Cloth"

■ **CORONET INSTRUCTIONAL FILMS,** Coronet Bldg., Chicago 1, offers several new educational sound films:

Instructional Films—The New Way to Greater Education—The values of audio-visual education are demonstrated; the importance of proper selection, integration, and administration of an educational film program under an audio-visual director is stressed. The film was produced as a service to the audio-visual field.

What Is Cloth?—By watching and listening to a mother teach her daughter about cloth, students can learn the practical facts about fibers, yarns and weaves.

Yarn and Cloth Construction—The carding board, the spinning wheel, and the hand loom are brought into the classroom to demonstrate the processes of converting raw fibers into woven cloth.

Choosing Books to Read—the story of books, told through a picture record of a boy's quest for information on photography, which leads him from a beginner's volume to books on composition, to a novel, and finally to a work on art.

Do Words Ever Fool You?—showing students the dangers of word trickery and graphically outlining things which everyone can do to prevent word confusion.

What Is Business?—giving the student a view of business in the world around him; introducing him to the production, distribution and service phases of business.

■ **INTERNATIONAL FILM BUREAU, INC.,** 84 E. Randolph St., Chicago 1, Ill., announces that the following educational films are now available for distribution:

Children on Trial (62 min. British Information Services)—illustrating the steps taken by official welfare departments to rehabilitate delinquent children.

The Feeling of Rejection (20 min., National Film Board of Canada)—telling the story of Margaret as a child and adult and how a psychiatrist helps her understand why she feels and acts as she does.

Land for Pioneers (14 min., National Film Board of Canada)—presenting a comprehensive picture of the resources and industrial development of the Canadian North from gold-rush days to the present search for uranium.

Canada, World Trader (12 min., National Film Board of Canada)—reviewing the chief resources and products of Canada.

■ **BRANDON FILMS, INC.,** 1600 Broadway, N. Y. 19, announces the release of the first film produced specifically for a UNESCO objective:

Hungry Minds (10 min.)—produced by the National Film Board of Canada for the Canadian Council on Reconstruction for UNESCO and sponsored by the Commission for International and Educational Reconstruction, the film depicts the problems of educational and cultural reconstruction in Europe.

■ **PAUL HOEFLER PRODUCTIONS,** 612½ So. Ridgeley Dr., Los Angeles 36, Calif., has released the following new 16mm color-sound educational films:

Cotton—Picking and Ginning (11 min.)—telling the story of cotton from harvest to mill, the first film in a series of five subjects on cotton.

Mexican Potters—Clay Art in Old Mexico (11 min.)—showing the artist-craftsmen and their products in the towns and villages of old Mexico.

■ **HARMON FOUNDATION, INC.,** 140 Nassau St., N. Y. 7, offers a new color or black-and-white sound motion picture:

Owners All (3 reels)—showing the growth of the Cooperative Movement in Nova Scotia and how it has spread through all of Canada's Maritime Provinces. *Owners All* is intended as a film of international interest, to give both a pattern and inspiration as to how people can achieve satisfactory living standards by working together.

■ **OFFICIAL FILMS, INC.,** 25 W. 45th St., N. Y. 19, has produced a new 2-reel film entitled *Play Better Golf,* covering the fundamentals and fine points of the game and featuring four top-flight professionals—Sam Snead, Lloyd Mangrum, Patty Berg and Jim Ferrier. Newest addition to the Deluxe Concert Classics of Official Films is a pair of films featuring the Toronto Symphony Orchestra, under the baton of Sir Ernest MacMillan. Music includes "Jamaican Rhumba" by Benjamin; A St. Malo by MacMillan; the overture to the opera "Colas Breugnon" by Kabalevsky; and selections from the Third Movement of Tschaikowsky's Symphony No. 6.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announces six new films: Edinburgh Festival, 1947; *Will Britain Go Hungry?; Colour,* a technicolor film showing the great advances in the development of artificial dyes; *Widdicombe Fair,* the famous folksong in animated drawings; *Routine Job,* a story of Scotland Yard; and *Here Is the Gold Coast,* a story of the problems which confront this African colony.

■ **THE UNITED NATIONS FILM BOARD** has completed a film telling the story of the Headquarters Planning Commission:

Clearing the Way (4 reels)—a record of international planning and a picture of the reaction of a group of New York children to the fact that their playground is being sacrificed to the new United Nations building.

■ **NATIONAL FILM BOARD OF CANADA,** 620 5th Ave., N. Y. 20, has granted exclusive 16mm distribution of *Careers and Cradles* (today's career women), *Challenge of Housing* (housing problem), and *The People Dance* (dancing in Canada) to Brandon Films, Inc., 1600 Broadway, New York.

The National Film Board also announces that exclusive distribution rights to *Fiddle De Dee* and *Hen Hop* have been granted to the International Film Bureau, 84 E. Randolph St., Chicago.

■ **CHINA FILM ENTERPRISES OF AMERICA, INC.,** N. Y., has signed a term contract with the Emerson Yorke Studio, N. Y., for the exclusive distribution of Yorke Studio films in the Far East territory, including China, Hong Kong and Maca.

■ **DUDLEY PICTURES CORPORATION,** 9908 Santa Monica, Blvd., Beverly Hills, Calif., announces the following 16mm releases: *New Horizons* (covering the resources, industrial growth, vacation spots of southeastern U. S., produced for the Seaboard Airline Railroad); *Easy Does It* (dealing with proper switching and coupling of freight cars, produced for the Freight Claim Division of the Association of American Railroads); recent additions to the "Screen Book of Knowledge": *This Land of Ours—Florida; This Land of Ours—Kentucky; This World of Ours—Panama; This World of Ours—Cuba;* and *Danger River,* covering Norman Nevill's expedition shooting the rapids of the Colorado River.

■ **AETNA LIFE AFFILIATED COMPANIES,** Public Education Department, Hartford 15, Conn., announces that the following educational films are available without charge for specific showings, not long-term loans: *Live and Let Live* (highway safety), *Safety Ahoy* (boating safety), *Hook, Line and Safety* (fishing safety), *Aim for Safety* (hunting safety), *Partners in Production* (industrial safety), *Champions at the Wheel* (truck fleet safety), *Friend or Foe* (fire prevention), *No Time to Lose* (how to report a fire), *Check and Double Check* (theft and forgery of government checks), *Doubtful Dollars* (counterfeiting), *There's No Place Like Home* (home safety). New films are *Ladders, Scaffolds and Floor Openings* (construction safety) and *Back to Life* (artificial respiration).

■ **FILMS INCORPORATED,** 330 W. 42nd St., N. Y., announces a series of 16mm films entitled "Our Land and People," designed to help teachers get across to students basic concepts regarding the American way of life. The following nine films, each two reels with a musical score, are now available: *Caravans of Trade: The Story of Transportation; Conservation Road: The Story of Our Natural Resources; Big Harvest: The Story of Agriculture; Lobstertown: The Story of a Community; Alaska: The Story of a Frontier; Free Horizons: The Story of Our National Parks and Forests; Draftsmen of Dreams: Inventions and People; The Story of Communication;* and *Light and Power.* The films were produced in collaboration with a special production group at Twentieth Century-Fox Film Corporation.

Catalogs

■ **ASSOCIATION FILMS,** 347 Madison Ave., N. Y. 17, announces the release of its 1948-49 Catalog of Selected Motion Pictures, listing some 1400 titles suitable for classroom and informal educational purposes.

■ **RKO RADIO PICTURES, INC.,** RKO Bldg., N. Y. 20, announces a new 16mm catalog of sound motion pictures for non-theatrical use, containing descriptions of films, ratings by national reviewing groups, and two specialized listings—films suitable for hospital showing and films suitable for educational use. The catalog will be sent only to accounts which have previously registered their locations with RKO Radio Pictures 16mm division and have received location approval for the showing of the films. There is no obligation involved in writing for location approval forms and registering for use of 16mm film service.

■ **THE COOPERATIVE LEAGUE,** Film Dept., 23 W. 45th St., N. Y. 19, offers a free film catalog listing films, filmstrips and recordings on the cooperative movement.

■ **CASTLE FILMS,** Division of United World Films, Inc., 445 Park Ave., New York 22, N. Y., presents the 10th annual catalog of motion pictures for home entertainment. Subjects include sports, travel, adventure, comedy, old-time movies, westerns, historic news events, and cartoons.

■ **UNITED NATIONS** Film and Visual Information Division, Room 6300 C, Empire State Bldg., N. Y. C., announces the availability of a catalog, "The United Nations in Films," listing many films of foreign nations available to schools.

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Catholic Movies
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■ **THE SOCIETY FOR VISUAL EDUCATION, INC.,** 100 E. Ohio St., Chicago, announces that it is distributing the following color slidefilm:

How to Cook Turkey (with teacher's manual)—the second in a series of home economics slidefilms just completed by the Poultry and Egg National Board and produced by Francisco Films, 222 N. Michigan Ave., Chicago 1. *How to Cook Turkey* and the first in the series, *How to Cook Eggs,* are sent free to home economics teachers requesting them.

■ **JOHNSON HUNT PRODUCTIONS,** 1133 N. Highland Ave., Hollywood 38, Calif., announces that they have acquired from United Productions of America a new color filmstrip series featuring Jimmy Rabbit. Titles include *Safety at Play, Wholesome Living,* and *Democratic Living,* each 20 frames with a teacher's guide, available through Johnson Hunt dealers. The strips are intended for the first through third grades.

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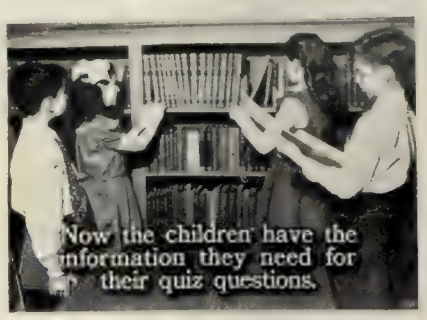
Chicago 1, Illinois

■ **POPULAR SCIENCE PUBLISHING CO.,** Audio-Visual Division, 353 4th Ave., N. Y. 10, has released two new Teach-O-Filmstrips:



How to Use an Encyclopaedia (51 frames, b & w, with guide)—enacted by four elementary school children and a librarian, the strip explains the basic elements of encyclopaedia use.

Animals Around the World (45 frames, color, with guide)—made from original paintings and drawings, the strip shows animals in their natural habitats and explains protective coloration.

■ **JAM HANDY ORGANIZATION,** 2821 E. Grand Blvd., Detroit 11, Mich., announces a series of eight discussional slidefilms on "Elements of Art." The purpose of the series is "not to teach students to be artists, but rather to express themselves through drawing and painting."

■ **MIDWEST FILM STUDIOS,** 1740 Greenleaf Ave., Chicago, Ill., has produced for the Operadio Manufacturing Co. of St. Charles, Ill., a new sound slidefilm in color entitled *Slidefilm!.* It tells the story that lies behind the planning, production and utilization of all slidefilms.

■ **AMERICAN VISCOSE CORP.,** 350 5th Ave., N. Y., offers a new silent filmstrip in black and white:

How Rayon Is Made (67 frames)—showing in detail the two major processes of rayon production and making clear the difference between filament rayon and rayon staple.

■ **BUSINESS EDUCATION VISUAL AIDS,** 104 W. 61st St., N. Y. 23, has produced a new silent filmstrip on:

Secretarial Etiquette—a reproduction in filmstrip form of the two cartoon pamphlets "Memo to Miss Jones" and "For Bosses Only", based on a survey of pet peeves of bosses and secretaries made by alumni of the Albany Business College.

■ **ZURICH INSURANCE COMPANIES,** 135 S. LaSalle St., Chicago 3, have released a new sound slidefilm on traffic safety:

Destination—Death (15 minutes)—stressing driver attitude as the key to the traffic problem. The film contains no advertising and is being offered on a free-loan basis to schools and others interested in preventing traffic accidents.

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BRETT HALL
OCT 2 1948

EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

- Epic of America—A School-Made Film
- Bringing "Life" to Hospitalized Children
- A-V Program in the Liberal-Arts College
- "On the Air" Classroom Broadcasting

SEPTEMBER 1948

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NEW TEACHING SIMPLICITY

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Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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COVER: The world comes into the classroom as British Columbia pupils give rapt attention to a rural school screening. Photograph by courtesy the National Film Board of Canada.

Volume XXVII Number 7, Whole Number 264

What does the world's largest library of classroom films offer you?

a statement from C. SCOTT FLETCHER, *president,* Encyclopaedia Britannica Films Inc.

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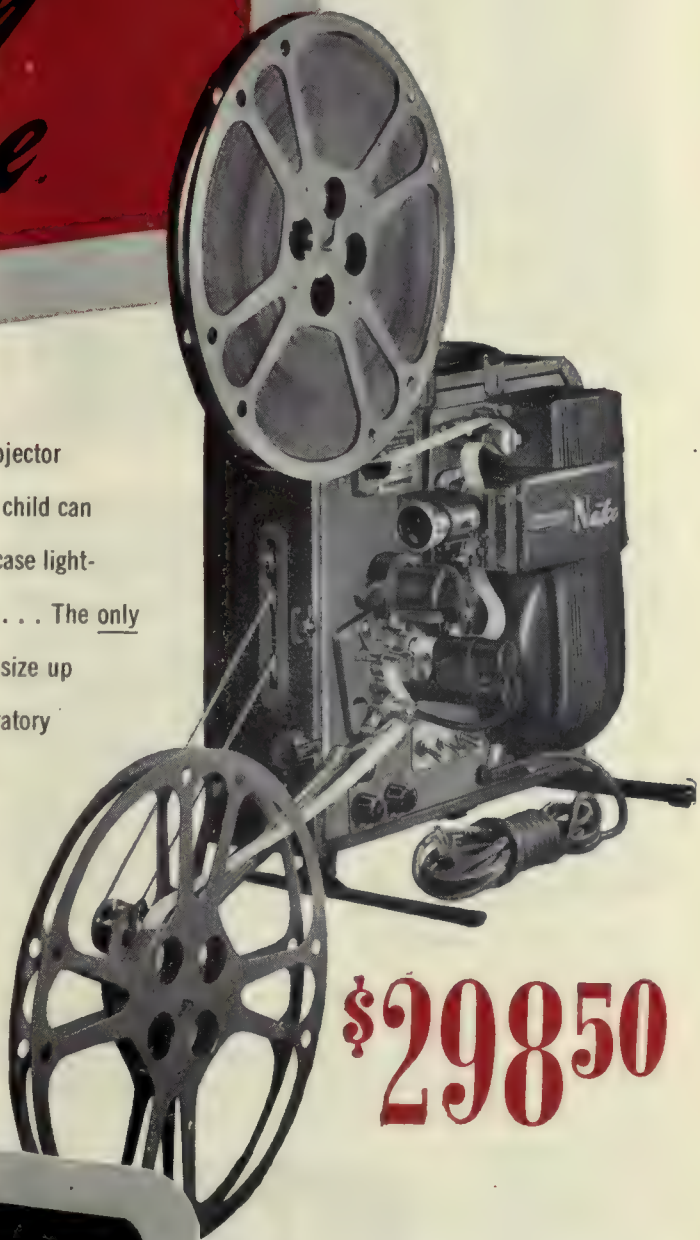

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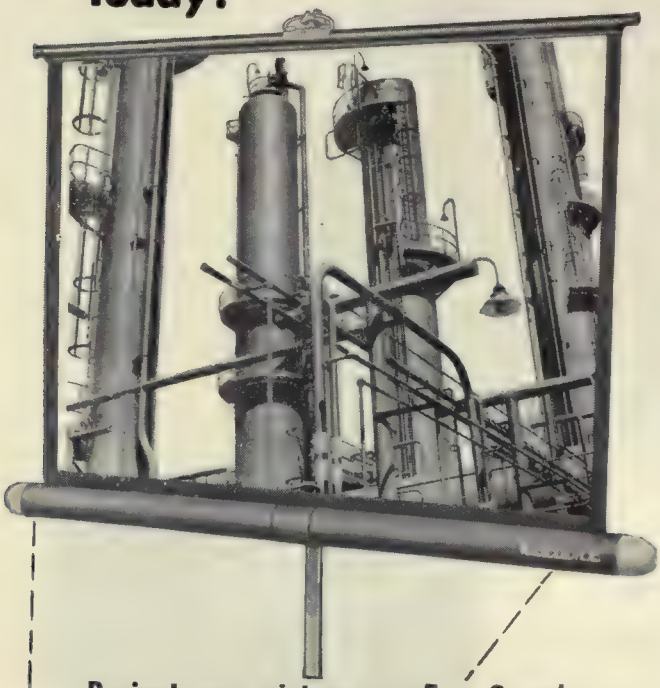
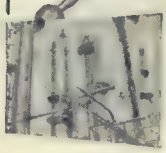


Project your pictures on *Free Sample* of Radiant's new "Million Mirror" screen fabric—and see for yourself the remarkable difference it makes!



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A-V World Is One World At First National Convention

Shares common interests . . . common goals.

RECORD attendance and enthusiasm marked the recent jointly-held conventions of the Midwest Forum on Audio-Visual Aids, the Educational Film Library Association, the Film Council of America, and the National Association of Visual Education Dealers at the Hotel Sherman in Chicago, August 6-11. From all parts of the nation, from all parts of the a-v field—educators, administrators, churchmen, community leaders, producers, manufacturers, and all kinds of people interested in and working with audio-visual materials gathered together to share past and present accomplishments and to make way for the future.

At the NAVED trade show, they viewed the greatest display of audio-visual equipment, materials, and supplies ever assembled. Vigorously and profitably, they exchanged ideas and experiences in "grass-root" workshop meetings sponsored by the Midwest Forum, EFLA, and NAVED. They watched and helped "The Experts Look at Films" in a film-evaluation session which proved one of the liveliest learning experiences of the Convention. They added zeal and numbers to the first annual convention of the Film Council of America, in living proof that they will not lose faith with FCA's late President, C. R. Reagan, who more than any other person is responsible for what the FCA has done, is doing, and will do to fulfill the educational role of audio-visual media.

They looked, listened, and learned—and, needless to say, they had a good time to boot. With new ideas, new experiences, new enthusiasms, new friends—they left the first National Audio-Visual Convention to go back to their individual jobs and to their common job: the job of educating audio-visually in the school, in the community, and in the world by means of the best possible instructional tools and techniques. In view of their common goal and its tremendous importance in the world of today and tomorrow, these people surely hope that the recent Convention has set a precedent—that next year and every year they will be able to meet together for the maximum exchange of ideas and experiences in one great National Audio-Visual Convention. —JNS.

New President of DAVI

F. DEAN McClusky, formerly first vice-president of the NEA Department of Audio-Visual Instruction, recently was elevated to the presidency upon the resignation of Stephen M. Corey. Dr. McClusky is Associate Professor of Education and Director of Audio-Visual Instruction at the University of California in Los Angeles.

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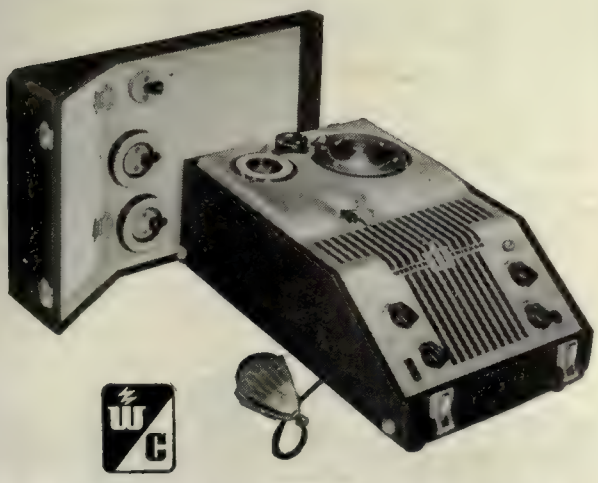

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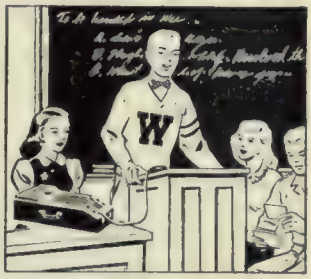

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Five Outstanding New Films On Biology and Child Behavior

By E. H. MAC ARTHUR
Education Sales Consultant
United World Films, Inc.

FIVE AUTHORITATIVE new sound films, of interest to every educator, have just been released by United World Films, Inc., largest distributor of non-theatrical motion pictures. Three of the new titles are additions to United World's widely praised Science Series. The other two comprise a separate unit on child behavior, and offer invaluable aid for pre-service training courses, in-service training, and adult child study groups.

Science Films

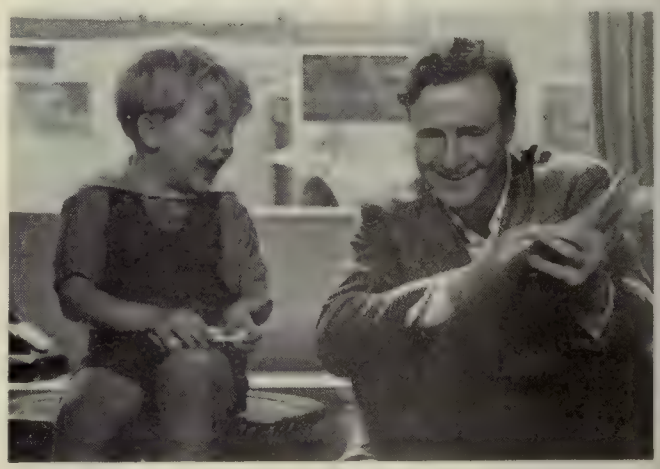
■ **Amoeba** (1 reel, $45.00.) Shows clearly and accurately the structure and life functions of this single-celled organism. Demonstrates the production of pseudopodia; the amoeba is shown pursuing and capturing its prey; reproduction by fission is explained.

■ **Paramecium** (1 reel, $45.00). Pictures the structure of this more complex life form in full detail. Illustrates the digestive process, the animal's reactions to external stimuli, binary fission and conjugation. Where needed, animated diagrams clarify the action.

■ **Life Cycle of a Trout** (1 reel, $45.00). Speeded-up photography follows the process of fertilization and the reproductive mechanism. We see the formation of a new trout and penetrate into the structure of the embryo shortly before hatching, to examine it in full detail.

Child Psychology Films

■ **Children Learning by Experience** (4 reels, $125.00). This is a study of children absorbed in their own affairs, learning in their own way. Deals with (1) the urge to learn, (2) practicing simple skills, (3) understanding the world around, (4) learning at second hand, (5) learning through play and imagination.



A scene from "Children Growing Up with Other People."

■ **Children Growing Up with Other People** (3 reels, $95.00). This takes up the problem of achieving a balance between individualism and cooperativeness in the child's development. As the child emerges from his early involuntary dependence to a growing self-reliance, he is concurrently made aware of the need for restriction of his own aggressive individualism in order to live successfully with those around him.

Previews Prior to Purchase

Recognized educators and educational organizations may preview these films prior to purchase, without charge or obligation. Purchase orders and requests for previews should be sent to Dept. E-9, Educational Division, United World Films, Inc., 445 Park Avenue, New York 22, N. Y.

Young trout just hatched, still attached to yolk sac. From "Life Cycle of a Trout."

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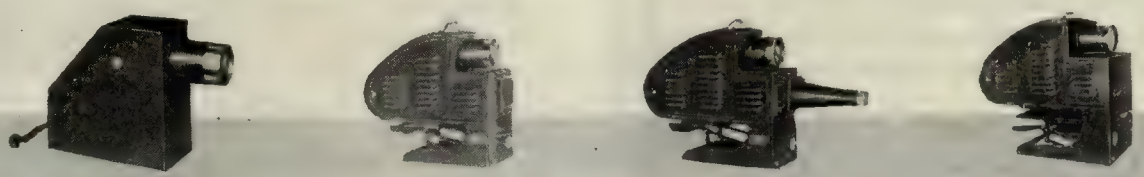

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Canada's National Film Board announces **The Feeling of Hostility,** the second release in a series of mental health films vividly portraying the effects of emotional experiences in childhood on the adult personality. **The Feeling of Rejection,** the first in the series, has been widely acclaimed by parents, teachers, social and medical organizations.

The Feeling of Hostility—3 reels (sound), including interpretive trailer, **$75.00.**

The Feeling of Rejection—2 reels (sound), **$50.00.**

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Produced in cooperation with the Mental Health Division of the Canadian Government's Dept. of National Health and Welfare. Literature on these titles and other Canadian films available on request.

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BEYOND OUR OWN — 40 min., 16mm. sound
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45 Astor Place, New York 3, N. Y.

"CR"

I never knew a man who worked more sincerely for what he believed in than C. R. Reagan. He believed in the power of audio-visual media to make this a better world in which to live and he worked tirelessly and selflessly for that cause.

It was CR who first conceived of NAVED, and with those whose imagination and energy he stirred into action, he built the sound foundations for that great trade organization. He knew what could be done with 16mm motion pictures for the civilian war effort. To him more than to any other one person goes credit for the extensive use made of non-theatrical motion pictures to inform the American people during the recent war. The Film Council of America was his dream and he developed it into reality. With each achievement his vision broadened.

His death in Paris in July while he was attending a meeting of the UNESCO Commission of Experts came at a time when the world needed him most. His work was not finished; it was just starting. No one can take CR's place; but the inspiration and courageous example he brought to those who were privileged to work with him will cause them to continue to strive toward the goals he set.

PAUL C. REED

FCA's First Annual Convention

AT its first annual meeting, the Film Council of America elected L. C. Larson of Indiana University to the position of chairman of the Board of Trustees, to succeed Stephen M. Corey. Corey was elected vice-chairman of the Board for the coming year, and Arthur H. Motley, president of Parade Magazine and an FCA Trustee, was named to the Board's executive committee, to serve along with Larson and Corey. Mrs. Aline Legg, administrative secretary of the FCA for the past year, was elected secretary-treasurer of the Board for 1948-49.

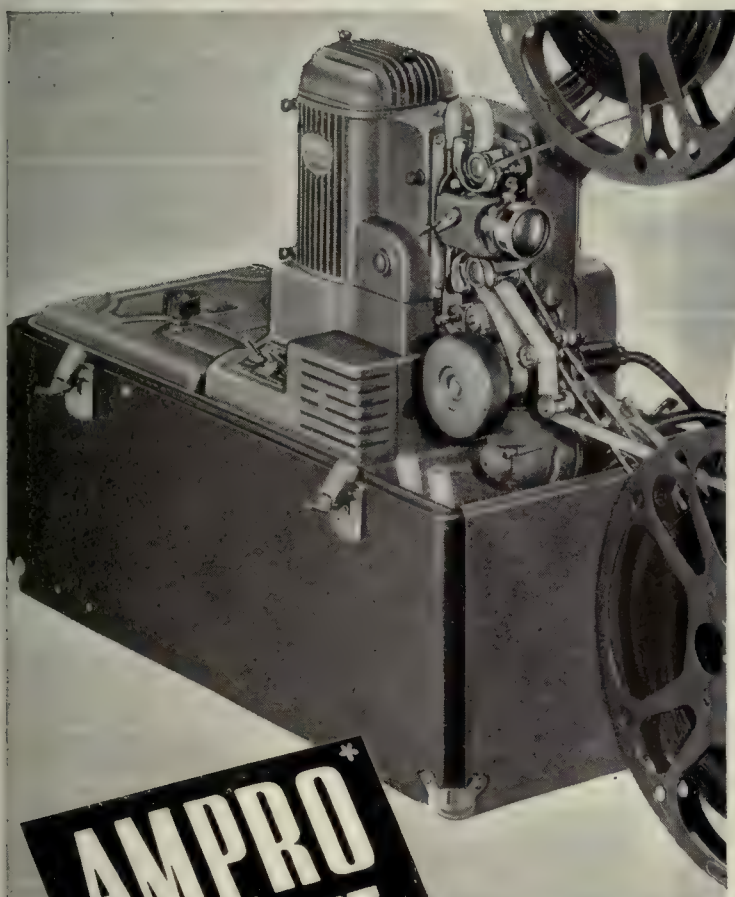
At the meeting of the FCA's Senate, the legislative body composed of the member organizations, L. C. Larson was elected president of the Council; William F. Kruse, vice-president of United World Films, was named chairman of the Senate; and Mrs. Patricia Blair of the American Library Association was elected its secretary-treasurer. The Board also formally voted the election of Glen Burch as Executive Director of the FCA; Burch's appointment was announced in June.

Delegates from more than 30 local Film Councils participated in the meetings and elected five of their number as delegates and members of the FCA Senate. The new members are: Mrs. Kay Williams of Stamford, Conn.; Victor Brotherhood of the Honolulu Film Council; Gerald Cauble, Athens, Ga.; Claude Lemmon, Salt Lake City; and John Paidar, Chicago.

The theme of the FCA's general convention session

(*Continued on page* 346)

this *new* kind of PORTABLE Projector



for 16mm. sound pictures offers you these 4 big features

The Ampro Compact has been built for those who need a portable, single-case quality projector at a popular price. It is a *basically new type* of portable projector which brings you:

1. New Amazingly Compact One-Case Unit
A complete full size 16mm. sound picture projection outfit—including projector, amplifier, detachable 8″ speaker and cord, plus room for extra 400′ reel and film—all in one portable case. Measures only 15″ x 21½″ x 9¾″. Speaker can be instantly removed and set up near screen for best sound reproduction.

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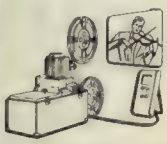
Through new, counterbalancing mechanism, projector swings up into operating position in one easy movement. Permanently attached reel arms swing quickly into position—and in less than ten seconds the Ampro Compact is ready to thread, connect and operate.



3. Full Professional Quality Projection
The many Ampro quality features, tested in thousands of projectors over many years and through millions of performances, are fully maintained. Not a new untried unit—but rather an ingenious adaptation of a proven 16mm. sound projector. Unusually quiet-running.

4. 100% Availability for Quick Servicing... The entire chassis of the Ampro Compact can be removed quickly and easily from the case. This is the only portable one-case 16mm. sound projector that offers 100% convenient availability for both mechanical and electrical servicing.

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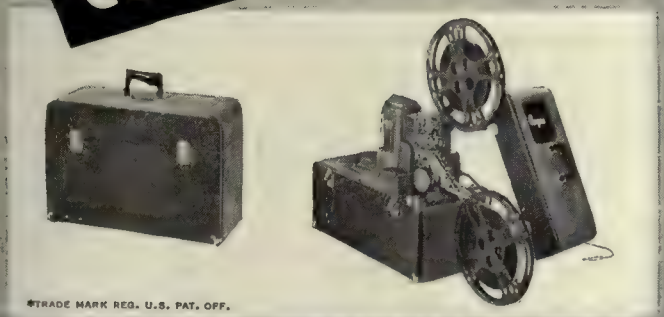

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"At that point the efforts of all the specialists of the a-v field pay off."

When People Hear and People See

● The means of audio-visual communication are so fascinating in themselves that it is difficult to keep the end objective in focus. Picture and graphic materials, recorders, projectors for still and motion pictures, screens, record players, and public address systems —these are the means becoming available in ever-increasing quantity and variety. Those who doubt that these materials are fascinating should have attended the recent Trade Show and Convention in Chicago.

But these are only the means. The end is attained when these materials and equipment have been used intelligently to communicate significant ideas, information, and understanding to people and when something happens to those people as a result of their audio-visual experience. That is the pay-off. That is what really matters.

At that crucial point of contact, when people hear and people see and are actively motivated as a result, the end objective is achieved. Then the teacher, minister, group leader has a great responsibility. But he is not alone. At that point the efforts of all the specialists of the audio-visual field pay off. And their efforts will be most rewarded if they have been always conscious of the ultimate use to be made of their products.

The script writer is not determining picture sequence just to make a filmstrip or a motion picture; the cameraman is not exposing film just to take pictures; the projector designer does not design only that a machine may be made; and the visual education dealer does not sell solely to make a dollar. The efforts of all these workers come into focus at this point of utilization, at the point where minds meet minds, when ideas and information are communicated audio-visually and attitudes and understandings are developed.

In serving its readers and the audio-visual field, the EDUCATIONAL SCREEN has a singleness of purpose—to help bring about the most effective communication through the use of audio-visual materials. EDUCATIONAL SCREEN is a magazine "devoted to the use of audio-visual materials." It endeavors to keep its editorial lens focused upon the same objective that is the concern of all who are seriously interested in the field of audio-visual communication.

Risking the dangers of becoming metaphorically entangled, we might say it this way: in the language of photography, the EDUCATIONAL SCREEN attempts to beam more light upon the objectives of audio-visual communication so that lenses may be stopped way down—thus greatly increasing the depth of the field.

EPIC OF AMERICA

A School-Made Motion Picture Experience

by JAMES A. SMITH
State Teachers College,
Oneonta, New York

"MR. SMITH, how do you spell 'colossal'?" Dorothy Jane was on her knees on the floor painting a poster. Her poster read:

WORLD PREMIERE
Tuesday Night, June 1, 1948
Continuous Performance
8:00-10:00 P.M.

GRANDFATHER TOLD ME

in glorious technicolor
written and produced by the fifth grade of the Bugbee School,
Oneonta, N. Y.
ADVENTURE!
ROMANCE!
EXCITEMENT!
DON'T MISS IT!

It all began the previous fall. The class was planning to study the regions of the United States and a friend had come to visit.

"I have some eight millimeter kodachrome film," he said, "and no camera. I see you have one. I'll give the film to you."

The debates which followed among the class of twenty-nine fifth graders were heated and frequent. How were they going to use the film? Eventually one suggestion was adopted above all the others: They would make a motion picture of the story of our country. The project which followed was unique and unusual in many ways. Not only did it employ the medium of the motion picture as a splendid

educational device, it also provided a group of children with a rich and exciting experience.

A Plan for Action

It was not long before the class had worked out a plan for action. In an initial planning meeting, a large map was divided into the geographical regions of the United States as the children felt they should be studied. Questions were then listed concerning every phase of life in each separate region. These questions touched on the art, music, literature, geography, history and customs of each region.

Following the listing of the questions, the school and town libraries were visited to obtain all available material for the purpose of doing research to answer the questions. After many books, magazines, folders, pamphlets and pictures had been studied, and after other sources of information had been utilized, each committee wrote a report on the answers to their questions to present to the rest of the class. These reports were vitalized by an activity sponsored by the committee. Consultant teachers in the school helped to teach the folk dances, the art, the literature, the games and the music of each section. At the conclusion of the studies, the children themselves decided what in the region they wished to incorporate into their film. This was done as a summary and eventually formed the script for the movie. Consequently, the motion picture contained many dramatizations from literature as well as many folk dances.

"Shooting" a la Hollywood

Plans for the actual "shooting" of the film followed. The scenes were planned, a "Hollywood" vocabulary acquired, and child directors, prop men and make-up artists were appointed by the children. The cast was selected and scenes were shot as they were finished, in true movie style rather than in their logical sequence.

One thing led to another. In planning titles for the film, one child suggested that the class write an original song and set it to music to sing while the titles were being shown. The song "Grandfather Told Me" resulted.

The actual scenes of the picture were enacted whenever possible against natural background. Because of inadequate indoor lighting facilities, however, it became necessary in many instances to construct sets on the school grounds or in the immediate surrounding area to serve as interiors. These were done simply but well.

A Community Project

Many times a particular place in town was utilized in a background "shot". A rustic bridge in the park became the scene for the battle of Lexington; a colonial mansion became the home of a southern planter; a certain large window became the backdrop for the signing of the Declaration of Independence.

Townspeople became interested in the project, and the cooperation they extended was a stimulating and encouraging force. When scenes of the pioneers were taken, a farmer loaned his horse and wagon and a lumberman donated ash sticks to form the hoops for the covered wagon.

The entire picture covered the period from the landing of the Northmen on the shores of America to the last great war. Included in the script are such scenes as: The Lost Colony at Roanoke, Pocahontas and John Smith, the Landing of the Pilgrims, John Alden and Priscilla, the Boston Tea Party, the Battle of Bunker Hill, the Battle of Oriskany, the Signing of the Declaration of Independence, Washington's Winter at Valley Forge, Dancing the Minuet, the Coming of the Pioneers, Paul Bunyan and His Big Blue Ox, Daniel Boone, Abraham Lincoln, the Cowboys of the West, Uncle Remus and Dances from Other Countries.

Following the shooting of the picture came the editing. Then a little theatre was constructed in one

(*Continued on page 348*)

Left: The children, with their teacher, look over the plans for their motion picture. Right: They rehearse the Mexican dance in costumes they have made themselves.

College students of today demand more than the conventional teaching methods and materials.

Administration of A-V Materials In the Liberal Arts College

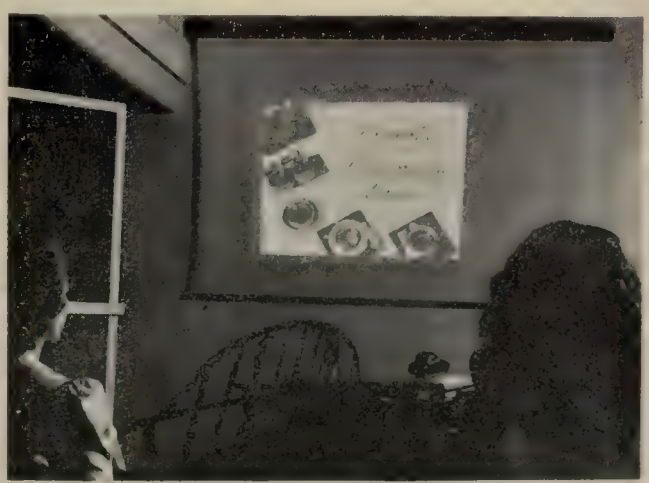
by G. C. RUST, Director
Audio-Visual Instruction,
Wheaton College, Illinois

ADMINISTERING an audio-visual materials center at the college level has certain aspects peculiar to that level. First, what position does the center occupy in the organization of the institution? Generally, it is part of the department of education—a sort of department within a department. This is where it belongs, for it then serves as a tooling center for the entire academic program of the school. In addition to this thought is the close relationship it will have automatically with the teacher-training program. Put these two together and you will have teachers who, when they teach the way they were taught, will be teaching via rich, meaningful experiences that mean better learning in our nation's schools.

The Role of the A-V Leader

Another aspect of this program at the college level is that the audio-visual leader is a colleague with his fellow instructors. He must carry on his work as one of them, or better yet, as a service to his fellow teachers. It is true that he is an academic administrator; however, he never "has the say," but rather, the "suggestion." Public school administrators in this field may have to be "directive" in manner and practice because of the scope of their work and many times in the interest of efficiency, but the liberal arts college is more of a "family affair."

A third aspect directs our attention to the student. He is more mature, demands more from his instructor, and is much more critical. An audio-visual program to fit this student must be coordinated with



An audio-visual classroom increases flexibility and efficiency for the college program of teaching materials.

All photographs by courtesy Audio-Visual Instruction, Wheaton College, Wheaton, Illinois.

the subject matter he wants to learn. It must be "subject-right" and "time-right." When a film is presented to a class following the "exposure" method, some rather sorry results are obtained. Students will openly and constructively criticize such use of audio-visual materials. On the other hand, the "prof" who uses audio-visual instructional materials as tools to teach with usually rates very high in the student opinion poll as to ability and good pedagogy.

Some Suggestions

Someone has said that the little things are the important things. The author has found some of the following little things to be of great value in his own situation. One of them is the offering of a consultation service to instructors for choosing materials. Invite the teacher in to talk over the courses he offers and tell him what is available, describe the service you offer, and show him how your department can make these materials as readily available to him as his own charts or blackboard. Be sure to relieve him of worry about mechanical details.

An audio-visual classroom with built-in conveniences will tend to centralize operations as well as provide a place specifically designed for use of projected materials. This room should be as close as possible, if not adjacent, to the director's office. If adjacent, a projection port in the wall, with a closure, will eliminate the distraction of a machine in the room itself. Classes which meet in this room are pre-announced as meeting there and remain there for the entire period. Thus, there is no wasted time or disturbance.

Regular classrooms where projected materials are used frequently can be wired for sound, thus eliminating the running of speaker cables. An additional refinement, the installing of permanently-set speakers in these rooms, even further minimizes the movement of equipment and its resulting distraction.

The Preview Problem

Films should be previewed before their first use. How to get instructors to do this is a widely asked question. We have this problem, too, but feel it is now well on the run. We have devised a rubber-stamp reading, "preview requested", which is imprinted on the daily reference chart*, the teacher's request sheet, and the aid notification slip when an instructor uses a new projected aid. This is the reminder. Before the above is done, the director makes a personal date for the preview. This invitation to a joint examination of the film is seldom refused. A valuable, mutually-helpful contact is made between director and instructor. Previews are not, therefore, medicine prescribed for another person—they are enjoyable experiences leading to closer friendships and better functioning of the audio-visual program. These contacts enable the director to ask questions about course aims and content, give him a chance to ascertain what teachers need as aids, and help him to be more intelligently on the watch for new materials helpful to his colleagues in their work. We have found that our faculty members really do appreciate this sort of interest.

*Published by Schnepp & Barnes, Springfield, Illinois.

A darkroom with copying equipment enables instructors to use materials "tailor-made" to their needs.

One thing of great value to the college program is a photographic darkroom plus copying equipment for making slides. Student technicians usually can be counted on to perform the duties of this part of the program. Specialized teaching materials for certain courses can be quickly and inexpensively produced with this equipment.

Projection of various materials in the classroom is effectively carried out by trained and paid student operators. This puts the whole matter of projection on a business basis. You can ask more because you give more. Some instructors like to perform their own showings, asking only for delivery of the equipment. For these, instruction in projection operation is given.

What Are the Assets?

A centralized audio-visual materials center has several assets that make it valuable to the college. Perhaps foremost among these is the consultation and planning help the center is able to offer the faculty. Much time-waste and disappointment with poor materials is avoided.

Another asset is the fact that the center becomes a depository of materials and up-to-date information regarding films and services. The film catalogs of the many libraries and producers are organized and readily available for all to use.

The pooling of equipment creates another plus value. Projectors and other pieces of equipment have little time to gather dust when on a schedule. Films and other materials last longer because they get better care. At the same time, they give a much greater return on the money invested because the

(*Continued on page* 335)

Do You Need Smaller Pictures?

by JOEL A. BENEDICT*

A LIMITATION of opaque projectors is the fact that the image cannot be made small enough for some uses and kept in sharp focus. Motion picture projectors and most slide projectors have enough lens extension to produce images from a few inches in dimension to a size suitable for an auditorium screen. Some opaque projectors will not produce an image small enough to fit even the average classroom screen.

One of the most valuable uses of the opaque projector is for reproducing drawings, maps, and charts by projecting them on poster paper or the blackboard for tracing the image. Some teachers and pupils develop murals by projecting pictures on a long piece of wrapping paper and tracing the image. Details are added later when the projector has been turned off. By this means good quality drawings can be produced and enlarged with a minimum of effort and time. The extent to which this method of reproduction can be used is often limited by the fact that the image cannot be made as small as desired.

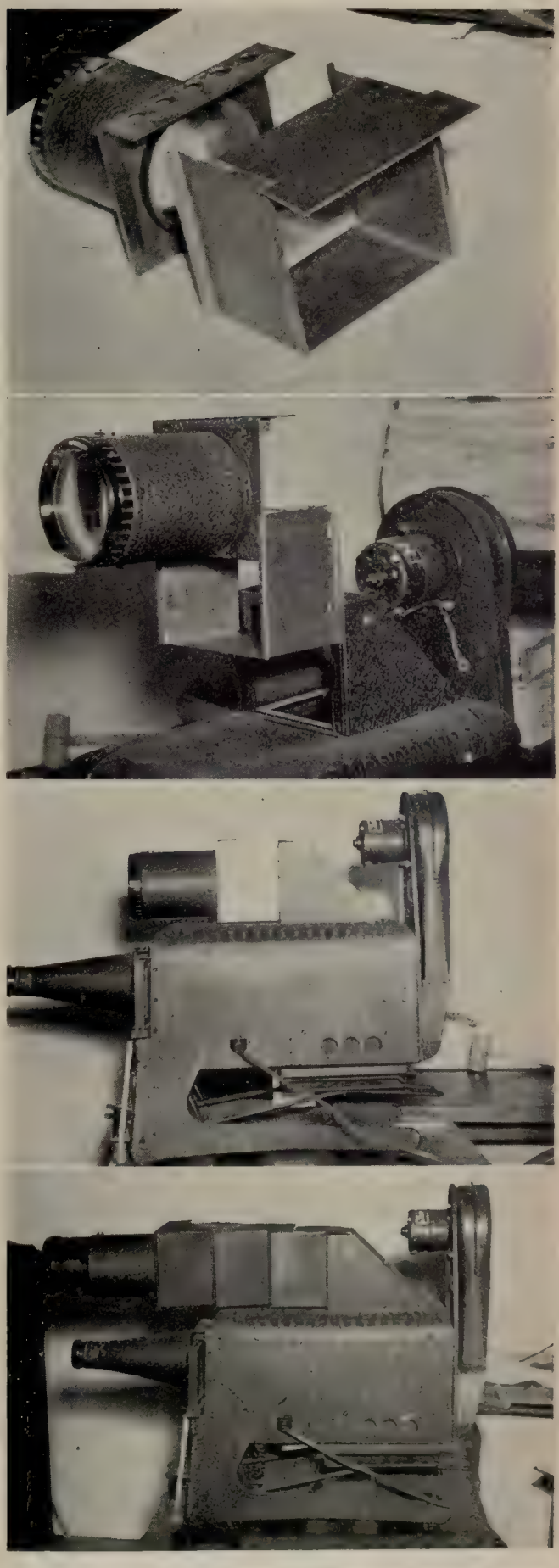
A system of lens extensions has been designed to make the Model VA Delineascope more usable. By the use of these lens extensions any size image may be obtained down to an exact size reproduction, or the image may even be reduced to a smaller size than the original. There probably are few instances requiring reduction to actual size by this method. However, there is frequent need for a slightly enlarged image.

The projection lens of the Model VA Delineascope can be easily removed by merely lifting out the lens mounting. An extension made of sheet-metal and equal in length to the normal amount the lens extends is inserted in place of the lens mounting, and the lens replaced on the end of the extension. If a smaller image is desired, a second or third lens extension is inserted. When three lens extensions are used the image produced is almost the exact size of the original.

The following table shows the range in sizes of images which will be produced with the various lens extentions when a 6"x6" picture is projected using the standard 16" focal length lens.

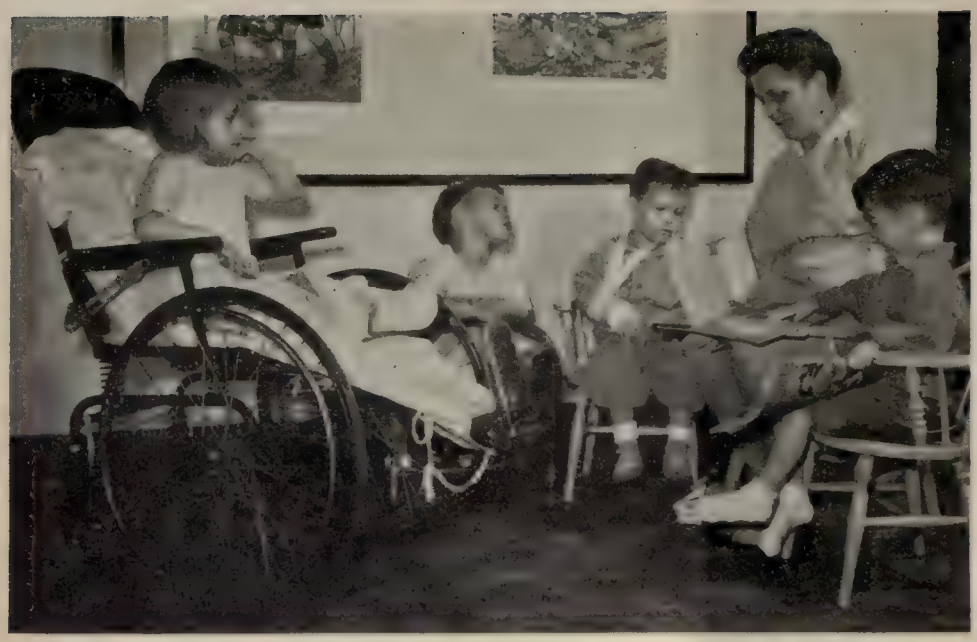
VA Delineascope with 16" Lens 6" x 6" *Original (Picture)*	*Image Size*
No lens extension	30" x 30" up
One lens extension	14½" x 14½" to 30" x 30"
Two lens extensions	9½" x 9½" to 14½" x 14½"
Three lens extensions	7" x 7" to 9½" x 9½"

This lens extension** can be easily made as shown in the accompanying illustrations. It is assembled either by spot-welding or rivets. The inside of the extension must be painted flat black or with crinkle finish to prevent reflections.



* Director of the Bureau of Audio-Visual Aids, Arizona State College, Tempe, Arizona.

** A number of these lens extensions have been manufactured and are being sold by the PBSW Supply & Equipment Co., 530 W. Washington, Phoenix, Arizona.



Providi

For Hc

More than a million children are admitted to hospitals each year—children who, because of minor or major illness, drop out of their homes and schools for a brief or longer period. Too little attention is given to the educational growth of these children.

Mrs. Walton's article, of interest to all concerned with children and the use of audio-visual materials, tells of the forward-looking program of the University Hospital School of the University of Michigan. This school was founded by its present director, Miss Dorothy Ketcham, in 1922.

What use is being made of audio-visual materials in the hospitals of your community?

TEACHERS in our school encounter lack of experiences daily. A group of boys and girls were assembled in the playroom at the University Hospital, ready for a story about a zoo. At the start of the story the teacher noticed a rather puzzled expression on Billy's face. On questioning it was learned that Billy, among nine others from one group of twelve, had no idea of what a zoo was. These children, from communities all over the state, had never even heard the word before. The teacher very wisely explained about a zoo, supplemented her explanation with a motion picture, stereopticon views and pictures. The children were then ready for the story and were so intrigued with the whole idea that a natural activity project developed.

Bringing "Life" to the Sick Child

In working with any child it is not safe to assume past experience or understanding, and with hospitalized children, it is especially necessary to fill in the background since some of the simplest and most taken-for-granted experiences have been completely missed by these children. This is true for many reasons: the child's illness may have confined him to his bed most of his life; a family with very limited means cannot provide a minimum of rich experiences; even the ordinary experiences offered by the poorest schools are not usually available to the sick or handicapped child who has had little or no schooling.

The sick and handicapped child who is hospitalized must get most of his experiences second-hand or vicariously. While a child is hospitalized or while he must remain in bed, a great many of the experiences which would more or less automatically be his must be planned for, and he must enjoy them vicariously. Concrete audio-visual materials, used in a planned program, can help to make up for a meager background of experience. If a child is taken on an imaginary trip, his vicarious experiences must be made to seem as real as possible. If, through incapacity or long hospitalization, a child misses out on whole blocks of experience normal boys and girls are having, it will leave an indelible mark on him. It is only through a carefully-planned program of rich and varied activities that the hospital or inactive period can be made profitable for his emotional, social, mental, and physical growth.

Helping the Backward and the Bright

Many children in the hospital are retarded in their school work and, because of this retardation, have lost both interest and incentive for further advancement. Visual and auditory materials which will revive interest and help accelerate the backward pupil are invaluable. Our experiences have shown that the dull and retarded pupil advances much more rapidly if supplementary visual materials are used. While the bright child's need for supplementary materials is not so great, if he has access to them, he will get even more from audio-visual experiences than the less intelligent child.

Children admitted to the University Hospital are heterogeneous in age and ability. Since they are here primarily for acute medical and surgical care and there are no facilities for segregation by age and intelligence groups, they must be dealt with,

periences

zed Children

by MILDRED WALTON *
Hospital School,
University of Michigan

A "live specimen" makes nature study meaningful to this young patient.

for the most part, either individually or as mixed groups. By using visual materials, the young or backward need not be left by the wayside and the older and brighter can advance fast enough to prevent boredom. Material presented to a group with differing backgrounds and different degrees of interest, even different chronological ages, must be made very real and have definite significance or many in the group will miss its meaning entirely. The dangers of verbalism must be conscientiously avoided.

Children in the hospital have such varying needs in their educational and recreational program, it is necessary to utilize a wide variety of visual and auditory materials. Some of these are used often while others are used occasionally as the need arises.

Motion Picture Experiences

Motion pictures are probably the most popular of all visual materials, both with children and teachers, and are extremely valuable in the educational and recreational program for sick and handicapped children. The "movie show" brings the normal and known experience to children in the hospital. The modern child is often taken to the movies before he can walk and usually is a veteran movie fan by the time he is of school age. Since one of our principal aims is to make the child feel as little different from other children as possible, the bringing of a recreational movie to them once a week is an excellent way to minimize their feelings of differentiation. Through this recreational movie program, we have been able to introduce a number of excellent educational films which are directly related to the child's school program. One of the important aspects of the educational program is that of remedial reading. Many hospital children are retarded in their ability to read and such retardation necessarily holds them back in learning. Motion pictures have been used to supplement the reading program, to stimulate interest in further reading,

Filmstrips prove a practical medium for bringing the outside world into the hospital ward.

Puppets and puppet plays provide a variety of rich experiences for hospitalized children.

* Supervising Teacher, Elementary Dept., University Hospital School, University of Michigan, Ann Arbor.

and to teach many facts and concepts the child cannot get through limited reading. The very best example of this type of film is the animal picture photographed and narrated on a primary level.

Filmstrips

Filmstrip pictures take second place in popularity but not necessarily in teaching value. They have been used often in wards where movies cannot be shown and in small groups in the playroom and shop. The filmstrip has also been an excellent means of stimulating interest in reading and in furthering choral reading. The principal limitation in using the filmstrip has been the scarcity of available material on a primary level.

Slides

Lantern slides are closely allied to the filmstrip both in appeal to children and in educational value. Slides have a special value because the child can participate in their making. A wide variety of slides is available for art study with older children and a few instructive sets are accessible for teaching primary reading and literature. Slides have many possibilities in the teaching program. They can be used for remedial reading, for teaching songs, for vocabulary building, and for spelling. In fact there are few subjects in which slides cannot be used profitably. We have used them to stimulate discussion periods, to encourage expression of ideas, and to help formulate questions.

Three-Dimensional Pictures

Three-dimensional pictures with their viewers are an excellent means of presenting a wide variety of actual and artistic material to individual children or to small groups. Some of these used at the University Hospital School are the Keystone pictures and viewers; True-Vue, a filmstrip development of three-dimensional pictures; the Hollywood Viewer; and the View Master, a viewer with colored slides in a circular mounting. These pictures are readily adaptable for social studies. In addition to their contribution to the educational program, they are an adjunct in the recreational program where they are especially helpful for bed patients so handicapped that they can use only very light equipment.

Nature Study and Playroom Pets

Nature study is particularly important in the hospital since so many of these children are completely isolated from the outdoors for long periods. The introduction of live specimens in the form of playroom pets provides valuable experience. In the last few years we have had in our school raccoons, a baby owl, monkeys, a baby lamb, rabbits, ducks, chickens, snakes, alligators, fish, turtles, golden hamsters, puppies and birds. Because of lack of space, we have never had a permanent museum exhibit but have had portable exhibits especially developed by the University Museum. The children themselves have prepared many exhibits to illustrate units of study or new skills in creative art.

"Games" and Puppets

Educational games and toys and creative activities, which include such things as making gardens, constructing and furnishing a grocery store, running a cafeteria with special diets as a feature, furnishing and operating a hat store, all constitute excellent visual education for the sick child and all are indispensible if he is to lead a well-rounded intellectual life while his body is mending.

Puppets also have furnished a variety of rich experiences for our children. They have been a medium to help the shy child to adjust, to help the backward child develop his vocabulary, to stimulate interest in school subjects and for many types of dramatization and story telling. The "Adventures of Patches Strong" is a marionette play with the characters representing attractive vegetables and fruits. This play has been used as a recreational activity and also in teaching diabetic children, who must learn so much about food and diets before they leave the hospital.

Music and Recordings

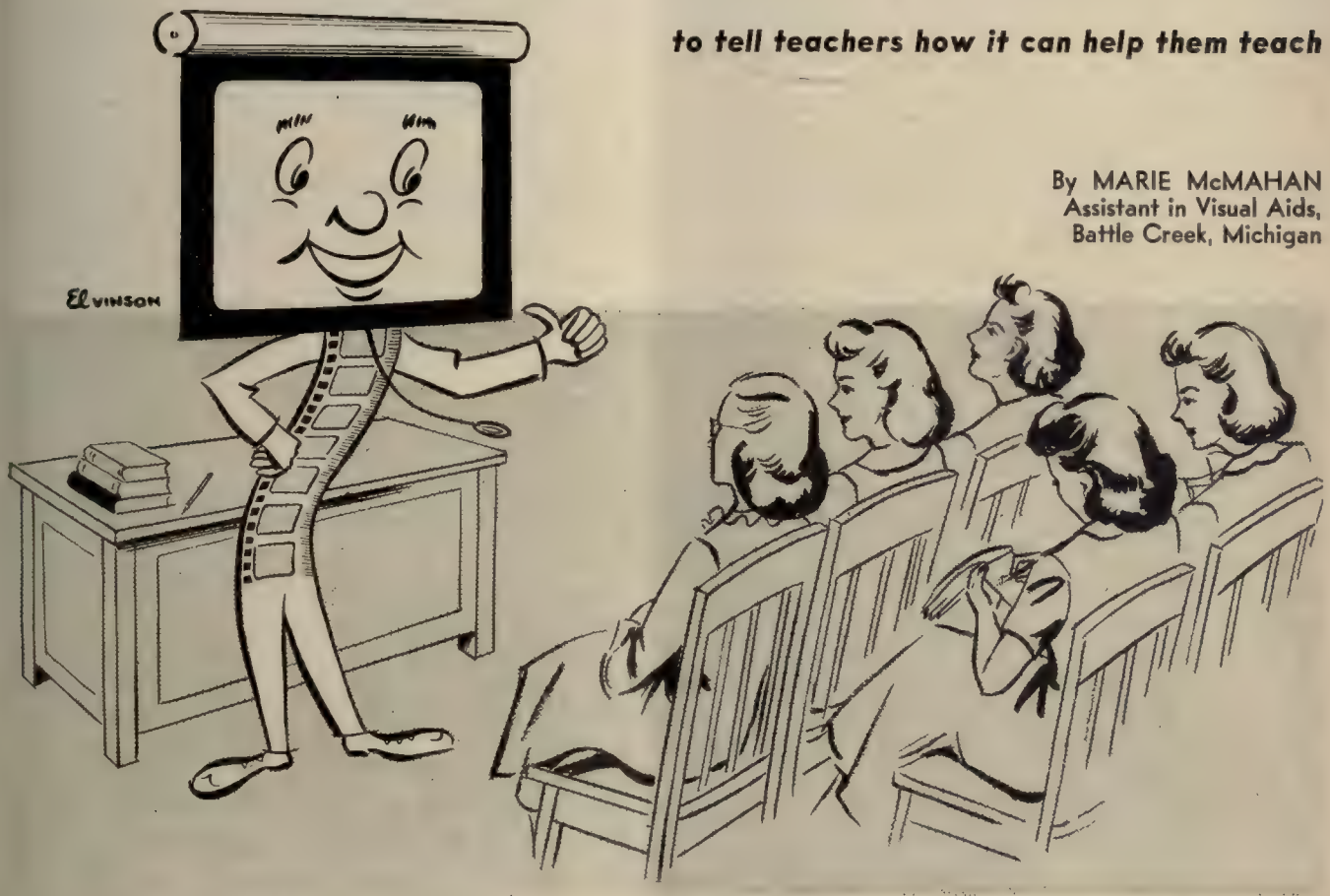
Music is an intrinsic part of the hospital day's program. It is used to teach appreciation, to teach rhythm in the rhythm band, as a background for play or art work in story telling. Prokofiev's "Peter and the Wolf" has been a valuable aid in introducing the instruments of the orchestra as well as for music appreciation. The Victor set of pictures on instruments of the orchestra is shown as the various instruments are introduced. Sometimes these pictures have been used with accompanying figures and puppets to further fix the concept.

The Soundscriber, a machine for making recordings, has been an indispensable teaching aid. Its educational uses have been numerous and teachers constantly explore new ones. Safety rules for activities in the woodwork shops have been recorded and played to newcomers to familiarize them with "musts for safety". It has been used for unrehearsed recordings which help a child to organize his thoughts and to improve his verbal expression. It has been advantageous in teaching songs and poetry for oral reading by children. Teachers have recorded rules and directions to be played back to different groups. This equipment is easy to manipulate and we feel that one of its most valuable adaptations is in helping children to overcome shyness and to learn to express themselves verbally.

A Whole Program . . . A Whole Child

To meet the needs of hospitalized children with limited and mixed experiences all known teaching methods, techniques, and tools must be combined and adapted to enrich their lives for useful and enjoyable living. A well-planned activity program which includes a wealth of visual and auditory materials can do much for the sick and handicapped child in the hospital. It can help him in his initial adjustment to the hospital; it can help to develop normal, wholesome attitudes and prevent the child from developing undesirable behavior. Such a program can help in the child's socialization; it can help develop powers of concentration so much needed in these children; and it can help in bringing increased understanding among parents, children and teachers. The utilization of multiple visual and auditory materials in an activity program is the ideal method of training the whole child.

A Classroom Film Speaks Up



to tell teachers how it can help them teach

By MARIE McMAHAN
Assistant in Visual Aids,
Battle Creek, Michigan

I AM a classroom film, a very good classroom film, I hope.

I could have been a textbook or one of the more traditional teaching aids, but I chose to be a film.

Since it has been proved that people get a considerable portion of their learning through the sense of sight, I felt certain that as a film I could perform a valuable service in helping teachers teach.

Noble thought, isn't it?

But to be of service is not nearly so easy as it sounds because, you see, I can only help those teachers who help themselves.

Know what I mean?

Well, let me tell you about last week, and then I'm sure you'll understand.

Last week, in Podunk, I began my career,—young, and enthusiastic, and hopeful. I began helping teachers teach—or trying to.

This article by Marie McMahan appeared originally in the May, 1948 issue of the Michigan Education Journal. Permission to reprint is gratefully acknowledged.—The Editor.

There were six teachers, A, B, C, D, E, and F.

Teacher A came to the office to see whether I was there.

I was.

"Good," she said to herself, "No lesson to plan for tomorrow. We'll just have a look at this film."

The next morning all of us, Teacher A, her class of boys and girls, and I, went to the projection room together.

The projector wasn't set up.

There was a long delay while one of the boys went to find the janitor to get it out of the vault.

Next came more wasted moments while the projector was set up, adjusted, and threaded.

The boys and girls were getting more and more impatient.

And I didn't blame them at all, for so was I.

At last all was ready.

"Now we'll see the movie, boys and girls," said Teacher A. "We'll have to hurry because the next class comes in at 10 o'clock."

I sighed sadly, thinking of all the wasted moments. But being a polite film, I hurried along properly as

Teacher A expected.

With never a stop for a minute's discussion and never a moment for going back to see something again, I was finished in time for Teacher A to hurry her children out so the next class could come in.

I looked at the boys and girls sadly as they left, sorry that I couldn't have helped them more. Strange, I thought, Teacher A would never use a textbook with which she was unfamiliar! But I must be patient.

Books have been used for many years, while films were comparatively new in the field of education.

Then Teacher B discovered me.

"Look!" said Teacher B to her colleagues Teachers C and D, "There's a film on Switzerland here. Let's take all our rooms to see it this afternoon."

"But we're not even studying Switzerland," remarked Teacher C, uncertainly.

"Oh, I'm sure it will show something that your children will need sometime," Teacher D suggested.

So it was that the boys and girls in all three rooms were told at 1:00 o'clock, "Come on, we're going to see a movie."

I listened to them coming jubilantly to the projection room. "We're going to see a movie!" they were saying to each other. "Wonder what it's about?" If I had been a bit more worldly-wise, I should have recognized the cry of the Saturday matinee crowd. But I only sighed again and thought "Another period wasted!"

And the more I thought about it, the stranger it seemed. Teachers B, C, and D would never use a book that was not applicable to their children's interests and needs.

I wished that I could talk to them and tell them how much I needed their help.

There wasn't much point to being a film if I couldn't do what a film was supposed to do.

The next morning Teacher E came in. "Oh, fine," she said, "the film on Switzerland is in—just when we need it in our unit."

HOW HAPPY I felt!

Here was a teacher that I could really help teach.

We went into the empty projection room together.

Carefully my friend adjusted the projector and threaded me.

When the boys and girls came in, I was all ready for them.

Everything went very smoothly, and I was looking forward to the discussion that would come when I was finished.

You can imagine my disappointment then, when Teacher E took me off and ran a second film on Switzerland and then a third.

So many things to look at!

So many things to remember!

By the end of the period the boys and girls must have been very much confused by all the things they had seen.

I'm sure I was.

I thought quite a while about Teacher E. She wasn't, I am sure, a teacher who would expect her children to assimilate everything about Switzerland from a geography book in one class period.

"Dear me!" I thought, "Why did I have to be a film? Why wasn't I just an ordinary textbook that everyone treats with respect?"

They say that "The darkest hour comes just before the dawn." Well, I was feeling very gloomy by this time. My enthusiasm for being a classroom film was just about gone, and when one loses his enthusiasm, well—

Then came Teacher F.

"Hello," she said to me. "I must have a look at you."

So saying, she took me, her pencil and paper, and herself to the projection room.

Expertly she put me on the projector, expertly and carefully. I was her friend and needed to be treated kindly.

Happily I ran along.

"Umm-hum," she said. "That's a good point!" and wrote it down.

Or "The children have been wanting to know about that."

She made notes all the time I was running; she made me feel very important, very important indeed!

Then she borrowed my manual and made more notes.

After the bell, the boys and girls came in,—serious, yet eager.

Teacher F was eager, too.

I knew that things were going to happen.

"We've been working very hard with our books and pictures," she said, "trying to learn all the things that we want to know about Switzerland. Some of you, I know, still have questions that haven't been answered. So today I have brought another helper, a film, which I think will clear up some of the points we aren't sure about."

"Well," said John, "I've been reading a lot about mountains, but I still would like to know exactly what they look like."

"All right, I think the film will help you," said Teacher F. "Let's put your question on the board."

"What language do Swiss children speak?" asked Mary. "I couldn't find much about that in my book."

Down went Mary's question on the board. Other questions followed thick and fast. They, too, were put on the board.

"Now," said Teacher F at last. "We have been reading about Switzerland so much that I'm sure we are familiar with most of the terms used in the film, but do you think we'd better be certain before we look at it?"

CAREFULLY teacher and children went over the vocabulary.

Then off went the classroom lights. On went the projector. I hoped that I was going to be able to answer the children's questions. Earnestly and intently they watched as I told my story. No Saturday matinee crowd this!

"I'd sure like to live in Switzerland," said Tommy

(*Continued on page* 346)

Here's a plan that permits you to capitalize on the appeal that radio broadcasting has for all pupils.

"On the Air"

Classroom Broadcasting for About $10

by PHILIP LEWIS

THE PLAN presented here provides for a "Broadcasting Station" whose signals can be received on any home type radio. The equipment assembly is simple and can be effectively done by one of the technically-inclined pupils. The final product should not be minimized because of its low cost since it will duplicate performance found in equipment available at much higher prices. When completed, the transmitter may be utilized in a classroom, cloakroom or office and the broadcasts tuned in on radios located in rooms nearby.

Design Considerations

A single-button carbon microphone was selected as a starting point because it is rugged, capable of high initial input (decreases need for additional amplification stages) and is economical in price. The model described later in the article is readily available and can be usually purchased for less than a dollar. The frequency range of this "mike" is sufficient for all ordinary purposes.

An assembled and pre-wired phono-oscillator is employed to eliminate any complicated connections and to make the project feasible for the layman. The entire outfit can be assembled and wired in from three to five hours.

How to Get Started

Buy your parts at any radio store catering to amateurs and experimenters. The list folows:

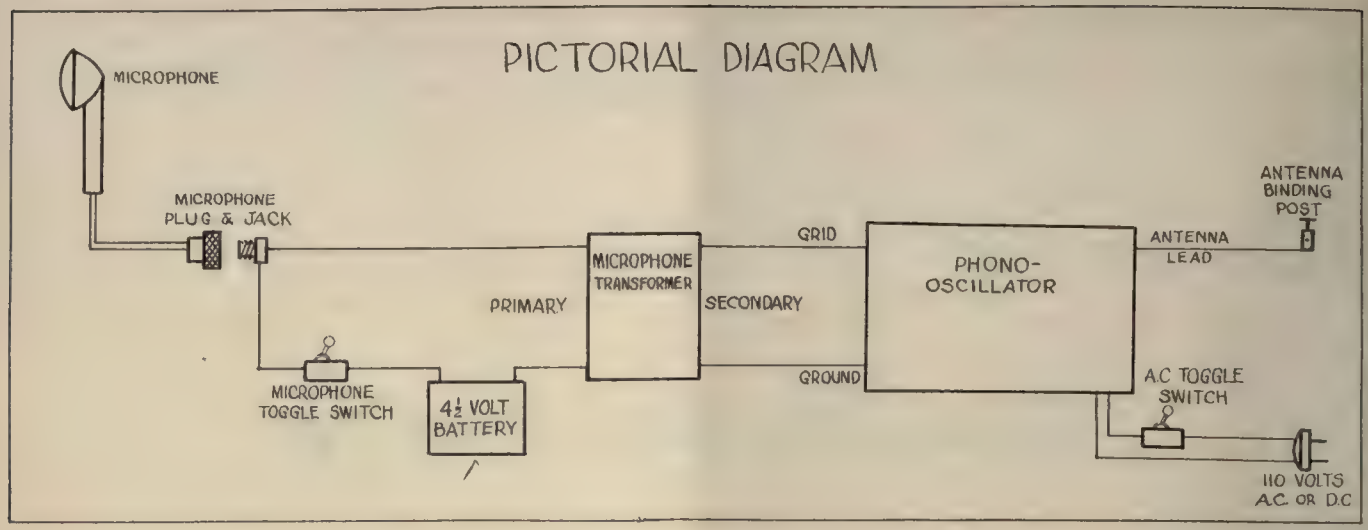
1 Wireless Phono-Oscillator (wired and complete with tubes)
1 Carbon Microphone (single button, hand-type T-17) government surplus
1 Microphone Transformer (for use with the microphone listed)
1 4½ volt "C" Battery (to be used as the microphone battery)
1 Microphone Plug and Jack Set (jack adapted for panel mounting)
2 Toggle switches, S. P. S. T. (one for "mike" circuit and one for 110 volt A.C. circuit)
1 Insulated Binding Post (for antenna lead)
1 Cabinet (this may be of wood or metal. A large cigar box will do. If a metal container is used, care must be taken to avoid "shorts" and "grounding" of circuits)
40′ Stranded and Insulated Antenna Wire
10′ Pushback or Hookup Wire (to make all connections)

It will be found that there is much variation in the price of the component parts. Those units most economically priced will, ordinarily, work quite well for this project.

Assembling the Parts

Arrange all the parts for convenience, accessibility and proximity (short leads) in the cabinet. Specific location of each item is not too important as long as the wires from the Microphone Transformer to the Phono-Oscillator are not excessive in length. Drill the necessary holes and mount the switches, jack, binding post, transformer and oscillator. Connect and solder wires to all components as shown in the pictorial diagram. The polarity of the microphone battery is not important, but use the two terminals that will give the full 4½ volts (some batteries have more than two connections). The microphone transformer will be marked in some way to indicate the Primary and Secondary leads. Two leads from the Phono-Oscillator connect to the Secondary winding of the Microphone Transformer and the third lead goes to the Antenna Binding Post. One toggle switch is inserted in the microphone circuit and should always be in the "Off" position when the equipment is not in use. It may also be used as a stand-by switch. The second toggle switch is inserted in the line cord leading to the A. C. plug.

(Continued on next page)



To Operate the Equipment

1. Insert the line cord plug into the regular wall outlet (110 volts. Most oscillators will operate on A.C. or D.C.)
2. Snap the Oscillator toggle switch to the "On" position and allow time for the tubes to "warm up".
3. Attach the Microphone to the "Mike" jack.
4. Snap the Microphone toggle switch to the "On" position.
5. Connect one end of the 40′ of Antenna wire to the Antenna Binding Post (stretch the wire out on the floor or on hooks around the molding of the room)
6. Plug in the classroom radio (some distance from the Transmitter) and turn it on.
7. Have someone talk into the Microphone while the tuning dial of the radio is varied until the signal is heard. Adjust for the strongest signal. If your signal is heard at the same setting that a regular station is also using, adjust the phono-oscillator to transmit either above or below that particular frequency to eliminate the interference. All oscillators are equipped with this adjustment.
8. **CAUTION!!** Since you are actually sending out a signal over the "air", it is necessary to keep it from going too far. Signals should be confined to the building. This may be done by increasing or decreasing the length of the antenna wire to control the radiation.*

You are now ready to operate your station. This may be done by placing the Transmitter and the performers in one location and the listening audience in another (or several others). In each instance, however, the radio must be tuned to the same setting to which the oscillator has been adjusted.

TRANSMITTER

Legend: A—Microphone. B—A.C. Switch. C—Microphone Switch. D—Microphone Jack. E—Antenna Binding Post. F—Antenna.

Other Applications

With minor modifications it is possible to equip your station to transmit either voice or phonograph music, or a combination of both. Facilities may be provided for using more than one microphone with provisions for mixing and fading. In the absence of a public address system, this unit may be used in connection with the school radio to amplify a speaker's voice. Other adaptations permit it to be used as a wireless inter-communication system, and even as the transmitter component of a closer circuit "steampipe" or "waterpipe" broadcasting system designed to cover the entire school for the distribution of original programs.

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* The "broadcasting station" described in this article is designed to operate within the present broadcast band. This means that the maximum allowable range is within 98 to 285 feet, with maximum allowable field intensity of 15 microvolts per meter. Since the oscillator is purchased already built, the radiation intensity will ordinarily be within the prescribed limits if the proper antenna length is attached. Readers may apply to the F. C. C. at Washington, D.C. for News Release 10097, dated July 28, 1947, for more detailed information.

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

Youth Group Appraises Films

By E. DUDLEY PARSONS, JR.*

WHAT kind of films can we use with young people in religious education? A partial answer is contained in my experience in conducting a series of ten film forums in a Minneapolis church.

The University of Life is an organization of high school and college age youth. It is sponsored by the Hennepin Avenue Methodist Church. These young people gather on Sunday evenings to eat supper together, to worship together, and then to attend one or another of the special interest classes conducted by community leaders.

My course was entitled "Seeing Is Believing." Each week twenty or more high school boys and girls came together to see a motion picture dealing with a problem toward which we should have positive Christian attitudes.

The problems selected for the ten film forums and the motion pictures chosen to illuminate these problems were:

A. CONSERVATION
1. *Children of the City*
2. *New Frontiers of Medicine*
3. *The River*
4. *The World Is Rich*

B. HUMAN RELATIONSHIPS
1. *Americans All*
2. *Boundary Lines*
3. *Go Forth*
4. *House in the Desert*
5. *Palestine*
6. *Servant of the People*

Each weekly forum followed the same pattern. I previewed each film before class time to re-acquaint myself with its message and its important sequences. When the class had convened, an introductory discussion drew out of the class its present level of understanding of the problem. Then I talked about the film, calling attention to important words, ideas and scenes. The class was now ready to see the film.

Following the screening of the film, the reactions of the members of the group to the film were secured by more discussion. An attempt was made to establish the feeling of identity with the problem by encouraging the students to relate personal experiences. Finally, an expression of the changed attitude toward the problem was sought from the class.

At the close of the final session, each member of the class was asked to rate the films he had seen with respect to three characteristics:

A. To what extent was each film of general interest to you with respect to its content and its method of presentation?

B. To what extent did each film add to your understanding of the problem presented?

C. To what extent did each film and the discussion tend to call forth positive attitudes toward the problem presented?

Ratings for each film on each of the three characteristics were combined to arrive at a scale value. The numerical values so obtained are expressed by the line graphs in the accompanying chart. (*See next page.*)

I believe that the data presented in this chart will support some tentative conclusions. Plans are now being formulated to test the validity of these this fall.

Tentative Conclusions

1. The highest general interest was expressed for films that were dramatic (*House in the Desert*) or that concerned problems with which boys and girls felt an identity (*Go Forth* and *New Frontiers of Medicine*). The desire of young people to be treated honestly and fairly by adults was, I believe, revealed in the rating on general interest accorded the film about juvenile delinquency in Scotland (*Children of the City*).

2. Films dealing largely with abstractions and symbols were lowest on the general interest scale. The disparity between certain adult standards and those held by young people is revealed by the relatively low rating assigned to two films generally believed excellent by adults (*Boundary Lines* and *The River*).

3. The extent to which certain motion picture films can influence our attitudes toward our fellow humans in a positive Christian sense is revealed by the favorable ratings assigned to *Americans All, House in the Desert, Children of the City,* and *Go Forth.*

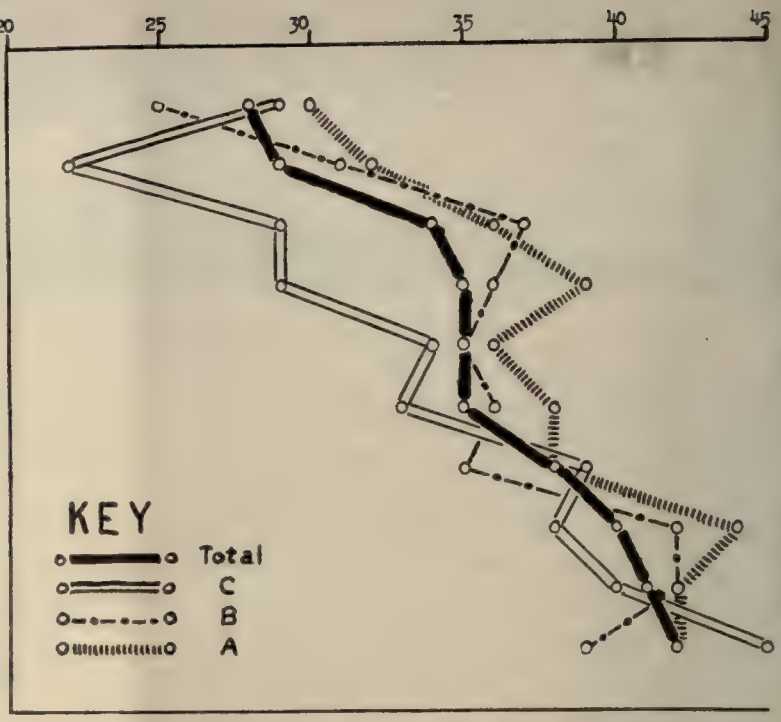
4. Finally, the range of types of motion picture films used in this series of film forums suggests that a very wide variety of pictures can be profitably used by the church in the religious education of children and youth.

I do not believe that any of the films shown was a failure. Each film stimulated many thoughtful com-

*Consultant in Visual Education, Minneapolis Public Schools

	CHARACTERISTICS *Total	C	B	A
BOUNDARY LINES	2.8	2.9	2.5	3.0
THE RIVER	2.9	2.2	3.1	3.2
PALESTINE	3.4	2.9	3.7	3.6
NEW FRONTIERS IN MEDICINE	3.5	2.9	3.6	3.9
THE WORLD IS RICH	3.5	3.4	3.5	3.6
SERVANT OF THE PEOPLE	3.5	3.3	3.6	3.8
AMERICANS ALL	3.8	3.9	3.5	3.8
HOUSE IN THE DESERT	4.0	3.8	4.2	4.4
CHILDREN OF THE CITY	4.1	4.0	4.2	4.2
GO FORTH	4.2	4.5	3.9	4.2

* For an explanation of the characteristics on which these films were rated see accompanying article.



Student Film Ratings on Three Characteristics

ments. Participation in the discussions was general and often lively. The time assigned the class was frequently too short.

(Without detracting from Mr. Parsons' fine summary of his use of films with youth, the editor would like to draw attention to several things. He, too, has found that adults tend to rate *Boundary Lines* much higher than youth does. According to the chart, its lowest score is on its instructional potential, and it is rated little higher on interest. Why are the longer and slower-paced British-made films (*The World Is Rich* and *Children of the City*) the ones which show the greatest "bunching" of ratings? They were interesting, instructive, and attitude-eliciting in about the same degree. Could it be that they were *made* that way? Is it a compliment to the "religious" film (*Go Forth*) that it was as interesting as the others, save one, and more fruitful of positive attitudes? Or is it simply a case of this church-conditioned group's being more ready to react to a religious film like *Go Forth?*—WSH.)

Audio-Visual Aids Are Not Enough

By WINTHROP M. MAGER*

IN the past few years, as religious educators have become more concerned with audio-visual materials and methods, there has been a harkening to the voice which says, "Remember, we are not replacing the textbooks. These audio-visual aids are supplementary to our present materials."

Careful thought should be given to that admonition. To accept it blindly cuts off the whole field of religious education from a great teaching method which can revitalize its materials and methodology. (Let's use "materials" instead of "aids.") The audio-visual materials ought to be considered as primary materials in the curriculum, and the methodology employed in their utilization a basic teaching technique.

The primary purpose of religious education is to create situations in which religion can be experienced. It is not interested in facts and knowledge only. Many people have factual knowledge about religion without ever having vital religious experience. Primarily, religious education seeks religious experience, with everything else related to this basic aim.

By their very nature the audio-visual materials are especially useful in furthering religious experience. A careful teacher can gain a uniformity of situation and a depth of feeling which can be secured by no other materials and methods.

Religious educators must think in larger terms. They must see the full educational potential of well-constructed audio-visual materials. Someone needs to give serious thought to a completely visualized curriculum. On the basis of past experience, such a curriculum should be developed on a unit basis with adequate time allowed for "plowing the land, preparing the soil, planting the seed, and tending the tender plants of learning as they grow."

While a certain amount of vital teaching can result from the single-fire use of visual materials, much greater learning will take place when a series of experiences are planned for the child. It would not be enough to show a film on honesty and let it go at that. The child must be involved in a learning-unit on honesty in many different situations. He should be given opportunity to experience the feelings which go with situations involving honesty and dishonesty. He will *know,* to be sure, but *he will have experienced,* also. This type of

*Pastor, Valley Church and Community Center, El Paso, Texas.

teaching will go deeper than mere talk, and will be appreciated and applauded by the pupil.

Does this mean the end of texts? No. Their future is assured. As the curriculum is visualized they will, of necessity, become supplementary materials. After a common experience has been given through visual means, the pupil will turn then to other resources—reading and oral explanations.

What Is the Church?

By REV. ROGER E. BIDDLE*

WE UNDERTOOK to answer this question for our congregation by making a set of kodachrome slides. The project was sponsored by the Youth Fellowship, which wanted to raise some money for its summer program. Then we wanted to place the program of the church, visualized, before the entire congregation to give a definition to the church's real significance for our life today.

I got the idea at the Emory V-E Seminar in 1946, outlined the script to two of my workers, Mr. and Mrs. Abmeyer, who began taking the pictures. They took excellent pictures of the constituent organizations in action: the Woman's Society of Christian Service, a chapter of the world's largest organization of women —over a million members and 27,000 societies; the church school, pictured extensively because of the importance of its manifold work; the officials and official boards of the church; the various ministrations and functions of the minister to individuals, the church, and the community; the ministry of music; the observance of the Sacraments.

We conclude the program with three pictures and significant comment which help everyone to see that the church is not a building with four walls but rather a living and working fellowship.

Mrs. Paul Spence, visual education enthusiast, helped us with the script and the development of a service around this set of slides. We have used them in many ways in our church, and they have been shown outside our parish. The department of Visual Education of our denomination's board of education has spoken very highly of this project. It is something any church can undertake with profit.

*Wathena (Kansas) Methodist Church.

Notes on Some of the China Films

MY NAME IS HAN will probably be the most used China film this year. It was given 125 "world premiere" showings on June 15th, and prints are being widely distributed. It was photographed in China last summer by a crew of the International Film Foundation which was commissioned by the Protestant Film Commission. Han, the un-believer in the family, is finally won to Christianity by his fellow Chinese who take the trouble to practice what they believe and profess. The photography, taken as a whole, is rather plain and unartistic. The clear narration and the excellent music of the soundtrack make less obvious a definite lack of dramatic tension and emotion. (*Previewed*)

Close to *Han* in usefulness, and superior to it in some qualities, is the 30-minute color film *Letter From China,* which was produced by the Department of Visual Aids of the Congregational Christian Churches (287 Fourth Ave., N. Y. 10). It was photographed in Foochow, China, last summer by an International Film Foundation crew which was directed by William James. Charles Schwep did the story. House Jamison does the narration and William Meeder the musical effects. The film is beautiful, interesting, and instructive, surpassing most other films in actually presenting what a missionary does. It will be useful in the church, from the Juniors right on up. The warp of the story is a letter, written home by Walter Smith as the arrival of new missionary personnel brings back memories of his arrival in China. Narrated in the first person, the audience is led step by step through his first year of work. (*Previewed and used*)

In the spring of 1947 Rev. Kenneth J. Beaton and Rev. Anson C. Moorhouse, of the United Church of Canada (Room 514, Wesley Buildings, Toronto 2B) visited Szechwan in West China, bringing back 20,000 feet of color film, the first to come out of this remote and beautiful province. *Christianity Goes to Press,* a 29-minute sound film telling the story of the development of a mission press at Chengtu, the birthplace of printing, is the first of this footage edited. Mr. Moorhouse has done a competent job of shooting, editing, and sounding this film. The "story" was done by Dr. Beaton, and is weakened by its fulsomeness. The pictures are so interesting that after a few minutes the mind automatically cuts out the narration. The musical background, and there is not enough, is a medley of the tunes of Chinese Christian hymns played superbly on a beautiful organ. (*Previewed*)

New Life Calling, a 30-minute story of the Hwa Yin boarding school for girls at Chengtu and *Head of the House of Wang* are other films to come from Szechwan footage. *Surprise for Min Deh,* now ready, follows the book and introduces nine-year-old Min Deh and his sister, Wen Ru, showing them in school and church; on a walk in the country; and with their father when he goes by boat into the country to buy rice. Its run-

Dr. Wynne C. Fairfield, Secretary of the Foreign Missions Conference of North America, presents a print of "My Name Is Han" to P. H. Chang, Consul General of China, for transmission to President and Madame Chiang Kai-shek, at the World Premiere at Town Hall, New York City, June 15. Paul F. Heard, Executive Secretary of the Protestant Film Commission, producers of the film, looks on.

ning time is 20 minutes and it is especially suitable for children. (*Not previewed*)

A 16-page mimeographed booklet, "Selected Audio-Visual Aids on China", edited by Rev. Gilbert Q. LeSourd and Frances E. Perason, and available from the Missionary Education Movement (156 Fifth Ave., N. Y. 10), is an exceedingly valuable contribution to churches and leaders studying China this year.—WSH.

Story of Famous Missionary Filmed

The life story of Mary Reed, missionary extraordinary to the people of Chandag, near the Himalaya Mountains in North India, is well-known across the church, and the church is indebted to Rev. and Mrs. George Southwell, of the American Mission to Lepers, and Mr. Alfred Franz Stury of Crusader Films (6844 Sunset Boulevard, Hollywood) for filming the story.

Not long after the death of Miss Reed, at the age of 80 years in April 1943, Mr. Southwell, who had dreamed of having this story filmed, turned over his voluminous file to Mr. Stury. After weeks of absorbed study he became enthusiastic over the possibilities of a great motion picture. Many conferences with the Southwells followed and an outline script was prepared by Mr. Stury and Miss Elizabeth Werner.

The film was given the title *Mary Reed.* It is in kodachrome and runs 47 minutes. It will be premiered in the leading cities this fall and be available for bookings through the regional offices of the American Mission to Lepers. (For the offices nearest to you, write to AML, 156 Fifth Ave., N. Y. 10.)

The role of Mary Reed is played by Hazel Keener. Her performance has dramatic and emotional power and helps to make this an outstanding religious film. Technically, the film is good. The photography, especially at the beginning, is excellent. The soundtrack, whether carrying dialogue, music, or narration is satisfactory. The story treatment is fast-paced and builds interest and emotional power as it unfolds. The acting is good to excellent, and one regrets that greater care was not exercised with the costuming and make-up for some of the Chandag scenes.

Its uses will be many. No other film presents the "call" to missionary service with such clarity and power. It should be used in all kinds of youth conferences. Ministers looking for a fine missionary film for mid-week or Sunday evening series need look no further. Adult groups within the church and church school should see this film. (*Previewed; not used*) —WSH.

Korean Film

What About Korea is a 19-minute silent color film. It was produced by Keno Films for New World Films (Room 1203, 333 West 52nd St., N. Y.) Andrew Wong, graduate of a seminary in Korea, did the photography. It depicts a sixth-grade class in a typical American school. It is having a session on the past, present, and future of Korea. The continuity is carried in a series of well-worded captions which are superimposed upon the pictures. Classroom scenes are skillfully blended with pictures of Korea. In general, an interesting and effective job of film making. Skillful editing cannot overcome altogether the basic weakness inherent in using film footage not originally planned and shot with this type of finished picture in mind. This film, however, is an effective reminder that the silent film is a motion picture, and a highly potential teaching medium when exploited fully by those who make modern motion pictures more visual and less auditory. (*Previewed and used*)—WSH.

Evangelistic Film

Born Twice is a 21-minute color film presenting the story of Nicodemus in the evangelistic pattern. It was produced by Grace Films with Joseph Calhoon (Willowbrook, California) as the distributor. It uses the well-worn techniques of getting a sermonic film under way: People entering the church, too-close close-ups of a singer, and then the preacher reading the story to be dramatized(?). The body of the film is devoted to illustrations and explanations intended to answer Nicodemus' question. Many are trite and ill-fitting. Running past what would have been a good ending sequence, the film closes with close-ups of an evangelist belaboring the main point—having no confidence in the pictorial content to do the job. The sound is competently handled. For once, someone took some pains with Nicodemus' costume. He looks the part; not like an escapee from a Palestinian rummage sale. Again, either through necessity or good judgment, only an over-the-shoulder shot is given of Jesus as he talks with Nicodemus. (*Previewed*)—WSH.

Life of Christ Visualized

For several years the Life of Christ, and some of his teachings, have been visualized in a series of books (Standard Publishing Co., Cincinnati 10). Now the publisher has announced that he has committed the series to eleven vividly colored single-frame filmstrips of 50 frames each, with the text material on each picture. In addition, he has extended his "Biblicolor" series to six, the last two to be ready this fall.

The opinion of the church field on the value and usefulness of this type of materials is sharply divided. There are many reasons why the church should speedily find a way to measure this type of material against standards of excellence and utility which have been arrived at through cooperative analytical thinking subsequently checked in educational situations. Many dealers and churchmen would welcome an authoritative evaluation of this type of visualization, and the time for doing it is now. If the church gives the appearance of desiring this kind of material, the present trickle will become a flood, with art and educational standards all but abandoned.—WSH.

New Filmstrips

- Catholic Visual Education (149 Bleecker St., N. Y. 12) announces the release of a slidefilm in color, *The Story of Fatima;* a set of three color filmstrips, *The Holy Sacrifice of the Mass;* and a teaching slidefilm, *The Altar Boy.*

- Cathedral has brought out a series of five color (or black and white) filmstrips under the series title of *Life of Joseph.* They were produced for Cathedral by Clifford Newlands, Hollywood, California. They run 25 to 35 frames each and carry a biblical text superimposed on each frame.

- The National Film Board of Canada (620 Fifth Ave., N. Y.

20) has produced a 28-frame, black and white, cartoon type of filmstrip, *Introducing Filmstrips*, for those desiring a visual means of explaining the essential features of this visual medium.

● *It's Up to You* is a 117-frame filmstrip, called by its producers (Temperance Film Productions, Kalamazoo, Mich.) "the most excoriating indictment of the liquor set-up ever filmed." The printed narrative is a fiery and dynamic lecture.

● *Puerto Rican Story* is a 20-minute filmstrip with recorded (78 rpm) commentary telling the story of a rural life community center which seeks to serve its people spiritually, mentally, and physically. It was produced by Alexander Ferguson of the Missions Council of the Congregational Christian Churches (287 Fourth Ave., N. Y. 10).

● Frederick L. Fay of Whittemore Associates (16 Ashburton Place, Boston 8) has produced a 40-frame black and white filmstrip, *Christian Symbolism*, which explains the origin and significance of the most common church symbols.

Correspondence

Herbert Kerkow, Inc. (480 Lexington Ave., N. Y. 17) is looking for some kodachrome 16mm footage dealing with historic, religious places and shrines in Jerusalem and Rome, and those interested in selling such footage are invited to write direct . . . Prof. Paul L. Garber, of Agnes Scott College, Decatur, Ga., wants the Department and its readers to keep the college Bible teacher in mind as they see new visual materials. Write him if you have something to recommend . . . G. K. Athalye, Inspector of Visual Education for the Bombay Province (Elphinstone Technical High School, Cruickshank Road, Bombay 1) writes that he would "very much like to know the visual education activities of other countries" and would like to correspond with other schoolmen. He has 17 16mm sound projectors in use and 34 on their way from America. He has 600 silent and sound films on various school and general knowledge subjects and is on the lookout for other useful ones.

Rev. P. H. S. Sitters, Director Pan-African Film Services, Ltd. (Globe House, 5 Hout Street, Cape Town, S. Africa) writes, "After one or two unhappy experiences with films from America, could you send me a list of religious films which you can thoroughly recommend?" He is seeking "films or filmstrips of Psalms and Bible readings which could be used in cinema services." A further inquiry—"Are there any really good films of sacred songs and gramaphone records of hymns?" . . . From Dr. Arthur O. Rinden, Director Audio-Visual Aids, National Christian Council of China (169 Yuen Mong Yuen Rd., Shanghai): "Had an excellent group of people in Second Workshop . . . More experienced than last year's group . . . Believe we are making progress . . . Would like religious films that have real 'pull'. Can you recommend some?"

From India, Dr. Donald F. Ebright, prominent leader in the A-V field and editor of CAMERA CLIP, writes: "I wish that you could have seen our recent Third Annual Landour Audio-Visual Institute. It was held in this hill station, 6500 feet in the Himalayas, where the majority of the American missionaries come for their vacations because it is the site of the famous American School—Woodstock—which draws students from India, Burma, Ceylon, Malaya, Arabia, Pakistan and other places. We had 185 registrants from all over India, some having traveled 2000 miles. Our main leader was Miss Marion Dix, Chief Information Officer, United Nations, New Delhi, who has just completed three monumental films for the welfare agencies of India: *Mother, Child,* and *Community.* Miss Dix spoke on the vast role that audio-visual aids can play in developing international understanding. We had a battery of equipment that was a job to see and operate"—WSH.

Administration of A-V Materials In the Liberal Arts College

(Continued from page 322)

entire instructional staff has them to use. For instance, our print of the EBFilm *Nervous System* is used by the physical education department, the anthropology department, the biology department, psychology and "pre-med" instructors. In addition, many films owned by the center are also used on our academy campus, which is served by daily truck delivery.

Esprit de Corps

One less measurable but probably more valuable asset is the *espirit de corps* in the classes, ascertainable in the interest and examination papers of the students. Unity of attention, a more dynamic attitude, and less passivity are apparent when instructional materials vitalize the lectures.

One methods class in the teaching of biological science decided, in order to better understand what was back of a film, to produce a short sound film in color showing a dissection. The result was a 2½ minute color film of good quality utilizing a synchronized wire recording as the sound track. The experiment proved extremely valuable to the students, who learned more about how to use a film out of this producing experience than any class lecture could have got over to them.

We feel our audio-visual program is no longer an experiment, but an active "machine shop" providing us with high quality instructional tools.

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The Religious Screen

William S. Hockman, Editor

A Reprint of 19 Helpful Articles from
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TEACHER - COMMITTEE EVALUATION of NEW FILMS

L. C. LARSON, Editor
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The Art of Leather Carving

(Portafilms, P. O. Box 752, Glendale, California) 20 minutes, 16mm, sound color. 1948. $150.00.

Description of Contents:

Joey Smith, a skilled craftsman and teacher of leather art, demonstrates in detail the making of a woman's handbag of fine leather with a hand-carved all-over floral design in the Western style.

First the design, prepared on tracing paper, is carefully traced onto the dampened leather with a stylus. Choosing nine basic tools from a large assortment, Mr. Smith begins cutting the main outlines of the pattern with a swivel knife. The correct position of the knife and the rhythmical swing which produces graceful curves are emphasized as they are shown in close-ups

The design is gradually developed through the use of the camouflager, the pear shader, the beveler, two seeders, the shell tool, and the backgrounder. Slow-motion photography is used to demonstrate the strokes of the mallet on the various tools and the correct movement of the tools to produce the desired effect. The leather is turned to the most advantageous position and kept moistened as Mr. Smith works without pause, planning his work ahead from one area to another. When the background is completed, it is stained with brown dye, an optional step. The entire piece of leather is then rubbed with a prepared leather dressing to protect it and give it a gloss.

A review of the use of each of the nine tools is presented in an unusual manner, with each type of tool mark appearing in turn on the design until it is completed.

Mr. Smith next punches holes for the gold-plated clasp and cements the tooled leather and the leather lining together with rubber cement. Lining up the gussets with the decorated piece, he marks and punches holes on all edges. The double cordovan stitch covers the thick edges attractively. When the lacing is completed, the second half of the clasp is inserted as the final step. The finished bag, representing fifteen dollars' worth of material and eight hours of Mr. Smith's time, is then displayed.

Portafilms

Excellent close-up and slow-motion photography shows the best ways of using tools in "The Art of Leather Carving."

Committee Appraisal:

Excellent close-up photography makes this a valuable demonstration of Western-style leather carving. Background music is used deftly to emphasize the rhythm of Mr. Smith's skillful movements, and the narration is effective in directing observation and explaining operations. The texture of the leather in all stages of carving is shown vividly by means of the camera angles, lighting, and realistic color. Emphasis on the demonstration area is maintained throughout, and trick photography is used extremely well in the review, where all tool effects are shown unobstructed by the tools or the demonstrator. The film should be useful for any groups interested in the techniques of Western-style leather carving or in the use of design.

Mississippi River—Lower River

(Academy Films, 844 Seward Street, Hollywood 38, California) 14 minutes, 16mm, sound, color or black and white. 1948. $112.50 or $56.25. Teacher's Guide available.

Description of Contents:

This film presents the geography, both physical and human, of the Mississippi River Valley from the mouth of the Ohio River to New Orleans.

Opening with a physical map of the Mississippi River, it describes the river's ever-changing course and by means of a diagram shows the very gradual drop from Cairo to the Gulf of Mexico. The importance of the Ohio River as a body of water and means of transportation to and from Pittsburgh is emphasized as its junction with the Mississippi River is shown. Barge traffic, made possible by the depth of the lower river, is described and shown in a variety of scenes. The work of a dredge in keeping the channel clear is next illustrated.

The principal function of the river is explained as the carrying away of excess water from the entire Midwest. Aerial views of flooded areas show what happens to land and buildings when too much water drains into the river too quickly. The narrator points out that loss of life has been reduced to a minimum, and the ways in which property is protected, either by moving it or by reinforcing and building up levees along the river, are shown next.

Ferry boats and the huge bridges which link the east and west banks of the river are shown in use. Memphis, half-way between St. Louis and the Gulf, is described as growing up with the river trade, especially since it is located in the cotton-growing area, as shown on a map. New Orleans, in the delta area, is described as the greatest trading center in the South. Its miles of busy waterfront, warehouses, and railroad freight yards are evidence of its role in both river and ocean freight transportation.

The film closes with a map of the entire Mississippi River system, "The Father of Waters."

Academy Films

A ferry boat on the "Father of Waters" near Baton Rouge —pictured in the film "Mississippi River—Lower River."

Committee Appraisal:

The second of two films on this subject, this film gives a very informative and interesting overview of the significance of the Mississippi River as an avenue of transportation and a means of water drainage for the entire Midwest. Excellent color photography, maps, and diagrams and very clearly presented narration add to its effectiveness for all age levels from intermediate to adult. It is especially recommended for use in elementary, junior high, and senior high school geography courses. Its companion film, *Mississippi River—Upper River,* covers the physical and human geography of the river from its source to St. Louis, Missouri.

Human Growth

(E. C. Brown Trust, University of Oregon Medical School, Marquam Hill Road, Portland 1, Oregon) 19 minutes, 16mm, sound, color. 1947. Accompanied by 20 2" x 2" colored slides. $170. Discussion Guide available.

Description of Contents:

Beginning with teen-age boys' and girls' interest in growing up, the film shows the life processes of development. A beginning home sequence shows briefly a father, a mother, and their adolescent son and daughter, Josie and George, discussing the problem of growth and development of boys and girls. A transition from the home to the classroom shows Josie telling her classmates what to look for in the motion picture they are about to see. After Josie and the student committee have prepared the class, Miss Baker, the teacher, also gives the class additional suggestions and questions. The room is darkened, and a member of the class shows the film entitled *Human Growth.* The film, through highly stylized original art animation, shows the processes of growth and reproduction. The differences between boys and girls in rate of physical and sexual maturity, the glands which control physical and sexual activity, the male and female sex organs, menstruation, fertilization, pregnancy, and birth are discussed. As the film ends, the lights come on in the classroom and reveal the students' various reactions to the film. Questions from the pupils are answered by Miss Baker, who uses a slide from the coordinated set of slides. Other questions for future discussion are raised. The film concludes by Miss Baker's moving beyond her class and inviting the film audience to discuss any questions which the motion picture might have raised.

Committee Appraisal:

Human Growth is an educational film highly recommended for use in classes in biology, health, home-making, and related areas in grades six to nine. In addition to its primary usefulness on the above levels, it should also prove useful in college courses in teacher training, educational and genetic psychology, health education, child care, and home-making, as well as such adult study groups as the P.T.A. which discuss child psychology, family life education, and mental and social hygiene. Through a straightforward and unemotional treatment of the processes of growth and reproduction, the film should serve the following purposes: (1) to provide information on human growth, (2) to demonstrate how sex education can be handled effectively, and (3) to show a desirable teacher-pupil relationship. The previewing committee commented favorably upon the finesse and subtlety with which such questions as body changes during growth and the processes of fertilization were handled.

Where Will You Hide?

(Encyclopaedia Britannica Films, Inc., 207 South Green Street, Chicago 7, Illinois) 20 minutes, 16mm, sound, color. 1948. Produced by Audiographic Institute. $195 less 10% educational discount. Discussion Guide available.

Description of Contents:

The film deals with the social implications of atomic energy. Beginning with the assumption that there will be a World War III, the film proceeds to show how terrible such a scientific war will be. Lips babbling indistinguishable phrases symbolize the lip service that many people everywhere are giving to the cause of peace and the development of one world. Coffins with flags of the various nations holding the war dead symbolize the responsibility of the audience to coordinate efforts to eliminate war. The film refers the problem of peace to every person through picturing a war involving high-speed atomic fission, germ warfare, bacteriological destruction, radio-active particles, and jet-propelled projectiles. A picture of Einstein surrounded by the formula $E=M\ C^2$, which led to the invention of the atomic bomb, is accompanied by Einstein's idea that the atomic bomb will actually kill one out of three people and will physically harm another one out of three. The likelihood of the bomb's becoming bigger, cheaper, and more widely used presents a real threat. The film proceeds to show that the atomic bomb is no secret and that the cost of defending American knowledge of atomic energy and the country itself against atomic warfare is impracticable and impossible. The film ends with a pointing finger moving from one side of the audience to the other and asks the question of whether or not children will be safe "where you try to hide."

Committee Appraisal:

Rich symbolization, effective use of three narrators, dynamic presentation of problems without offering solutions, except through implication, vivid color, and excellent photography combine to make *Where Will You Hide?* a hard-hitting film for groups from high school age to adulthood. Groups dealing with the problems of democracy and international cooperation

Encyclopaedia Britannica Films

Atomic warfare—or one people, one law, and peace for all? Such is the problem posed in the hard-hitting Film "Where Will You Hide?"

should find this film excellent for opening the problems for discussion. Because of its timeliness, it is predicted that the film will be used extensively by service, forum, and classroom groups.

Spanish Influence in the United States

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 10 minutes, 16mm, sound, color or black and white. 1948. $90 or $45. Teacher's Guide available.

Description of Contents:

The influence of Spanish culture in the United States is the central theme of this film, which begins by showing evidences of Spanish culture in the lives of Dolores and Don Smith. Dolores has just received from her uncle in California a package in which she finds a Spanish doll. As her brother tells Dolores how some people in California still wear for festive occasions the true Spanish costumes, the film shows a beautiful Spanish senorita in typical Spanish costume. As the scene of Dolores and Don fades out, the film shows how and where the Spanish culture spread from Florida to New Mexico and California. Important influences of the Spanish culture on architecture, language, economic systems, and types of domesticated animals are shown. Such words as "sombrero", "lariat", "canyon", "corral", "pinto", and "guitar" are defined by pictorial examples and traced to Spanish derivation. The influence of Spanish missions from Florida to California is shown. The Spanish priest or "padre" is shown as the director of the mission, and the fact that each mission is self-supporting is illustrated. In conclusion, the film returns to the Smith home to discover further evidence of Spanish influence there—the house with its stucco walls, red tile roof, and arches is Spanish in architecture, Dolores' name is Spanish, and the music coming over the radio is Spanish.

Committee Appraisal:

The film selects significant aspects of Spanish culture for discussion and picturization. The teacher committee felt that the film would be very useful in building up an appreciation for the contributions of the Spanish, developing an awareness of Spanish influences in present-day society, and developing a concept of the spread of Spanish influence in the United States and its integration into American culture. Smooth transitions from one idea to another contribute effectively to the excellent organization of the diversified content of the film. It is recommended for use by intermediate and junior high school social studies classes.

Counseling—Its Tools and Techniques

(Carl F. Mahnke Productions, 215 E. Third St., Des Moines 9, Iowa) 20 minutes, 16mm, sound, color or black and white. 1948. Produced by Vocational Guidance Films, Inc. $200 or $100. Teacher's Guide available.

Description of Contents:

The film develops four ideas in connection with counseling—preparing for the interview, establishing proper relationships with the counselee, analyzing the problem, and planning the course of action. Beginning with a picture of Mr. Jenkins, a high school counselor, in his office, the film shows Robert Dunn entering for guidance. Mr. Jenkins greets Bob with a friendly handclasp and takes time to discuss the basketball game of the evening before. The film leaves the conference room to analyze and comment upon the progress of the conference to this point. It shows that Mr. Jenkins has studied Bob's student records before his arrival and then takes time through a mutual laugh to develop a desirable relationship with Bob.

The second part of the film dealing with defining and analyzing the problem returns to the office, where Bob tells Mr. Jenkins that he is not satisfied with the results of high school courses in the arts and that he prefers to shift to shop work. Again the film stops to evaluate and comment upon the conference between Bob and Mr. Jenkins. It shows that Mr. Jenkins let Bob talk for himself and followed up closely all clues which Bob dropped.

The third part of the film deals with planning the course of action. Mr. Jenkins is shown suggesting that Bob use the occupational information file and a film on the machine trade, and that he talk with someone in that type of work. Mr. Jenkins then arranges a conference with Bob for the following Tuesday.

When Bob has left, Mr. Jenkins comments on the fourth step of counseling. He indicates that the conference is not finished when the counselee leaves the room, but that he must make a record of the interview and discharge his responsibility in connection with Bob's seeing the film and making follow-up contacts. The conclusion of the film shows Bob following through on the suggestions which Mr. Jenkins made.

Committee Appraisal:

This film should be useful for giving school administrators, supervisors, and teachers an over-all view of the problems and techniques involved in counseling. Through the technique of showing the actual interview and then diagnosing what has happened, the film provides an interpretation of the basic and generally accepted principles in counseling. The film seems to follow very closely widely-accepted basic techniques in counseling.

Decimal Fractions

(Johnson Hunt Productions, 1133 North Highland Avenue, Hollywood 38, California) 10 minutes, 16mm, sound, color or black and white. $85 or $45. Teacher's Guide available.

Description of Contents:

The film presents the idea of decimal fractions both in tenths and hundredths, and provides practice in converting fractions into decimal fractions. The film begins by showing that a fraction is a part of something and when written contains a numerator and a denominator. Through animation, a cake is divided into ten pieces, seven of which move to a second plate. The writing of 3/10 and 7/10 as decimals is developed. The development of the common fraction 1/2 into 5/10 is then worked out step by step. Two-place decimals are introduced to take care of writing as a decimal such a fraction as ¼. One hundred stamps are divided into lots requiring the use of two-place decimals to include the number in each lot. The film concludes with a review of the meaning of decimals, the reading of decimals, and practice in writing decimals.

Committee Appraisal:

This film, the seventh in the series of eight, should be useful in developing an understanding of decimal fractions. Through explanation and step-by-step demonstration, students should gain a clear idea of the process involved. The omission of live characters in the film may or may not be an advantage, depending upon the educational philosophy of the teacher. It is true that the omission tends to focus the attention of the pupils upon the mathematical operations, but at the same time it removes the human interest element. Both abstract forms such as disks and blocks and concrete materials such as cake and stamps are used. The film is recommended for use in the intermediate grades as an introduction to the problem of decimal fractions and as reference material for diagnostic or remedial purposes.

CORRECTION

In the May issue of EDUCATIONAL SCREEN, page 231, the price of the film *Human Reproduction* (McGraw-Hill Book Co., New York) was incorrectly reported. The motion picture actually sells for $110. The accompanying filmstrip is $3.00.

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BOOKS

● **Filmstrips**—Vera M. Falconer. McGraw-Hill Book Co., N. Y. 1948. 572 pp. $5.00.

This basic manual on the production, selection, utilization and sources of filmstrips, coming at a time when a cumulative catalog is also announced (by the H. W. Wilson Co.), provides the basis for a new trend in the use of this type of instructional medium.

Mrs. Falconer's book is an excellent beginning for the new book shelf on filmstrips. Her long experience in the utilization of filmstrips (and many other visual media) in the classroom, and her opportunities in the production and distribution of several of them, have been deftly combined in this volume to make it more than a source book.

Most of the book (4/5 of it, to be exact) is devoted to a listing of all filmstrips suitable for instructional use produced before March, 1947. Preceding each subject heading is a general statement of the types of strips available, their good points and shortcomings, and some of the immediate needs. The large subject headings, under which annotated descriptions are given of individual filmstrips or of filmstrip series, are: Agriculture and Forestry; Business; English; Fine Arts; Foremanship and Personnel Supervision; Home Economics; Languages; Literature; Reading; Safety; Teacher Training; Science; Social Sciences; Sports; Vocational Guidance; and Vocational Training.

The introductory part of the book is especially valuable because it provides a basis for understanding the whole business of designing and using the filmstrip in education. It draws freely upon actual titles to demonstrate some of the techniques in the production of filmstrips that reveal much greater imagination and resourcefulness than in a comparable number of motion picture titles. This medium, it would seem, requires that its designer ask himself, "For whom am I creating the strip?" and "What are the purposes to be achieved?" He seems quite willing, even eager, to try out a variety of techniques to help him fulfill his purpose, and having found one technique useful for one subject, he does not repeat it *ad nauseum* on innumerable other titles.

For each purpose, its own approach and method of development. The salesmanship training filmstrip tries to reach its particular audience; the elementary geography or story filmstrip uses another approach, etc. The author cites excellent examples, with photographic and cartoon illustrations, to make her point. She has a sound section on classroom methods, written in simple, direct language and very obviously written by one who has herself been a classroom teacher and wants to be read by the teacher.

The filmstrip is a simple, inexpensive device. Its appearance does not awe the teacher into the need for a special course in audio-visual instruction. It seems to encourage a flexibility of use and calls upon teacher resourcefulness to make it fit the particular group. This flexibility in its application, coupled with an experimental attitude on the part of the producers, will perhaps help to assure that children taught with the aid of the filmstrip can enjoy a "tailor-made" classroom atmosphere, even though they are being exposed to a mass medium.—ESR.

● **Sound Films in Education**—Scottish Film Council, 2 Newton Place, Charing Cross, Glasgow, C3, 78 pp. 1948. "An interim report by the Advisory Committee dealing with the place of the sub-standard sound film in the general provision for visual education in schools." A previous report, issued in 1940, had dealt exclusively with the possibilities of the silent film. The Scottish Educational Film Association has broadened its scope and, with the collaboration of the Scottish Film Council, is now attempting to survey the practicability of the sound film.

The problem is purely a practical one. At present most of the schools are equipped with silent projectors and are most likely to continue getting such machines. Should sound films be introduced on a large scale, it would mean a very large expenditure of money. The Committee is therefore attempting to find out how indispensable sound films are to the education of children.

This interim report describes an experiment which, though admittedly inconclusive, used comparable sound and silent films. The silent films were shown in two ways: without comment, and also with a prepared teacher commentary. The method using silent films with comments by the teacher proved at least as good as, if not better than, the sound film with commentator off-stage.

It would appear from the proposals of the committee that where sound is useful and necessary in films, special films should be made and equipment provided by the Ministry of Education. At present the production plans of J. Arthur Rank, through Gaumont British Instructional Films and an Education Panel of the official British Film Institute; as well as the British Instructional Films, Ltd., working with personnel from the Scottish Advisory Committee, have paved the way to progress in the whole realm of educational films. There already exists a government agency for the production and planning of films. Two Committees, with different purposes, but working closely together, are carrying out the program. The Committee for the Preparation and Production of Visual Aids is appointed by the Minister of Education; the second is the National Committee for Visual Aids in Education, consisting of delegates from local schools and the teachers' organization. Financing is through local education authorities, contributing 15 shillings per 1,000 pupils 2-18 years of age.—ESR.

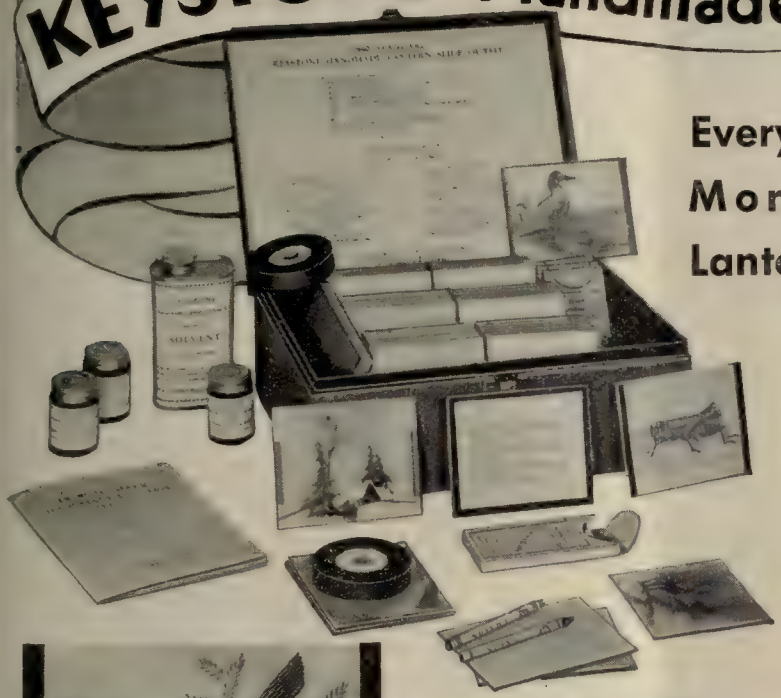
● **Education for What Is Real**—Earl C. Kelley. (Foreword by John Dewey.) Harper and Brothers, New York. 1947. 112 pp.

This is one of those "little" books that handles big ideas so vigorously that it will influence education for a long time to come. The audio-visual field should be especially indebted to Dr. Kelley, for he brings information on the recent studies of perception at the Hanover Institute into the stream of educational thinking. In *Education for What Is Real,* the audio-visual worker can get a firsthand account of recent experiments in perception and a very able presentation of their educational implications, together with a suggested program of educational reform based, in part at least, on these educational implications.

It is in this program of educational reform that audio-visual materials are significant. Kelley shows that abstract materials cannot, in themselves, be taught (or learned); abstractions must be developed by the learner from concrete experiences; we cannot "leave the experiencing organism out of it". Although Kelley does not specifically refer to audio-visual materials, he

(*Continued on page* 342)

KEYSTONE Handmade Lantern Slides---



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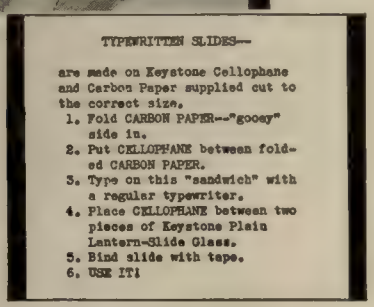

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Keystone Lantern-Slide Ink, per Set of 7 Colors, with Can of Solvent	2.75
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The Ecclesiastical Year in Symbols	2.00
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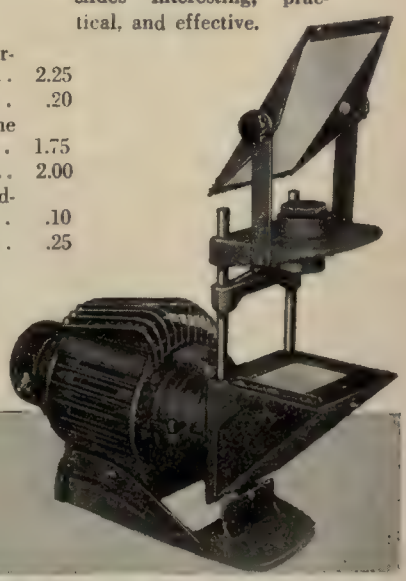

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would agree, I think (assuming that we mean more than just the sound motion pictures when we say "audio-visual") that these materials would help solve the problem of developing abstractions from concrete experiences.

One other point emphasized over and over again in the book should make audio-visual enthusiasts slow up and re-examine some of their premises. The one thing that the Hanover experiments emphasize is that no two people see the same thing in any situation. This means that, in using a field trip, a slide, a film, a diorama or any other audio-visual device, a teacher cannot depend on the fact that communciation—in the sense of a common experience—will necessarily take place. The experiments explode once and for all the idea that audio-visual materials teach of and by themselves. The emphasis upon utilization is justified.

Kelley has discovered an idea based on certain psychological experiments. He develops this idea briefly and ably. His sins, if any, are those of omission rather than commission. The omissions, in general, are technical and have the net result of giving a somewhat distorted picture of the perceptual process. For example, it seems regrettable to this reviewer that anyone would attempt to discuss perception without bringing in the experiments of Dr. Samuel Renshaw of Ohio State University, to mention just one case. In the final analysis, perception is a more complicated process than Dr. Kelley's presentation would indicate.

This implied criticism, however, in no way detracts from the book. *Education for What Is Real* is an excellent example of communication. Dr. Kelley's style is readable and, more than that, it packs a punch that forces the reader to do some thinking. His ideas about the world and about education are vigorous and forward-looking. Chapter I, "How Can These Things Be?", a comment upon the state of the world, is good enough, in my opinion, to be made required reading for all American adults.—JAMES D. FINN, Colorado State College of Education.

UTILIZATION

- **Supervisor's Exchange: Geography**—vol. 7, no. 1. 1948. Silver Burdett Co., 45 East 17th St., N. Y. 3.

A symposium on modern methods and devices to help in the teaching of geography. Articles on such audio-visual aids as maps, films, filmstrips and pictures have been reprinted from other sources. A good compilation, worth sending for. —ESR.

- **We Need Attitude-Forming Materials!**—John W. Taylor, Leonard E. Svenson, Mendocino County, Calif. *Audio-Visual Guide,* 14:20 May, 1948.

An appeal to use the dramatic communicative media (comics, radio and movies) to help influence behavior. Certain guideposts to such materials include: a) adapting them to the interests of the child, b) building the production around specific purposes that are clear; c) providing for worthwhile follow-up activity; d) giving children an opportunity to evaluate human relations and behavior; and e) emphasizing positive behavior as was done in *The House I Live In,* fishhook sequence of *Captains Courageous,* and a few others. There are very few teaching materials that meet these criteria.—ESR.

- **Glasgow Uses Visual Aids to Teach Citizenship**—Robin Walker. *The American Teacher,* 32:no.6. p. 9. March, 1948.

An interesting study now under way to help divert juvenile delinquency through specially prepared films and study programs in conjunction with the Museums Education Service. Through schools and youth clubs, the 12-14 year old groups are served and the entire community is helping to develop a pride and understanding of the city of Glasgow. There are forums, excursions, bulletin board displays and filmstrips used in conjunction with the films. Among the 12 films to be made for the study are: *The History of Glasgow; Great Men of Glasgow; Historical Places of Interest,* and *Glasgow's Architecture Journeys.*

RADIO

- **Pioneering in Educational Radio**—Eugene S. Foster, Syracuse University. *N. Y. State Education,* April, 1948. p. 544.

In the fall of 1947 the Rochester School of the Air (operating for more than 10 years) was expanded into the Empire State FM School of the Air, serving several communities in central New York State. This is a cooperative enterprise, with radio time donated by the FM stations; FM receivers have been placed in the schools by boards of education, radio stations, and civic organizations; and programs are those of the Rochester School of the Air and the schools of Utica, Syracuse, Cortland, and others. The permanent steering committee of the Empire State FM School of the Air include: Paul Reed, Max U. Bildersee, Lansing Lindquist and Glen Sprague (station managers), and Mr. Foster. The goal is to have ten or twelve communities using the Empire State programs to develop at least one local program each. Other school systems and FM stations can be added as requests are made. A Radio Workshop in the School of Education of Syracuse University has specialized training for those who plan to work in educational radio, leading to the master's degree.—ESR.

List of School-Made Motion Pictures

As a special service to its readers, EDUCATIONAL SCREEN offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, Evander Childs High School, New York City. To obtain a copy of the list, write to the Service Department, EDUCATIONAL SCREEN, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

SOURCES

- **Free Teaching Aids**—Lili Heimers, N. J. State Teachers College. Upper Montclair, N. J. 1948. 53 pp. mimeo. $1.00 (must accompany order).

Sources of charts, maps, publications and pictures in 14 subject areas as: agriculture, art, business education, consumer education, home economics, languages, mathematics, etc.

- **Audio-Visual News**—N. Y. State Audio-Visual Council Monthly. 123 College Place, Syracuse, N. Y.

A lively news letter for members of the Council, published by the Information and Promotion Committee.

- **Selected References on Audio-Visual Methods.** Film Research Associates, P. O. Box 205, Madison Square Station, N. Y. 10. 1948. 30 pp. $1.00; 10% discount on orders of 10 or more.

An annotated bibliography correlated chapter for chapter with Edgar Dale's "Audio-Visual Methods in Teaching." It was prepared by Dr. Louis S. Goodman, Supervisor of the Audio-Visual Center of the City College of New York, and Yvonne Jones, Book Editor of *Film News.*

- **Educators Guide to Free Films**—8th Annual Edition. July, 1948. Educators Progress Service, Randolph, Wisconsin. $5.00.

Descriptive listings of 1874 free films and slidefilms, arranged under subject-matter headings. Compiled and edited by Mary Foley Horkheimer and John W. Diffor; educational consultant, John Guy Fowlkes.

- **Through Films—Our Cultural and Industrial Strength**—John Guy Fowlkes. Educators Progress Service, Randolph, Wisconsin. 7 pp.

A free circular reprinted from the 1948 Educators Guide to Free Films.

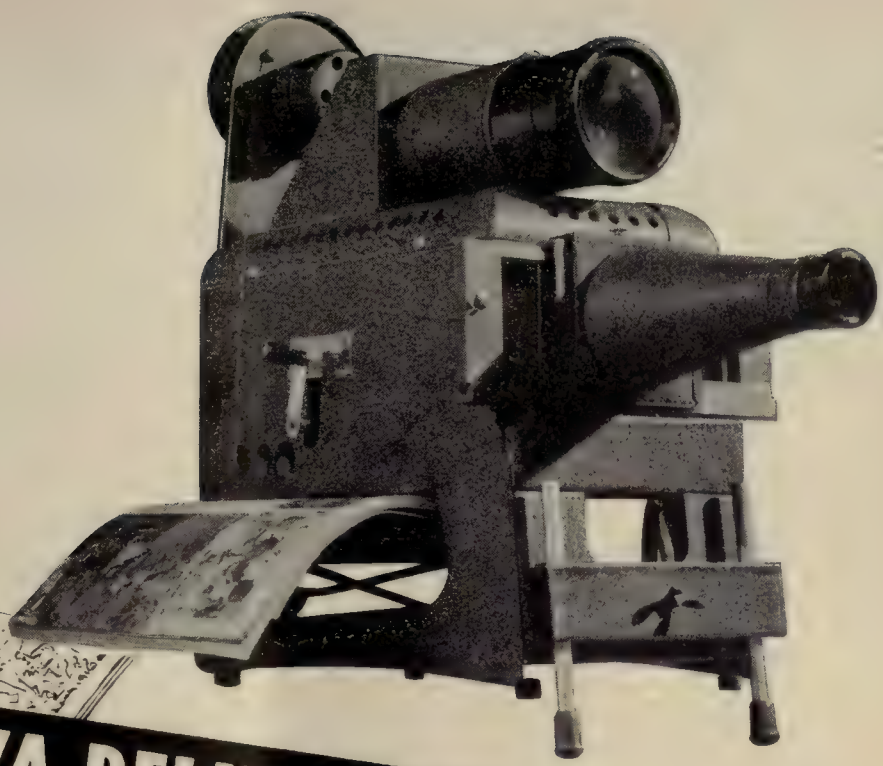
- **Filmstrip Guide.** H. W. Wilson Co., 950 University Ave., N. Y. 52. Sept., 1948. $3.00 a year, including bound volume and monthly issues.

A comprehensive listing of current filmstrip releases, containing a classified subject list arranged according to the Dewey decimal system and an alphabetical index.

FILM GUIDE

- **Learning through Cooperative Planning: Guide to the Film**—Alice Miel, Teachers College, Columbia University. 1947, 20 pp.

Brief suggestions for introducing and following up the showing of this film on a schoolwide cleanup campaign. The guide contains the scenario of the film.



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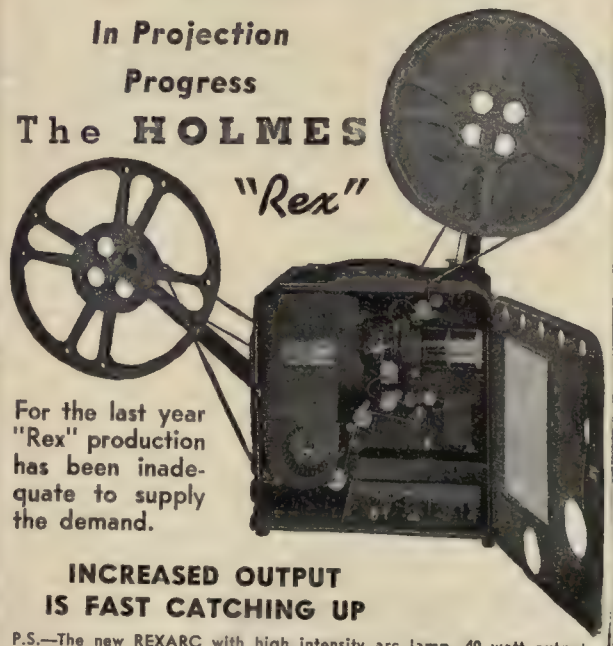

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Records on Review

COLUMBIA'S new "LP" or long-playing records, on which the conventional three-disc, six-sided, album can be reproduced on one side of a single twelve-inch record, represent a technical advance in the recording art. These records require special equipment for playing: First, a transcription speed turntable (33⅓ revolutions per minute compared with the usual phonograph speed of 78 rpm); second, a light pressure tone arm (needle pressure of only one fifth of an ounce); and finally, a needle the tip of which is one third the diameter of the ordinary phonograph needle. "Peter and the Wolf" by Prokofiev and "Treasure Island" by Robert Louis Stevenson have been reissued on one LP disc, number ML 4038.

PETER AND THE WOLF—Album MM 477

Columbia Records, Inc., Bridgeport, Connecticut. Three twelve-inch discs (six sides). Leopold Stokowski and the All-American Orchestra. Basil Rathbone, narrator.

"Peter and the Wolf" is an orchestral children's story set to music, the music being interpreted through the narrator's lines. Mr. Rathbone's narration is at all times careful and unhurried. The album should be most useful in the intermediate grades and the junior high school. Although of greatest value in the field of music appreciation, it will be useful in English and Speech. The alert teacher will encourage such student activities as story telling, writing and dramatization. Other albums of "Peter and the Wolf" have been published by Decca, Musicraft and Victor.

TREASURE ISLAND—Album MM 553

Columbia Records, Inc., Bridgeport, Connecticut. Three twelve-inch discs (six sides). Adapted by Ralph Rose. Narrator and John Silver—Basil Rathbone

The adaptation of this major literary work is satisfactory, thoroughly covering each of the major episodes in the plot and smoothly weaving what might have been a series of disjointed dramatic incidents into a well integrated story. However, character definition is at all times secondary to plot development.

The album is very good for use in English literature on the junior high school level. Older students and advanced fifth and sixth grade pupils will find considerable enjoyment in hearing it. Favorable student reaction to the records will be indicated by such varied activities as story telling, critique and discussion, dramatization and oral reading, and, particularly, reading for appreciation. Another recording of "Treasure Island" has been published under the trade name "Studidisc."

THE 500 HATS OF BARTHOLOMEW CUBBINS—Album Y 339

RCA-Victor Company, Camden, New Jersey. Two ten-inch discs (four sides). Story told by Paul Wing.

PETER CHURCHMOUSE—Album Y 329

RCA-Victor Company, Camden, New Jersey. Two ten-inch discs (four sides). Story told by Paul Wing.

These are two charming stories for the youngest children, told by a leading children's storyteller, Paul Wing. Both recordings faithfully follow the original books and are entirely suitable for school use. They should be useful in reading and story telling up to the third grade and should stimulate story telling and improvised dramatization.

ROLITO—Album 313

Decca Record Company, New York, N Y. Six ten-inch discs (twelve sides). Stories and singing by Frank Luther.

Rolito is a little Mexican boy and this album recounts, in song and story, some of his childhood experiences. The speed of delivery is occasionally a little fast for children, but the pace of the twelve individual little programs requires an unfaltering presentation. Spanish words and phrases are introduced into

the stories and songs and may give the student listeners an interest in the language.

This album is enthusiastically received by youngsters. The seven to ten and eleven year old students will find these discs most stimulating. They will make a worthwhile contribution in the social studies, particularly in the study of how other children live. Self-expression in art forms such as painting, modeling and singing can be encouraged through their use. In addition, as seems true of all worthwhile childrens' records, these will stimulate student activity in story telling, sharing experiences, dramatizing, writing and reading for both appreciation and information.

Needle Chatter . . .

More than thirty record companies produce records for children, many of which will be useful in schools . . . Have you heard the fully authentic albums published by the Comstock Publishing Company, Ithaca, New York? They are "American Bird Songs" (72 of them!) and "Voices of the Night" (frogs and toads). Recordings were made in the field by Albert R. Brand Bird Song Foundation of Cornell University. They should be useful in science and nature study classes . . . Your library may have "The Children's Record Book" by H. B. Barbour and W. S. Freeman, published by Durrell in 1947. It can be a valuable guide in the selection of records, particularly for the elementary grades. Their lists, although not limited to Columbia, Decca and Victor, favor the "big three" . . . Have you investigated the available recorded material for secondary school use? Much is there for use particularly in English literature and the social studies. Shakespeare is well represented . . . Watch for Golden Records, a variety store item. These are little six-inchers but many of them are performed by Ireene Wicker, who has been charming children for many years as "The Singing Lady" . . . If your dealer happens to have "The Elephant's Child" (Kipling) narrated by Paul Wing on Bluebird Records, don't hesitate, get it at once. It is excellent but unavailable except by a chance discovery.

—MAX U. BILDERSEE

Education for a World Community

A concerted effort on the parts of all governments and of the United Nations to provide adequate audio-visual materials was strongly recommended by educational experts of UNESCO and the International Bureau of Education at the eleventh International Conference of Public Information, held recently in Geneva, Switzerland. One of the primary goals of education in the world today, as emphasized at the Geneva conference, should be the development in young people of a sense of responsibility towards the world community as well as to their own immediate communities. The delegates from all parts of the world adopted a recommendation that educators everywhere use all instructional materials available to them to build up an informed international understanding.

Chase to UNESCO Music Committee

Gilbert Chase, outstanding musicologist and widely-known writer, critic and lecturer, was recently appointed a member of the International Music Policy Committee of the National Music Council. This Committee was authorized by the Department of State to act as the Advisory Committee on Music for the United States National Commission for UNESCO. At a recent meeting of the Committee, Mr. Chase was named chairman of the sub-committee on audio-visual media, to consult with various agencies and individuals on international circulation of music through records, transcriptions and motion pictures.

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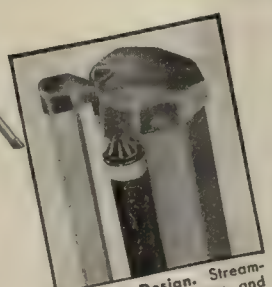

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FCA's First Annual Convention

(*Continued from page* 316)

was "Planning a Community-Wide Film Program." Speakers included Stephen M. Corey, Thurman White, Hazel Calhoun of the Atlanta Film Council, and Kenneth Stuart, Director of Research, Eastman Kodak. Also participating in the program was J. Donald Phillips of Michigan State College, who demonstrated an interesting and workable technique for encouraging and planning discussion in small groups.

A Classroom Film Speaks Up

(*Continued from page* 328)

when the lights were on again. "Just think of all the sliding and skiing I could do."

"Yes, but who'd want to live on goat's milk and cheese all the time?" put in Jane.

"Well, there must be a reason that the Swiss people live like that," suggested Teacher F.

"I know!" cried Sally.

And so the discussion began. One by one the children's questions were talked about and answered.

"I'd like to see that part again about making cheese. "Could we, Miss F?" asked Jerry.

A number of other children had suggestions for parts that needed to be seen again.

So Teacher F put me back into the projector.

Now and then she stopped me or backed me up. Wondering what would happen next kept me active.

"Well," said John when I was finished, "I never realized that mountains looked like that. May I make a Swiss scene for the blackboard, Miss F?"

"About the cheese-making," put in Jerry," they make it in Wisconsin where my grandma lives, but I don't think they make it like that."

"Why don't you write and ask her?" suggested Miss F.

Oh, so many plans were made to do things and learn things!

I felt rather anxious at first, because I hadn't answered all the children's questions, but suddenly I knew that they were learning and going to learn many things they would never have known without my help.

And then, at last, I was happy because I was well on my way to becoming what I had set out to be—*a good classroom film*—thanks to Miss F and all the Miss F's of the future. A good classroom film!

Some of them would use me to introduce a unit, some to clarify certain phases of a unit, some to summarize a unit.

The Miss F's, too, would be clever about using my fellow films.

They would know that some of us are to help teach specific skills, some to give information, some to develop appreciations, some to start thinking along social and political lines.

But the Miss F's, because they know that *films, like people, are individuals with unique personalities,* would study each of us carefully in order that we might play the part in education for which we are intended.

Extending Audio-Visual Horizons Is Theme of EFLA Conference

FOLLOWING an opening address by J. R. Bingham, president of the Educational Film Library Association, members at the recent Chicago Convention and others interested in the use of a-v materials in education met in small, informal discussion groups to discuss ways and means of "extending audio-visual horizons." Subjects and leaders of the sectional meetings are listed below:

Selection of Audio-Visual Materials for School and Community Use—Chairman: Carolyn Guss, Indiana University.

Techniques and Problems Relating to the Circulation of Audio-Visual Materials—Chairman: Ford L. Lemler, University of Michigan.

Effective Methods of Using Audio-Visual Materials—Chairman: Louis S. Goodman, City College of New York.

Institutional Production of Audio-Visual Materials on a Non-Profit Basis—Chairman: Lee Cochran, State University of Iowa.

Administering and Supervising an Audio-Visual Program—Chairman: I. C. Boerlin, Pennsylvania State College.

Audio-Visual Materials in the Schools—Chairman: James P. Fitzwater, Chicago Public Schools.

Audio-Visual Materials in Colleges and Universities—Chairman: James Brown, Syracuse University.

Audio-Visual Materials in the Church—Chairman: Harry Spencer, Methodist Board of Missions.

Community Use of Audio-Visual Materials—Chairman: R. Russell Munn, Akron Public Library.

The general evening meeting, "The Experts Look at Films," was a highly successful preview session utilizing panel discussion and audience participation in the evaluation of films. Chairman of the session was Robert H. Schacht of the University of Wisconsin; the resource panel was composed of Mary Aceti, Denby (Detroit) High School; Patricia Blair, American Library Association; Floyde E. Brooker, U. S. Office of Education; Ellsworth C. Dent, Coronet Films; Kenneth Edwards, Eastman Kodak Company; William Hockman, Lakewood (Ohio) Presbyterian Church; L. C. Larson, Indiana University; and Robert Sillars, Film Forum Review.

New EFLA Officers

THE Educational Film Library Association announces the following new officers for the coming year. J. R. Bingham, Director of Association Films, reelected president; Marguerite Kirk, Director of Libraries, Films and Radio, Board of Education, Newark, N. J., vice-president; Dr. Edgar Dale, Ohio State University, secretary. Other members of the EFLA Board of Directors are L. C. Larson, Indiana University; Walter Wittich, Wisconsin University; Francis Noel, California State Department of Education; Virginia Beard, Cleveland Public Library; and R. Russell Munn, Akron Public Library. Miss Kirk, Miss Beard, and Dr. Dale are newly elected members of the Board.

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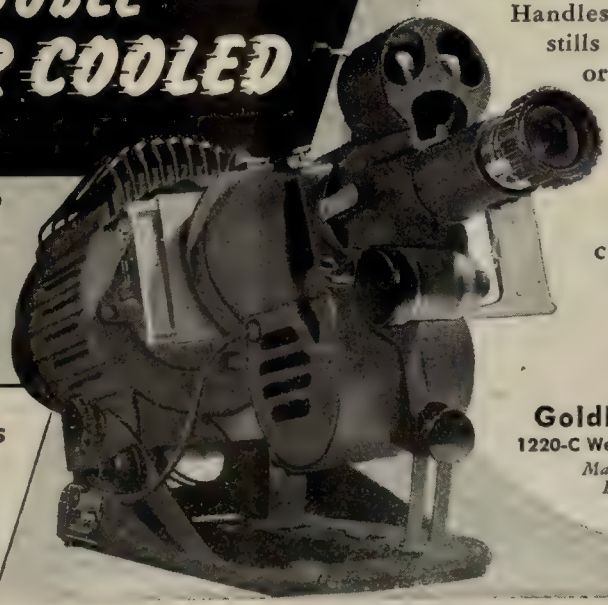

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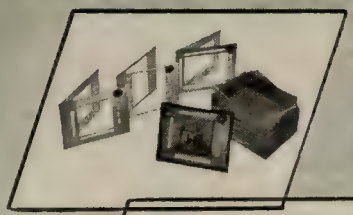

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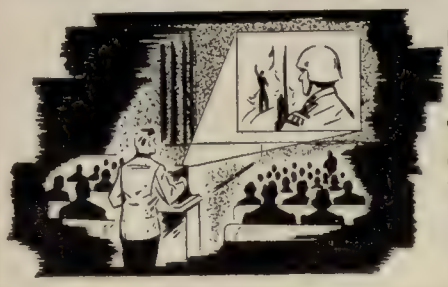

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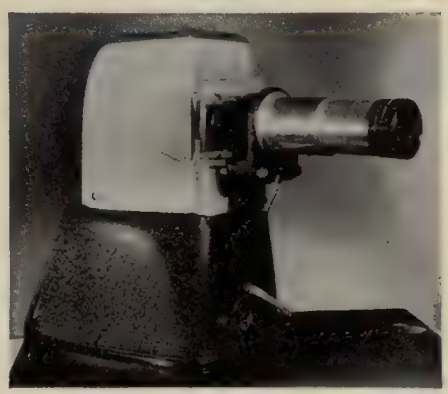

The new 25th Anniversry Model 2x2 Slide Projector provides 1000-watt illumination where larger images and greater brilliance are wanted. New compact design has several new features including accommodations for lenses from 3" to 12" focal lengths, interchangeable lamps from 300 to 1000-watt. Ingenious channel-cooling system forces blasts of air to lamp, condensers and slide protecting all three from damage. 25th Anniversary Model is designed for operation with the "Selectroslide" automatic slide changing unit, which can be added at later date.

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Epic of America—A School-Made Film

(Continued from page 320)

of the unused rooms of the school building. Bright posters made by the children announced the World Premiere. There were invitations to be written to parents and all those who helped with the film. The climax of the project came when an interested parent constructed a recording device as a hobby and the children cut discs to provide a sound track for the film.

The world premiere was an exciting climax to the whole affair. Children acted as hosts and hostesses to their parents, and the show ran continuously for a whole day. Over six hundred people came to see the production.

What the Movie-Makers Learned

The actual experiences which the children lived in connection with the production of the film were invaluable and cannot be measured in terms of subject-matter gains. The value of the project lies not wholly in the depicting of history, literature, art and music as the child interprets it on his level, but also in the tremendous advantages it offers the teacher to further child development. Stimulated by a program in which they are fascinated, school hours become too short and the children beg for Saturday classes. In such an atmosphere, the problems of each child can be diagnosed and tackled. Boys who are shy overcome their shyness when assigned important parts in the drama. Hidden talents blossom and uncreative people become creative in writing original songs, poems and scripts, in painting scenery and making costumes. Children learn to make decisions for themselves, to think critically, to work independently, to accept responsibility, and to work and live and play with each other at their own level.

One boy who stuttered, for instance, found such security in being a director that he overcame his deficiency to the point where he was able to take one of the speaking parts on the sound track. A little girl, unhappy in the group because of the "razzing" she took about her small physical build, became happy when she was assigned important parts requiring small people where only she could fill in. Boys who were "problems" gained attention legitimately through their exploits in the moving picture and no longer found it necessary to resort to undesirable behavior in the classroom.

A disintegrated group of children came to work well together and to appreciate the worth and abilities of each other. They learned how to plan, how to carry out their plans, how to evaluate their work. They learned to work with adults, to use materials, to be expressive and happy. So natural was the entire situation that there was no instance where the teacher was unable to help each particular child in his problems.

Dorothy Jane was right! As a teaching device, at least, it was colossal!

Midwest Forum Elects New Officers

ORLIN D. Trapp, Visual Education Director, Waukegan, Illinois, is the new president of the Midwest Forum on Audio-Visual Aids. The new vice-president is Verne Stockman, Michigan Central College, Mount Pleasant. Joseph E. Dickman of Encyclopaedia Britannica Films has been re-elected Secretary-Treasurer.

"A Distinctive Function"

The new officers were elected at the recent convention held in conjunction with FCA, EFLA, and NAVED in Chicago. The Midwest Forum is the oldest organization devoted to the furtherance of visual education. According to Joseph Dickman, "the Midwest Forum will continue to serve a distinctive function not encompassed by any other organization by virtue of the fact that emphasis is placed on the active participation of school administrators other than those concerned only with the administration of audio-visual programs."

It was announced at the recent conference that the policy for the coming year will involve a concerted drive to enlist the support of school superintendents in the Midwest not already active in the organization.

Dr. Brown Goes to Washington

James W. Brown, who during the past year has been Coordinator of Audio-Visual Services at Syracuse University, takes up new duties this fall as Supervisor of the University Instructional Materials Center, University of Washington, Seattle. In his new position he will have charge of the development and expansion of a center to provide instructional materials, equipment, and service to University classes, with additional services to schools and colleges in the Northwest. Dr. Brown is a member of EDUCATIONAL SCREEN's Editorial Advisory Board.

New Heights for A-V Educators

In tune with the times, a group of 50 prominent educators made a 7500-mile flying trip this summer to see a-v education at work from coast to coast. Sponsored by the American Association of School Administrators and Michigan State College, the "Flying Classroom" was led by Paul A. Wagner, educational consultant for Bell & Howell Co. The group studied film production, audio-visual equipment manufacturing, and utilization of a-v materials throughout the nation.

New Executive Secretary for A.L.A.

John Mackenzie Cory of Berkeley, California, has been appointed Executive Secretary of the American Library Association, to replace Carl H. Milam, who was recently appointed Director of Library Services for the United Nations.

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Eddie Bracken, Susan Hayward

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Atomic Energy on Film

A recent report from the Council on Atomic Implications reveals the results of a survey on visual materials in the atomic education field and urges film and filmstrip producers to make available the "facts of life" on atomic energy to a vitally interested public. The survey disclosed "an almost total lack of consideration of the enormous peacetime possibilities of atomic energy" now being investigated in industrial, government, and private laboratories. According to the survey the eighteen motion pictures and filmstrips examined, with the exception of one or two sequences, show atomic energy as nothing more than a bomb or an abstract scientific fact. The CAI report contrasts this treatment with the "imagination-stirring research and discoveries" now under way and available as subject matter.

An annotated bibliography, "Audio-Visual Materials for Atomic Education," including the films included in the survey and other materials, can be secured for twenty-five cents from the Council on Atomic Implications, Box 296, University of Southern California, Los Angeles 7, California.

American Education Week—Nov. 7-13

"Strengthening the Foundations of Freedom" is the theme for the 28th American Education Week, sponsored November 7-13 by the National Education Association, the American Legion, U. S. Office of Education, and the National Congress of Parents and Teachers.

To assist in the observance of the week, the National Education Association has prepared 32 different aids, including a manual, poster, invitations, stickers, plays, radio recording, radio scripts, movie trailer, mats and leaflets.

Expanded A-V Program For Public Health Service

The Office of Health Information, Public Health Service, Federal Security Agency, has announced plans for an expanded audio-visual program. John A. Morrow of Rochester, N. Y., is the new audio-visual director who will plan, coordinate, and supervise production, distribution, and utilization of motion pictures, filmstrips, graphic aids, and radio programs to provide operating chiefs with materials for information, training, and orientation.

Film Producers' Conference

It was a week of educational "shop talk" for nearly fifty delegates from all parts of the U. S. when they met for the Second Annual University Film Producers' Conference, August 23 to 27, at Douglas Lodge in Itasca State Park, Minnesota.

Motion picture production for television, script writing, editing, and other technical problems faced by University educational film producers highlighted a week of special laboratory sessions, according to a report from conference chairman Mr. P. M. Stallings, University of Minnesota.

The UFPC, formed one year ago, was initiated for the purpose of coordinating the productions of University audio-visual education departments by providing a medium for the exchange of new information and ideas. Mr. Harris C. Moore, University of Southern California, is chairman of the Council while Mr. Don G. Williams, Indiana University, is secretary-treasurer.

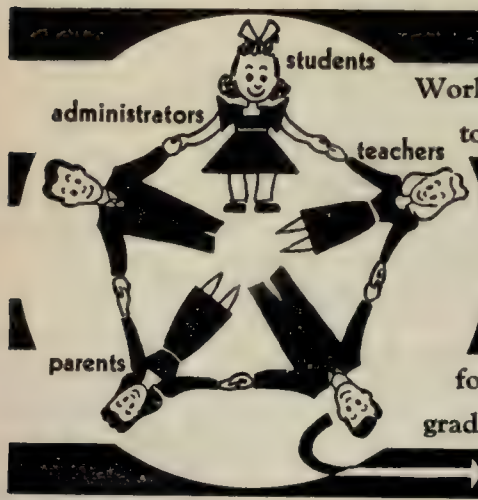
News from EFLA

The Educational Film Library Association, 1600 Broadway, N. Y. 19, reports that its film distribution program has been expanded by the addition of several films. These include *Books and People: The Wealth Within,* a film on county libraries produced by the Southern Educational Film Production Service for the American Library Association; and *Chucky Lou,* a color film for primary grades which tells the story of a woodchuck, with a special musical score. *Chucky Lou* was produced by Indiana University.

EFLA's most recent publication, the booklet entitled "Films for International Understanding," has attracted wide interest. Recently 60 copies were sent to the National Commission for UNESCO, to be distributed among the constituent members of the National Commission.

"Humane" Motion Pictures

The American Humane Association has announced its 1949 Motion Picture Contest for Amateurs. Those submitting 16mm films on animal life must have their entries in the offices of the Association, 135 Washington Ave., Albany 6, N. Y., by March 31, 1949. For further information about contest rules and prizes, write to the American Humane Association.



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Cleveland Film Festival

Six hundred people attended and acclaimed the first annual film festival presented by the Cleveland Film Council in the Lighting Institute in Nela Park. During the one-day session, the projectors ran almost continuously in the four screening rooms. The morning was devoted to films produced for industrial use, the afternoon session to films of interest to community leaders in education, religion, industry, and adult organizations.

Films shown at the evening session were selected by the votes of the morning and afternoon audiences from a program of 63 motion pictures. The film which received the highest number of votes was *Boundary Lines* (International Film Foundation), on the subject of racial tolerance. Among the other winning films were *Seashore Oddities* (Young America), *Opportunity: The Story of the Best Location in the Nation* (Cleveland Illuminating Company; produced by March of Time), *The Supervisor as a Leader* (U. S. Office of Education release), and *Miracle in Paradise Valley* (Wilding production made for the Sinclair Refining Co.).

Library Film Grants

The Carnegie Corporation of New York recently made two grants to libraries for film circulation services. The grants were made to the State Library of Missouri and to the Cleveland Public Library. The Missouri Library will inaugurate a new film circulation service with ten county and bookmobile libraries throughout the state. The Cleveland Public Library will undertake regional film circulation in cooperation with ten small-town public libraries. It is expected that both the Missouri state library film service and the Cleveland regional film services will be continued as permanent services through state aid funds and local appropriations by the participating libraries.

British Foundation for Visual Aids

The new Education Foundation for Visual Aids, recently set up by the British Ministry of Education, will promote large-scale preparation, distribution, maintenance, and use of visual materials in education. The Foundation will facilitate the interchange of visual aids with the Commonwealth and other countries and serve as an information center on visual education. Its first director is Dr. John A. Harrison, Assistant Education Officer for the Surrey County Council.

U.S. at Venice Film Exhibition

Chester A. Lindstrom, Chief of the Motion Picture Service, U. S. Department of Agriculture represented the United States Government at the Ninth International Exhibition of Cinematographic Art at Venice, Italy, August 11-26. The following government films were entered in the Exhibition: *A Decision for Bill* (USDA), *Dead Out* (USDA), *Hurricane Circuit* (State), *Miracle of Living* (Army), *Naval Photography in Science* (Navy), *Road to Democracy* (Army), *Sad Sack* (Veterans Administration), *The Starting Line* (Federal Security Agency), *Then It Happened* (USDA), *Toward Independence* (Army), *Trailer* 201 (State).

By means of this new approach, the colorless subject of Fractions has been made interesting in a series of eight animated motion pictures for Upper Elementary and Junior High School levels.

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A-V Roll Call of the States

INDIANA—The University of Notre Dame now boasts a well-equipped Audio-Visual Education Center, directed by Orville R. Foster, instructor in education. Present plans call for the development of the new project into an a-v center for many elementary schools, high schools, and colleges in the Midwest.

KANSAS—State educational leaders are planning a progressive statewide a-v instructional program. At a recent meeting of the executive board of the Kansas Audio-Visual Instruction Association, it was recommended that a director of a-v instruction be added to the staff of the State Department of Education and that budgets of all state institutions of higher learning be increased to expand their a-v programs.

MINNESOTA—Richard Brower is the new director of audio-visual-radio education in the State Department of Education. He is the state's first a-v education director, a post created by the 1947 state legislature.

MISSOURI—The University of Missouri has added to its staff a Supervisor of Field Work in Visual Education, who plans to hold, on a statewide basis, a series of institutes dealing with the correlation of subject-matter areas with available films. Like many another state university, the U. of Missouri is putting forth every effort to provide schools with the finest audio-visual education service possible.

NEW YORK—The New York State Audio-Visual Council was formally organized at Syracuse University on July 24. Paul C. Reed of Rochester, chairman since last December when a group of a-v directors met to discuss their problems, presided at the meeting. Following a week of Radio and Audio-Visual Conferences, the Saturday meeting was characterized by purposeful action climaxed by the adoption of a constitution and the election of the following officers: President, Floyd E. Henrickson, N. Y. State College for Teachers at Albany; Vice-president, E. Carlton Moore, Hempstead Public Schools; and Secretary-Treasurer, Norman F. Truesdale, N. Y. State College for Teachers at Buffalo. Paul Witt, Columbia University, has been appointed Executive Secretary.

OKLAHOMA—An Audio-Visual Coordinators Organization was recently established to expand and improve audio-visual programs in Oklahoma. At a July meeting between the coordinators held in connection with the Annual Visual Education Conference at Oklahoma University, a constitution was adopted and plans were made regarding membership and the two annual meetings, one to be held with the Oklahoma Education Association Convention.

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on people, places and events in BRITAIN and EUROPE

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208 Educators at Annual Meeting On Visual Materials

During the month of June the annual Summer Intersession Course on Audio-Visual Materials in Education began its session at the University of Cincinnati. The course was under the direction of Dr. Norman Woelfel, Professor of Education and Director of Teaching Aids Laboratory at the Ohio State University, Columbus, Ohio. Assisting Dr. Woelfel with the program was Dr. Victor Coles, Professor of Education and Director of Audio-Visual Education at the University of Cincinnati.

The program received wide acclaim with a class consisting of 208 educators from Ohio, Indiana, Kentucky and West Virginia. Also in attendance was Mr. B. A. Aughinbaugh, Director of Slide and Film Exchange for the Ohio State Department of Education. The program was concluded with a demonstration on visual education equipment.

A-V Extension Course

With sections scheduled to meet in ten southern California communities, University of California Extension this fall will inaugurate a course in Audio-Visual Education scheduled to start in the various communities during the latter part of September. A course designed to acquaint teachers with the theories and methods of visual instruction and to furnish experience in the utilization of audio-visual aids, it is required of all candidates for teaching credentials after July 1, 1947. It is also open to other persons interested in the subject. Sections of the identical course will meet in downtown Los Angeles, at U.C.L.A., Barstow, El Monte, Lancaster, Lennox, Long Beach, Redondo Beach, San Bernardino and Santa Ana. Information concerning opening dates, places of meeting and other details is available at U.C.L.A. campus Extension offices or by addressing University of California Extension, 813 South Hill Street, Los Angeles 14.

United Nations Film Honored By International Festival

The jury of the International Film Festival at Marianske Lazne has awarded Honorable Mention to the United Nations' motion picture, *Searchlight on the Nations,* "for its merits in furthering understanding between nations".. This information was received from the UN Information Center at Prague.

"Searchlight on the Nations"

Searchlight on the Nations is a two-reel documentary film showing the importance of international communication systems to the success of the United Nations. It has been produced in French, English and Spanish. The English version will be released by the United Nations through motion picture theatres in the United States, Canada and the United Kingdom. After its theatrical run, *Searchlight on the Nations* will be released in a 16mm version for non-theatrical use by schools and organizations.

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(*Also available in B & W, $45.00)

CULTURAL-EDUCATIONAL FILMS

16mm 800 feet
22 minutes $150
Color-sound

Prices on all films includes reel, can and delivery charges.

YELLOWSTONE—GRAND TETONS: The thermal wonders, wild life and scenic grandeur of this fantastic region. Aorial views of the Grand Canyon of the Yellowstone—Old Faithful.
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GLACIER PARK—CANADIAN ROCKIES: Land of majestic peaks—emerald lakes—Blackfeet Indians—Calgary Stampede—Banff—Lake Louise—beaver at work—moose—bear—bighorn sheep—mountain goat—Columbia Icefields.

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Churchill-Wexler Productions
5714 SUNSET BLVD., HOLLYWOOD 28, CALIF.

AUDIO-VISUAL TRADE REVIEW

They Came . . . They Saw . . . They Acclaimed The 1948 NAVED Convention and Trade Show

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

FROM all parts of the United States, Canada, and Mexico, manufacturers, producers and distributors of 16mm motion picture equipment, films and other instructional materials, along with hundreds of audio-visual consumers, gathered at the Hotel Sherman in Chicago August 8-11 for the 1948 Convention of the National Association of Visual Education Dealers. Eighty-four firms, representing the principal manufacturers, producers and distributors in the audio-visual field, displayed the very latest in 16mm equipment and other a-v products and materials.

Members of the Film Council of America, the Educational Film Library Association, and the Midwest Forum held their annual meetings in conjunction with the NAVED convention and shared jointly in a program embracing all phases of the audio-visual field. More than 1600 persons attended the combined a-v conventions. NAVED recorded the largest attendance in its history, with individual registrations numbering more than 1300.

Highlights of the NAVED meetings included panel discussions headed by nationally-known leaders in the industry. Principal speaker at the opening session Monday morning, August 9, was Louis de Rochemont, one of the founders of The March of Time and subsequently a producer for 20th Century Fox. Featured at the closing session, August 11, was "Sunshine Gene" Flack, director of advertising and sales counsel for Sunshine Biscuits, Inc., and president of the National Federation of Sales Executives.

New Officers

NAVED announces the following officers for the coming year: Merriman Holtz, Portland, Oregon, President; Hazel Calhoun, Atlanta, Georgia, First Vice-President; Roa Kraft Birch, Milwaukee, Second Vice-President; and Keith South, Minneapolis, Secretary-Treasurer. Directors elected at the NAVED sessions include Tom Roberts, Chicago; E. K. Stoeppelwerth, St. Louis; Laurence Saltzman, Montclair, N. J.; Ralph Haile, Cincinnati; and Linwood Beacom, Mexico.—JNS.

The 1948 NAVED Trade Show officially opens as Don White, Executive Secretary, cuts a strip of 16mm film at the recent National Audio-Visual Convention in Chicago.

National School Service Institute

According to E. E. Engelbert, President of the Institute, Frank A. Gauntt, Director of the Jam Handy Field Utilization Department, has been elected to the Board of Directors and the Executive Committee. The purpose of the National School Service Institute is to consider the problems affecting the school service industry. Analysis of developments in the audio-visual field is one of the organization's many projects.

Moving Days

Early summer brought the news of several changes in address and the opening of new offices by a number of audio-visual organizations. REID H. RAY FILM INDUSTRIES INC. of St. Paul, Minnesota, opened new Chicago offices at 208 South LaSalle St. Frank Balkin, recently affiliated with the organization, is in charge of the Chicago office. Back in St. Paul, Reid H. Ray added a new air-conditioned laboratory and animation department to its total services to production clients. . . . VOCATIONAL GUIDANCE FILMS INC, CARL F. MAHNKE PRODUCTIONS, have moved from 1814 Beaver Avenue to a newly purchased building at 215 East Third St. in Des Moines (9). Mark your address books accordingly.

DEVRY CORPORATION has doubled its office and warehouse space in Hollywood and has moved to 5121 Sunset Boulevard, Hollywood 27. The enlarged working space will permit Joe Norman, Manager, to serve better the needs of dealers and users of DeVry equipment West of the Rockies. . . . Also moving to enlarged headquarters during the summer was the CHARLES BESELER COMPANY. Mr. H. Herbert Myers, President, states that the new location at 60 Badger Avenue, Newark, New Jersey, includes more needed production space, a projection theatre for

equipment demonstrations, and a large, modern testing laboratory.

JAM HANDY has opened a new department in its Detroit plant. Known as the Field Utilization Department, this new operation is under the direction of Frank A. Gauntt with assistance from Clayton Walker in Field Services, Burton S. Hayer in School Service, and D. S. Clendenning on projection. . . . CRESCENT FILM LABORATORIES INC. of Chicago are extensively modernizing the former Burton Holmes plant on the far North Side. The building is being completely air-conditioned and custom-made laboratory equipment is now under construction. Arrangements have been made to provide uninterrupted service for Burton Holmes' former customers during the change-over period.

What's New in Distribution?

UNITED WORLD FILMS and THE DISTRIBUTORS GROUP recently made the joint announcement of distribution agreements between the two which give the latter exclusive distribution of United World features in eleven Southern and Southwestern states from North Carolina to Texas inclusive. All bookkeeping will continue to be centralized in the Atlanta office and prints will be deposited in the company's exchanges in Atlanta, Columbia, South Carolina, New Orleans, and Dallas. . . . DISTRIBUTORS GROUP has also announced the successful use of Cellophane wrappers for 16mm films in transit. Beginning in April, all films from the offices of the company, and those of affiliates—CAPITAL FILM SERVICE, SOUTHWEST SOUNDFILMS, and DELTA VISUAL SERVICE—were wrapped and sealed in Number 300 Cellophane. The films that were sealed in this way were in noticeably better condition at the end of the trial period. This was especially true on shipments made to rural areas and where films were subject to unusually rough handling.

An enlarged line of motion picture production, recording and projection equipment of all types and sizes is now stocked by S.O.S. CINEMA SUPPLY CORPORATION of New York as a consequence of moving into enlarged headquarters in its own building. . . . CRAIG VISUAL AID SERVICE COMPANY has merged interests with the CRAIG MOVIE SUPPLY COMPANY in order to launch a Visual Education Department. The department was organized, according to William Colleran, to provide a specialized kind of service not feasible under the older method of operation. Dealers formerly served by the Craig Visual Aid Service Company will now be served by the new Visual Education Department.

Other News from the Producers

PEERLESS PROCESSING CORPORATION, known for its vaporating treatment for extended film life, has announced that increased facilities for the application of its process are now available at JAM HANDY ORGANIZATION, 2821 East Grand Boulevard, Detroit 11, and at SAWYER'S INC., 725 S.W. 20th Place, Portland 7, Oregon. . . . PINNACLE PRODUCTIONS, 28 East Jackson Blvd, Chicago 4, has announced, through Robert H. Redfield, President, its new protecting film-coating process called Save-Kote. Unique feature of the new process is the red stripe running the entire length of the film. As the red band begins disappearing, it is a visible warning sign that the film needs another coating of Save-Kote.

The formation of STURGIS-GRANT PRODUCTIONS INC. has been announced by Warren Sturgis, President of the new corporation. With offices at 314 East 46th St., New York 17, the main aim of the new company, according to its president, will be "to advise, assist and work with the members of the medical and allied professions and with the technical and commercial organizations connected with them in the production of audio-visual aids of the highest quality at reasonable cost." Other officers include Dwinell Grant as Vice-President and M. C. Romilly as Secretary-Treasurer.

New York Office for British Producers

Richard Gordon, 2643 Broadway, New York 25, has been appointed exclusive representative for the Western Hemisphere of British Foundation Pictures, British Documentary Films, British Foundation Distributors and Films of All Nations Limited.

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Equipment

Still Cameras

Fall brings news of new still cameras and camera adaptations from the manufacturing fonts of BELL AND HOWELL, BAUSCH & LOMB, and the HOLLYSLIDE COMPANY INC. Breaking with photographic tradition, the new Bell & Howell Foton will carry a lens calibrated in "T" stops rather than "f" stops. Bell & Howell states that the old and widely used "f" stop system is predicated upon the belief that a particular "f" stop is the same on any lens, regardless of type or manufacture—i.e. the "f" stop system assumes absolute uniformity or 100 per cent light transmission. Actually lens surfaces, elements, kind of glass used, coating, and manufacturer's tolerances vary considerably, so that the "f" system is being abandoned to some extent by the more critical professional cameraman. The new "T" stop system applied by Bell & Howell to its Foton takes into consideration the actual differences between 100 per cent light transmission and what really does get through the lens. These true stops are the "T" stops. The Foton will be released later this year.

Hollyslide Company Inc., 6264 Sunset Blvd., Hollywood 28, announces that a shipment of imported Steky 16mm still cameras have arrived. The Steky features an f 3.5 lens, variable shutter speeds, an optical viewfinder. Camera holds sufficient film for 24 pictures on black and white or color film. The films may be projected later in the new miniature Hollyslide projector.

Bausch and Lomb Optical Company has developed a new camera with accessories that make it a complete photomicrographic laboratory in a single unit. A sliding baseboard serves as a mount for changing over from visual observation to photographic recording. The camera has a reflex back that permits the photomicrographer to compose conveniently pictures up to five by seven inches in size. New accessories include various high and low power specimen illuminating units and oblique surface, direct transmitted, or combination light systems. Lenses for copy work are provided for both black and white and full color work.

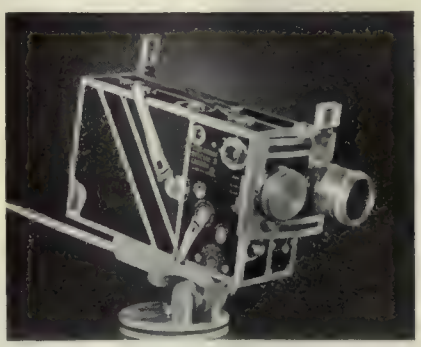
Steky 16mm Still Camera

Camart Microphone Boom

Portable and inexpensive, the Camart microphone boom features a 12-foot, 9-inch boom arm and a freely rotating microphone swivel. The boom arm is collapsible, folding into two sections, and the three-wheeled stand folds completely, thus enabling the user to transport the entire unit with facility. The Camart microphone boom is now available for immediate delivery from the Camera Mart, 70 West 45 St., New York, N. Y.

Cine Kodak Special II

The famous Cine-Kodak Special Camera for 16mm motion pictures now features a new type of lens turret and improved reflex, eye-level, and peepsight viewfinders. The new Special will be



equipped with the new Kodak Cine Ektar 25mm f/1.4 Lens as standard. Aside from these changes, the new special is identical with the old. Owners of the earlier models may have their cameras converted to the new model through the Kodak Repair Department.

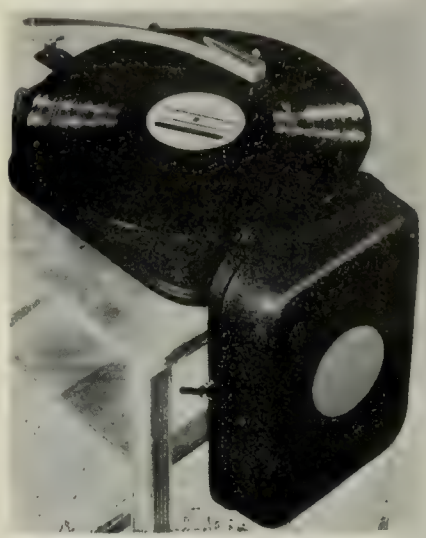
Reflections

Da-Lite and Radiant are both out drawing a bead on the fall customers. DA-LITE is releasing its new Picture King Screen, its 40th Anniversary Model; styled for beauty, ruggedness, light weight, and easy handling. Hardened aluminum for the stand and the tripod legs reduces weight to only 35 pounds in even the largest size—72 x 96 inches. Picture King is being manufactured in seven sizes down to 45 x 60 inches. Write Da-Lite Screen Co., 2711 N. Pulaski Road, Chicago 29, for further info. . . . Over at RADIANT, the enterprising publicity men have discovered that the famous "DL" tripod model quickly converts into a table model or can be hung up and used as a wall screen. Try this sometime on your piano.

Magnavox "Playfellow"

Record and E.T. Players

RCA, MAGNAVOX, and CALIFONE are presenting new record or/and transcription playback equipment for fall distribution. RCA features a combination, portable player with two motors—one for each speed—operating independently on a rim drive insisde the 12½ inch turntable. Other engineering refinements include 7 watts of push pull amplification from four tubes, eight inch speaker, tone control, and crystal pickup with replaceable osmium point. One case. . . . Califone Corporation, 1041 Sycamore Ave., Hollywood 38, is offering likewise a portable two-speed player, featuring the especially light weight of ten pounds. The unit has a wide-range amplifier, six-inch speaker, less than an ounce needle pressure from a well-damped pickup, and a wow-free nine inch turntable. The complete unit is enclosed in a molded "Cal-Ex" carrying case. . . . The Magnavox Company has re-entered the portable market with the new Playfellow phonograph and radio-phonograph combination. These models are all-electric, operate on AC current, and feature a constant speed motor, eight-inch speaker, and lightweight pick-up. The cases are styled as smart luggage. The units weigh 16 and 17½ pounds respectively.



Califone Portable Two-Speed Player

Browning Tuner

Radio Equipment

Apparatus designed to facilitate the use of radio in the classroom has been announced by RCA and VICTOR ANIMATOGRAPH. The RCA offering is a Consolette for medium-sized sound systems, permitting switching of radio or recorded programs or special announcements to loudspeakers in as many as 40 locations. Designed with a high-quality, built-in tuner for AM, FM, and short wave radio, the RCA consolette Type MI-12798 can supply broadcast radio programs to any one or all outlets of the sound system. A transcription turn-table and several microphones can be used with the unit for supplying music and news to a complete sound system network. . . . Victor Animatograph is offering a new Browning FM Tuner, designed particularly for use in conjunction with Victor's Sonomaster Record and Transcription Playback. The Browning Tuner has a tuning eye, nine tube operation, a range of 70-8000 cycles, and is not subject to drift.

Adds Movie Film

Dassonville Company, Ltd., well known to amateur and professional still photographers for their Charcoal Black and Charcoal Ember textured projection papers, announces that it has now entered the movie market with three new amateur motion picture films, all available in both double-8 and 16mm.

The films, all black-and-white and on safety base, include an orthochromatic film of very fine grain, speed rated at Weston 12 daylight; a fine grain panchromatic, Weston 40 and a medium fine grain panchromatic at Weston 80. The two panchromatic films are claimed to be excellent for both daylight and artificial light and the Type 80 is suitable for use under adverse lighting conditions.

The films are intended for reversal processing, and the cost of processing and return transportation is included in the purchase price. Films are to be sent to Dassonville Company, Ltd., Newton, N. J., for processing, which requires five days from receipt of the film at the Dassonville Laboratories.

New Audio Equipment

The Mark Simpson Manufacturing Co., Inc., 32-28 49th St., Long Island City 3, New York, has incorporated three new items in its line of sound systems which have interest for the audio-visual dealer and administrator: the Model RK-5 dual speed disc recorder with crystal cutting head, three inputs, and six inch Alnico V speaker; the model TP-16A transcription player, dual speed, with Astatic No. 400 arm and 10 inch speaker; and the Masco School System Amplifier, Model Ms-24, for buildings up to 24 rooms.

Small-Package Chemicals

Why mix a gallon of developer when eight ounces will do? A new chemical unit known as the Kodak Tri-Chem Pack has been manufactured by the Eastman Kodak Company. Each pack, inexpensively priced contains heat-sealed aluminum foil packets of chemicals to make eight ounces of Kodak Universal M-Q Developer, eight ounces of Kodak Universal Stop Bath with indicator, and a similar amount of Kodak Universal Fixer. By using solutions prepared with the new pack, picture takers who only occasionally develop and print films will not be wasting solutions through discarding chemicals before they have been used to full capacity.

New Mounted Movie Filters

Tiffen Manufacturing Corporation, 71 Bleekman Street, New York 7, N. Y., have just announced a new line of "Cine" and "Mini" individually mounted filters. These mounted filters are for use with movie cameras and miniature cameras respectively. Sup-

For Brightest, Clearest Pictures...
vivid definition of image—black and white or natural color... rock-steady screening at sound or silent speeds.

For Unsurpassed Fidelity of Sound...
glorious new richness and clarity of tone... new fidelity in reproduction of voice, music, sound effects.

MAKE THESE CONVINCING TESTS

COMPARE DeVRY's wow-free, flutter-free, hum-free amplification of a piano film. MEASURE the brilliance that floods the screen's *entire* surface.

THE INCOMPARABLE
"DeVry Bantam"
16mm. Sound-Silent Projector for only $345.00

The entirely new, streamlined, lighter-weight DeVry 16mm. "Bantam" is truly a *"theatre-in-a-suitcase"*: Projector, amplifier, speaker, screen in ONE compact case. Finest quality materials, 35mm. engineering and manufacturing know-how—years of proven trouble-free performance. Pick-up weight as low as 28 pounds. Film capacity, 100 to 2,000 Ft. Adequate illumination (750-1000 watts) for professional quality auditorium showings. AC-DC operation. Colorful literature FREE.

DeVry
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plied in slip-on and screw-on mounts, as the lens requires, no accessory filter holder is needed. The "Cine" series will fit any of the standard movie camera lenses.

Movie-Mite 10-inch Auxiliary Speaker

Movie-Mite Corporation, 1105 E. 15th St., Kansas City, is now offering a 10-inch auxiliary speaker as an accessory item for use with the new Model 63LM Movie-Mite 16mm sound-on-film projector. The speaker is a high quality, 10-inch Alnico V, permanent magnet, dynamic unit, housed in a leatherette-covered, plywood case, complete with cable of 50-foot length. The case is slightly narrower than the current Movie-Mite projector case and is matching in design.

Miscellany

NATCO INC. announces that its complete line of accessories for use with 16mm projector equipment is now available at all authorized Natco Dealers. Available are booster amplifiers, turntables, lenses, mixer boxes, screens, and a variety of other accessories. . . . GOLDE is introducing the Hi-Liter, a unique 100-150 watt spotlight for amateur and professional photographers. It has a full 360-degree tilt. Three-inch Fresnel heat-resisting lens, spherical chrome reflector, and spill-ring provide maximum illumination. Beam control from sharp spot to flood. GoldE also announces a "New Look" for its spotlights and projectors. All new models are receiving a rich Sierra Brown, baked enamel finish with a silvery sparkle; a three-coat process.

Insist on
PEERLESS Film Treatment
For Proven, Permanent Protection

1 Keeps Film Pliable... despite climatic and storage conditions.

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People

South of the Border With Monson and Schimmel

Visiting 18 countries each, AMPRO'S Harry Monson and BELL AND HOWELL'S E. L. Schimmel journeyed Southward to find the Amazon Awakening and expanded demand for audio-visual products everywhere. Despite import controls, dollar shortages, and inflationary trends, a promising market for cine equipment and photographic materials was found in each country visited. American know-how was also stressed as a need in many quarters.

South, but somewhat further West, found another American wending his audio-visual way. Wango H. C. Weng, president of CHINA FILM ENTERPRISES, was visiting, in late summer, the larger cities of China, surveying the Chinese film industry, and making documentary films on various phases of Chinese life. Weng plans also to bring top Chinese features to this country for theatrical release.

Also westward bound on July 1st was Edward C. Simmel, Production Head of SIMMEL-MESERVEY INC., who joined General MacArthur Headquarters for two months' temporary duty as advisor on Japanese film distribution. Mr. Simmel is attached to the Civil Information and Education Section of SCAP Headquarters and will also produce one documentary film for the Army while in Japan.

More About Those Hale Fellows: Wilmette

UP ENCYCLOPAEDIA BRITANNICA FILMS way, genial Dennis Williams has moved his suavity into the berth vacated by the resignation of Bill Lissack as Vice-President in Charge of Distribution. Bill is going into private business for himself. At the same time, it was announced that David W. Ridgway, formerly administrative assistant to Clyde Arnspiger, had been moved up to the post of operations manager for the company. Likewise, Bill Sinclair, sales office manager, has been appointed assistant to Mr. Williams, and Eugene Hoya is now chief order clerk for sales.

Dennis Williams

The new Home films program of EB is being directed by Frank S. Cellier, succeeding Dan J. Rohyans, who resigned to go into private business. D. R. Dragstrem, former district manager in Indiana, is the new field representative for the Home films program. . . . Harry Shute has been appointed district manager in the State of New Jersey, Arthur H. Seffen goes to Minnesota, and Robert E. Brubaker has been named director of overseas relations.

Dr. Elliott's Five-Inch Shelf

Godfrey M. Elliott has recently been elected to the board of directors and made Vice President of YOUNG AMERICA FILMS INC. Mr. Elliott is also in the process of editing a new authoritative volume on "Film and Education," to be published this fall by the Philosophical Library. The new volume, 37 chapters in all, is composed of the views and prejudices of what are considered some of the outstanding authorities on specific subjects in the audio-visual field. Read chapter 37 by all means, folks.

Godfrey M. Elliott

Personalities in Review

Louis Friedman, formerly with International Film Bureau, Chicago, announces the opening of an office in the Garrick Theatre Building, 64 West Randolph St., and will operate as a distributor of International Film Classics under the name of FILM CENTER INC. . . . Mrs. Betti Hockensmith has been appointed to the staff of D. T. DAVIS COMPANY as Visual Aids Consultant. She will be located in the home office of the company in Lexington, Kentucky. . . . William T. Clifford has taken over the position of Director of Production of SOUTHERN FILM PRODUCTION SERVICE vacated by the resignation of Nicholas C. Read.

Charles W. Seager has been appointed head of ANSCO'S Education Department, succeeding Dr. John A. Tiedeman, who has resigned to do research work in the Johns Hopkins Applied Physics Laboratories in Washington, D.C. Announcement was made by Allan Williford, Vice President of the General Ani-

line & Film Corporation in charge of Ansco. . . . W. H. Utz of COAST VISUAL EDUCATION SERVICE, Hollywood, was elected President of the California Audio-Visual Education Dealers Association in a Spring meeting in Los Angeles. Other officers elected include Jack Stimson of Craig Visual Aids Service, Vice-President; Lee DePriest of DeVry, Secretary-Treasurer; and Herbert M. Elkins of Elkins Company and Carl Loftis of Youth Films, members of the Board of Directors.

Television

RCA Life Size Images

RCA recently announced what is said to be the first commercial equipment designed specifically throughout for presentation of television programs to large audiences. The Model TLS-86 is now in quantity production and distribution has begun in television areas. The projector uses the Schmidt-type reflective optical projection system which produces bright, clear pictures, either on the face of a reflective-surfaced opaque screen, or, by rear projection, on a translucent screen. An image about 63 square feet in area can be obtained with the projector located 17 feet from the screen. The machine is said to be as simple to operate as customary home receivers. The unit employs the RCA all-electronic tuning system and an automatic locking circuit.

Television Newsreel

A syndicate daily edition of the WPIX television newsreel, designed to appeal to audiences in every section of the country, is being offered to stations outside the New York area, Robert L. Coe, station manager, announced recently.

The newsreels will be supplied on 16mm film and will run approximately nine minutes. Script and music cue sheets will accompany each reel.

Activity at NBC

Plans for the establishment of a national television film distributing agency to service all NBC video stations and affiliates were recently revealed. The agency, under the direction of Russ Johnson of the Jerry Fairbanks organization, will provide and service all NBC outlets with films shot especially for video, kinescope recordings, newsreels, theatrical shorts and features.

Kodak Television Laboratory

Eastman Kodak Company has set up a new laboratory to study films for television, Dr. Cyril J. Staud, director of Kodak Research Laboratories, announced recently. Objective of the laboratory's research, Dr. Staud said, is to find films which will prove most useful in the television field. "With new television equipment now in operation in the laboratory, we are studying the photographic properties of the image on a motion picture film and the relation of these properties to the image on the television screen."

Television Film Library

Plans for the establishment of a large-scale television film library and for the purchase of video films of all types have been announced by Producer Jerry Fairbanks, who has been appointed official film buyer for the National Broadcasting Company and its affiliates. Fairbanks plans to lease or buy outright for NBC and its affiliated stations film programs of every type.

Fairbanks Summer Boom

While filming at many Hollywood studios stood at a low ebb during the summer months, Jerry Fairbanks Inc. was busily at work on television and commercial accounts. In the former, 30 productions were in various stages of work. The commercial department was shooting three color films for the Gypsum association, is editing seven others, and has eight scheduled for immediate production start. The animation department is rushing filming on two, and the scenario department has six more being readied for the cameras.

Florez Produces for Detroit Edison

The Television Department of Florez Incorporated, Detroit producer, announces that a series of six Tele-Short motion picture playlets has been completed for the Detroit Edison Company in conjunction with the utility's advertising agency, Campbell-Ewald Company of Detroit. These playlets, designed to be used with Edison's regular Tele-Newscast, are both educational and entertaining, using the many Edison services as background for human interest plots.

Of particular interest is the technical handling of the two-minute productions in which particular study has been given to the conditions of the medium. Unlike most motion pictures used in Television today, these have been filmed with an eye to the very special problems of the receiving set. Lighting and centering of the subject matter have been handled in such a way as to give the best possible transmission. In addition, the films are designed to blend into the news programs with utmost unity. No title frames are used. The transition from live action to film is made smoothly and subtly so that the film becomes an integral part of the program.

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Here's the ideal school projector! "One-Man operated" with simple remote push-button control, the LaBelle Magazine Slide Projector feeds, changes, and restacks the slides automatically. In addition, it has all the qualities you'd expect in the world's finest projector—and more—like new micro-focusing, micro-tilt adjustment, three-condenser optical system for maximum light at lowest temperature, coated lenses for anti-reflection . . . plus these exclusive LaBelle features:

- Magazine loading for convenience, slide protection and simplified filing. (EXCLUSIVE)
- Automatic action for protection against fingerprints and scratches. (EXCLUSIVE)
- Warming chamber to prevent buckling or warping of slides — your guarantee of correctly focused projections. (EXCLUSIVE
- Remote control pushbutton on 10-foot cord. (EXCLUSIVE)
- Gravity feed for positive movement of slides. (EXCLUSIVE)
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- Greatest capacity: 75 ready mounts or 35 glass slides. (EXCLUSIVE)
- Beauty-styled carrying case with screen in stand-up cover and compartments for projector, magazines and cords. (EXCLUSIVE)

Make your school's slide film programs more effective, more enjoyable with the AUTOMATIC LaBelle Projector. Write today for complete details—and program suggestions.

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E-S.

Current Film News

■ **ENCYCLOPAEDIA BRITANNICA FILMS, Inc.,** Wilmette, Illinois, has been selected by the Conservation Foundation and the New York Zoological Society to distribute their four new sound-color motion pictures on soil conservation: *The Birth of the Soil, Arteries of Life, This Vital Earth,* and *Seeds of Destruction.*

EBFilms also announces a new, 10-minute 16mm sound motion picture based on the fables of Aesop:

Three Fox Fables—picturing through the use of live-animal photography, the fabled fox in his encounters with a crow and a piece of cheese, a stork, and the proverbial bunch of grapes. Like its predecessor, *The Hare and the Tortoise,* the new film belongs to the series of "Photo Fables" inaugurated by EBFilms in 1947.

■ **BRITISH INFORMATION SERVICES,** 39 S. La Salle St., Chicago 3, announces the following new 16mm films:

Country Homes (11 min.)—the solving of the housing shortage in rural England.

Here Is the Gold Coast (35 min.)—showing how West Africa is catching up with the modern world: its cities, farming, education, etc.

Triumph Over Deafness (20 min.)—a factual record showing how special schools for the deaf help children overcome their handicap.

Your Children's Meals (14 min.)—showing parents how they can see mealtime from the child's point of view as well as their own.

Your Children's Sleep (23 min.)—stressing the importance of sound, healthful sleep and advising parents on the ways in which they can ensure it for their children.

■ **FILMS OF THE NATIONS,** 55 W. 45th St., N. Y. 19, announces that it has appointed Nu-Art Films, Inc., 145 W. 45th St., N. Y. 19, as official distributor for the sale and rental of all F.O.N. releases. Among recent releases are:

Maps We Live By (2 reels)—a United Nations Film Board film dealing with international cooperation in the making of surveys and the drawing of maps.

Lifeline (1 reel)—the story of the U. N. Relief and Rehabilitation Administration and its lifeline to the devastated countries of Europe and Asia.

■ **SOUTHERN EDUCATIONAL FILM PRODUCTION SERVICE,** Athens, Georgia, has produced a new film sponsored by the University of Georgia and General Mills, Inc. of Minneapolis:

The School That Learned to Eat (20 min.)—recording an actual experience in community-wide support of a nutrition program.

■ **STERLING FILMS, Inc.,** 61 W. 56th St., N. Y. 19, offers the following new subjects:

Death in the Arena (1 reel)—featuring the world's most famous matador, Manolete, who was recently killed in the bullfight arena.

Sports Around the World (1 reel)—featuring the hardy contestants who compete for the honor of representing their countries in the 1948 Olympics.

■ **FILM STUDIOS OF CHICAGO,** 135 S. La Salle, Chicago, have released a Hollywood-produced, 7-reel feature:

Broken Chains—a graphic story of man's march to civilization through the ages, from the creation of the earth to the creation of the United Nations.

■ **SCANDIA FILMS, Inc.,** 220 W. 42nd St., N. Y. 18, has available a variety of Swedish educational sound 16mm films. Titles include: *A Yank in Sweden, Turn Out the Guard, Let's Go to Press, Bofors, On Holy Ground, Animal Life at Skansen.* All films have English commentaries.

■ **UNITED WORLD FILMS, Inc.,** 445 Park Ave., N. Y. 22, offers the following new educational films:

Children Learning by Experience (4 reels)—showing that all children want to learn, they enjoy practicing simple skills, they strive to understand the world around them, they learn some things at second hand and a great many things by play and imagination.

Children Growing Up With Others (3 reels)—showing how typical youngsters emerge from their early dependence into self-reliant members of their family, school, and community.

The Sea Urchin (1 reel)—picturing the sea urchin and its relative, the starfish, in their natural environment.

Amoeba (1 reel)—showing the structure and life functions of the single-celled organism. The production of psendopodia is observed—the amoeba is seen pursuing and capturing its prey and ingesting living organisms. Reproduction by fission is shown.

A String of Beads (2 reels)—telling the story of life on a tea plantation in Assam.

From "A String of Beads"

From "Building an Outline"

■ **CORONET INSTRUCTIONAL FILMS,** Coronet Bldg., Chicago 1, announces several new 16mm educational productions, all one-reel and available in color or black and white: *How to Write Your Term Paper; How to Judge Facts; What Is a Contract?; Federal Taxation; Everyday Courtesy; Find the Information; Building an Outline; Consumer Protection; Banks and Credit.*

■ **MOODY BIBLE INSTITUTE,** Publicity Office, 153 Institute Place, Chicago 10, will release early in October its latest subject in a series of scientific-religious films:

Voice of the Deep (35 min., color)—picturing underwater marine life combined with a sound track recording of the noises made by fish.

■ **A. F. FILMS, Inc.,** 1600 Broadway, N. Y. 19, has obtained for immediate distribution a two-reel film produced by Carroll Films:

The Children's Republic—narrated by Madeleine Carroll, this film tells the story of a school in France that shelters homeless children and gives them a chance to govern themselves, with interesting educational results and implications.

■ **RIETHOF PRODUCTIONS, Inc.,** 1776 Broadway, N. Y., has secured the cooperation of the Museum of Modern Art for the production of a series of motion pictures on modern art. The first of the series is entitled:

What Is Modern Art?—showing paintings by Van Gogh, Picasso, Mondrian, Dali, Miro, etc., the film, through pictures and dialogue, explores the pros and cons of modern art.

■ **SIMMEL-MESERVEY, Inc.,** Beverly Hills, Calif., announces the following new films:

The Pipeline Swallowtail Butterfly—a complete photographic story of a butterfly life cycle, available in color and black and white and in an elementary version (11 min.) and a scientific version (22 min.).

Story of a City: New York (2 reels)—a study of the country's great metropolis.

Riches of Guatemala (1½ reels, color and B&W)—showing the cultivation of coffee, bananas, corn and pepper, cinchona for quinine, plants for rotenone, with a varied background of activity in markets, farms and forests.

Guatemala Story (1½ reels, color)—presenting people and industries, geography and customs, native Indians at work and at play, modern cities and buildings.

Modern Mexico (1 reel, color and B&W)—picturing Mexico's cities, architecture, people, transportation, housing, education, harbors, and sports.

Industries of Mexico (1 reel, color and B&W)—presenting modern Mexico, its agricultural processes and animals, industries and handicrafts.

■ **BRAY STUDIOS, Inc.,** 729 7th Ave., N. Y. 19, recently completed production on the following 16mm sound films:

Mahogany, Wood of the Ages (40 min., color)—produced for the Mahogany Association, Chicago, and telling the story of the history and production of mahogany.

Installing Armored Cable (28 min.)—sponsored by the National Electrical Manufacturers Association, and picturing the use and installation of armored electrical cable.

■ **THREE CROWN PRODUCTIONS,** San Jose, Calif., is distributing a 16mm color film on juvenile delinquency, according to an announcement from Telefilm Studios in Hollywood:

Building Tomorrow Today—instigated by Father Schmidt of Santa Clara University, the film deals with the method devised to combat delinquency in the Santa Clara-San Jose area.

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   The principal and basic constituents of the human system are set forth by means of animated drawings in nine groups, as follows: THE SKELETAL, THE MUSCULAR, THE EXCRETORY, THE CIRCULATORY, THE NERVOUS, THE SENSORY, THE DIGESTIVE, THE LYMPHATIC, and THE ENDOCRINE.
2. **THE HUMAN HAIR**
   Demonstrates the hair as part of the skin, similar in development and growth. Growth, duration, renewal and other characteristics shown, also relation to sebaceous glands and causation of goose flesh. Importance to personal appearance emphasized.
3. **KIDNEYS URETERS AND BLADDER**
   This film describes the important anatomical features, and the function of the kidneys, ureters and the urinary bladder.
4. **THE HUMAN SKIN**
   Animation and photography show the construction and function of the human skin; how it protects us from our environment and regulates the temperature of our bodies; importance of care and cleanliness in preserving the natural beauty and health of the skin is emphasized.
5. **THE HUMAN THROAT**
   Shows the anatomy and functioning of the throat as a passage for air and food, its defense mechanisms, and how both air and food are diverted into their proper channels.
6. **OUR FEET**
   Animation and photography show the construction and function of the human foot, both as a weight carrier and as a means of locomotion.
7. **HOW THE RESPIRATORY SYSTEM FUNCTIONS**
   The air passages and their functional purpose fully explained. Exchange of carbon dioxide and oxygen within lungs is shown as is exchange of these gases within the body tissues. Mechanism of breathing, action of ribs and diaphram are shown by elaborate animated diagrams.
8. **HOW TO AVOID MUSCLE STRAINS**
   What causes muscle strain and how to avoid it is shown by explaining the action of the muscles in conjunction with the lever action of the bones and their joints. Correct and incorrect application of leverage principles as regards body movements demonstrated by animated drawings and live action.

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New Classroom Films

MOTHER GOOSE STORIES

Animated figurines act out the familiar tales of Little Miss Muffet, Humpty Dumpty, Old Mother Hubbard, and the Queen of Hearts in this new film. Stimulates reading, increases appreciation of music and handicraft, and teaches lessons in good manners. In 16mm sound color, sale $80.00; rental $3.50.

ABC OF POTTERY MAKING

A simple, graphic demonstration of making a small clay bowl by the coil method —easiest of all. Tools and operations are clearly shown. The bowl is finished on a potter's wheel. Successfully used in elementary grades as well as in high school and adult art classes. In 16mm sound B&W, sale $36.00; rental $1.50.

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POST PICTURES CORP.
115 W. 45th St., New York 19, N. Y.

■ **PAUL HOEFLER PRODUCTIONS,** Los Angeles, California, will soon have available for distribution the second film in a series on cotton:

Cotton Planting—showing the cultivation and early growth of the cotton plant, modern methods of weed control by the use of flame-throwers, etc. The first film in the series was *Cotton—Picking and Ginning.* The third in the series, now in production, will deal with cotton seed and its many by-products.

■ **INDUSTRIAL HOME FOR THE BLIND FILM LIBRARY,** 13 E. 37th St., N. Y. 16, offers a new 16mm sound, color film entitled:

Helping the Blind to Help Themselves—the story of how blind men train for useful, independent living. The film was produced by Campus Films.

■ **NEW YORK STATE YOUTH COMMISSION** announces that it will soon have available for distribution both one and two-reel versions of a documentary film produced by RKO-Pathe, 625 Madison Ave., N. Y. 22:

Families First—showing the home as the major influence in the character growth of the child and showing the results of parental irresponsibility in contributing to juvenile delinquency.

■ **ARTHUR M. LOEW,** president of Loew's International Corporation, has announced the conclusion of an agreement with McGraw-Hill Book Co. whereby educational films produced by McGraw-Hill will be distributed by Metro-Goldwyn-Mayer in all countries of the world outside the U. S. and Canada.

■ **POST PICTURES CORP.,** 115 W. 45th St., N. Y. 19, recently acquired exclusive distribution rights to a new 1-reel music film:

Liszt Concert—featuring the world-famous pianist Gyorgy Sandor playing "Liebestraum" and the "Sixth Hungarian Rhapsody."

■ **KNOWLEDGE BUILDERS,** 625 Madison Ave., N. Y. 22, offers 2 16mm sound teaching films for mathematics:

Polygons—one of a series of "Practical Geometry" films, employing real-life applications.

Ratio and Proportion—the 15th and completing subject in the geometry series.

■ **HANDY AND HARMAN,** 82 Fulton St., N. Y. 7, Craft Service Dept., will distribute an educational film in color entitled *Handwrought Silver.* The photography shows exactly how the work of the silversmith would appear to you if you yourself were doing it.

■ **FOTOSOUND STUDIOS,** 20 E. 42nd St., N. Y. 17, offers the first of a series of 16mm sound and color travel films. Entitled "Scrambled Rambles," Issue No. 1 has scenes from Willemstadt, Caracas, Barranquilla and Lima. Issue No. 2 shows scenes in Central America and Mexico and the Mayan ruins.

■ **UNIVERSITY OF IOWA,** Bureau of Visual Instruction, Extension Division, Iowa City, Iowa, announces a new 16mm sound film:

How We Write Music (18 min.)—produced for the Iowa State Teachers College, the film aims to show the practical value of basic study of theory, to create interest in composing music, to aid in establishing a vocabulary of music terms, to explain the need for a system of music notation, and to correlate music theory with performance.

■ **CASTLE FILMS,** Division of United World Films, Inc., 445 Park Ave., N. Y. 22, presents the following new 16 and 8 millimeter movies:

Olympic Winter Thrills—a camera-record of the Olympic Games at St. Moritz, Switzerland.

Sun, Sea and Sails—a sport film featuring scenes from many yachting centers.

Rome, The Eternal City—a travel film picturing the ancient and modern grandeur of Rome.

■ **YOUNG AMERICA FILMS,** 218 E. 41st St., N. Y. 17, has announced a Lease-Ownership Plan, under which individual schools and cooperating groups may purchase Young America teaching films on a three-year installment basis. It provides for an annual leasing charge over a three-year period, at the end of which time the school takes full title to the films included in the contract.

FILMS OF THE NATIONS

Proudly Presents

-- MAPS WE LIVE BY --

An outstanding documentary on a long neglected subject.

MAPS WE LIVE BY emphasizes the importance of maps for international understanding. It deals with the first maps in existence and the misunderstanding prevalent for centuries about the size and shape of our world. It shows how today nations work together to complete the highly detailed work involved in drawing accurate maps. It explains how maps are used for navigation, food distribution, city planning, settling of international controversies and for many other purposes, few of which we had realized. It is one of the most enlightening and educational subjects available on 16mm film today.

Black and white 16mm SOUND. Length: 2 reels (approximately 800'). Running time 20 minutes. American Commentary.

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■ **TEACHING FILM CUSTODIANS,** 25 W. 43rd St., N.Y. 18, has available for distribution a technicolor film produced by Warner Bros. for use in the Treasury Department's Savings Bonds drive last year:

America the Beautiful (2 reels)—portraying the power of America as well as its beauty.

■ **TEACHERS COLLEGE, COLUMBIA UNIVERSITY,** Bureau of Publications, New York 27, N. Y., announces the release of a new teacher-education 16mm sound film:

Learning Through Cooperative Planning (2 reels)—produced by the Horace Mann-Lincoln Institute of School Experimentation in cooperation with the Kansas City, Missouri, Public Schools. The film shows an entire elementary school at work in a community cleanup campaign. The skills involved in planning and working together cooperatively are demonstrated by the boys and girls as they undertake the projects which they select as important. A 20-page guide, prepared by Alice Miel, accompanies the film.

■ **INFORMATION FILMS, Inc.,** 145 W. 21st St., N. Y. 11, has released the first two of a series of motion pictures on the subject of outdoor hazards:

Leaflets Three—Let It Be (5 min.)—telling how to identify the innocent-looking poison ivy leaves, how to avoid them, how to treat suspected cases, how to relieve real cases.

The Sun—Friend or Enemy (5 min.)—showing how sun-worshipping can lead to dangerous over-exposure, how bad burns are caused, how to treat sunburn, how to acquire a healthy tan.

■ **JOHNSON HUNT PRODUCTIONS,** 1133 N. Highland Ave., Hollywood, Cal., announces the completion of the eighth and last in a series of sound motion pictures on fractions. The series, available in either color or black and white, includes these titles: *Introduction To Fractions, How To Add Fractions, How To Subtract Fractions, How To Change Fractions, How To Multiply Fractions, How To Divide Fractions, Decimal Fractions,* and *Percentage.* Scheduled for release this fall is a series of filmstrips on the same subjects which can be used with or without the motion pictures.

■ **CHURCHILL-WEXLER PRODUCTIONS,** 5714 Sunset Blvd., Hollywood 28, Calif., have announced their entry into the field of educational film production. Currently released is a primary science film entitled:

Wonders in Your Own Back Yard—new techniques, involving extreme close-ups, bring new meanings to everyday things.

Fight **PREJUDICE** and **INTOLERANCE** with

THE HOUSE I LIVE IN

America's most popular educational film

A one-reel 16mm sound film starring Frank Sinatra in a powerful argument for tolerance and the brotherhood of man.

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400 ft., color, sound, price $65.00

Bob learns how each country exports the products it can raise best and cheapest, about the flow of commodities in and out of a great harbor. This film is especially interesting to children as one cargo includes wild animals from Siam.

TEACHING LEVEL: Suggested for lower, middle and upper elementary grades. The films will be useful in the following studies: geography, history, civics and social study groups studying such units as harbors and harbor activities, transportation, safety, marketing, community, foreign trade, ships, industries and harbor building.

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■ **FRITH FILMS,** Box 565, Hollywood, California, announces the following educational 16mm films, sound and color:

Safe in Port (600 ft.)—Bob Gaffner, typical boy, learns how engineers plan and build harbors to withstand the power of ocean storms.

Bob Gaffner, Fishermen's Helper (400 ft.)—Bob's fisherman uncle teaches the boy many things about the picturesque life of the Pacific Coast fishermen.

Bob Learns About Ocean Trade (400 ft.)—Bob learns how each country exports the products it can raise best and cheapest; how products flow in and out of a large harbor.

■ **CAPITAL FILMS,** East Lansing, Michigan, has produced a new 16mm sound-color film for the Winter Sports Council of the East Michigan Tourist Association:

Winter Sports in East Michigan (20 min.)—including scenic and action shots of tobogganing, skating, skiing, ice fishing, winter hunting, and snowshoeing. The film is available from the Winter Sports Council, East Michigan Tourist Association, The Log Office, Bay City, Michigan.

Catalogs

■ **RKO RADIO PICTURES,** 1270 Avenue of the Americas, N.Y. 20, offers a new catalog of 16mm educational films and thus announces its entry into the field of audio-visual education. Films listed are suitable for use in the higher elementary grades, high schools, colleges, and in the adult education field.

■ **HAWLEY-LORD, INC.,** 61 W. 56th St., N. Y. 19, has published their 1948 catalog listing 26 of the company's outdoor and sports films. All pictures listed are available for television purposes.

■ **STERLING FILMS, INC.,** 61 W. 56th St., N. Y. 19, has issued a new home movie catalog, classifying films as Musical Concerts, Sports, Adventure, Children's Films, and Special Releases.

Entertainment

■ **UNITED WORLD FILMS, Inc.,** 445 Park Ave., N. Y. 22, announces several new entertainment 16mm films:

The Dark Mirror (9 reels)—featuring Olivia de Havilland in the dual role of identical twins.

The Wicked Lady (11 reels)—featuring Margaret Lockwood and James Mason in a romance on the danger-filled roads of Restoration England.

Swell Guy (9 reels)—telling the story of a flashy war correspondent who fakes a hero role (Sonny Tufts, Ann Blyth).

Temptation (10 reels)—Melre Oberon in a story based on the famous novel and play "Bella Donna."

■ **CARAMEL-HOLLYWOOD FILMS,** 6060 Sunset Blvd., Hollywood 28, Calif., is releasing in 16mm sound versions fourteen Walt Disney Productions—Mickey Mouse, Donald Duck and Pluto subjects.

■ **COMMONWEALTH PICTURES CORP.,** 729 7th Ave., N. Y. 19, announces that it has acquired for exclusive 16mm distribution the following entertainment films: *To Be or Not To Be* (Jack Benny, Carole Lombard); *Buckskin Frontier* (Richard Dix, Jane Wyatt); and *Deep in the Heart of Texas* (Tex Ritter, Johnny Mack Brown).

Recordings

■ **RCA VICTOR DIVISION,** Camden, N. J., offers several albums of children's records created by George Kleinsinger and Paul Tripp and designed to bring to life for children the world of musical instruments in an entertaining and educational manner. Titles include: "Tubby the Tuba," "Further Adventures of Tubby the Tuba," and "Pee Wee the Piccolo."

The new RCA record album entitled "Johnny Stranger" shows in musical form the geographical and industrial wonders of America as related to its democratic heritage.

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● A novel script on world government, written in the form of a 15-minute round table discussion, can be secured from Gretta Baker, United World Federalists, 22 E. 60th St., N. Y. 22.

● *Where Will You Hide* when atomic bombs and still unpublicized weapons of mass destruction rain down on the cities of the world? Encyclopaedia Britannica's new 2-reel 16mm color film, produced by the Audiographic Institute of Los Angeles, poses this thought-provoking and uncomfortably pressing problem.

● Out of the same studio that made *Where Will You Hide?* comes an answer to this question. According to *Grass Roots,* an 11-minute documentary, "the hope for a world of peace and security lies in common people who take hold of the idea of world government as roots of grass take hold of the earth—with strength and steadfastness." The film is available from New Age Release, 4064 W. Second St., Los Angeles 4, Calif.

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Filmstrips and Slides

■ **THE NEW YORK TIMES,** Times Square, N. Y. 18, announces a new series of filmstrips on important topics in the news for classroom use. Entitled "Report on the News," the series will be prepared by the School Service Department of The Times. Eight strips will be produced during the school year.

■ **MEDICAL RESEARCH FILM LIBRARY,** 1569 Broadway, Brooklyn 7, N. Y., is now handling the filmstrips "Film Aid to First Aid—Series II, Highway First Aid," according to an announcement from John Calvin of San Francisco, Calif.

■ **JAM HANDY ORGANIZATION,** 2821 E. Grand Blvd., Detroit, Mich., announces a new series of seven discussional slidefilms, produced by Curriculum Films, Inc.:

The Nature of Democracy (color)—including the following titles—1. Democracy at Work. 2. Freedom of Religion. 3. Equality Before the Law. 4. Taking Part in the Government. 5. Freedom of Expression. 6. Education. 7. By and For the People.

■ **THE SOCIETY FOR VISUAL EDUCATION, INC.,** 100 E. Ohio St., Chicago, announces the following new filmstrips:

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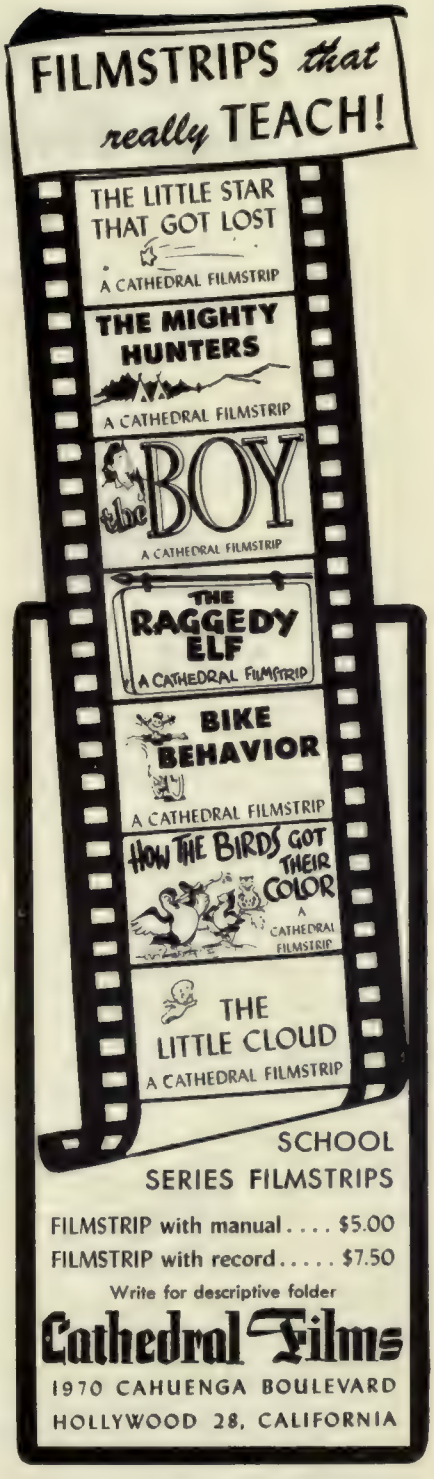

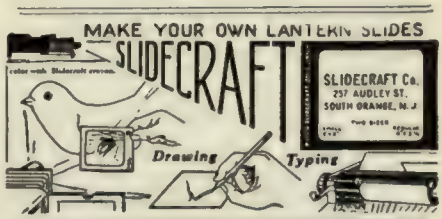

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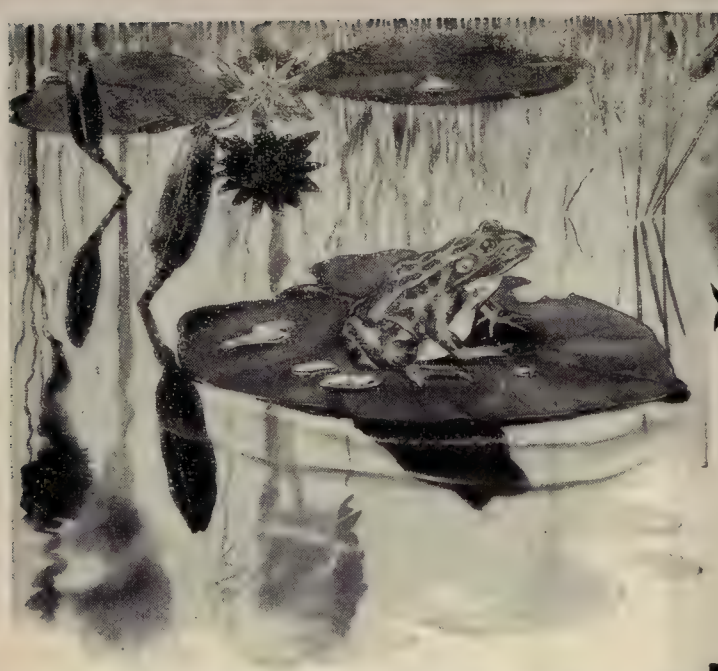
COVER: The tang of fall and Halloween . . . in a still from the Encyclopaedia Britannica film "Autumn on the Farm", one in a series of classroom motion pictures on the theme of seasonal changes.

Volume XXVII Number 8, Whole Number 265



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This helpful new kit consists of seven discussional slidefilms in color—organized into 24 teaching units for the study of Water Life. Planned for later elementary science classes, they can be used in general science and with biology classes in junior and senior high schools.

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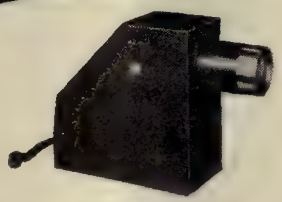

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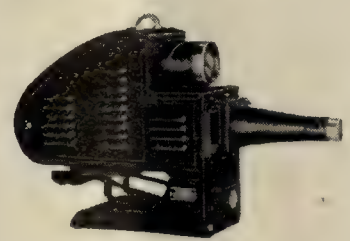
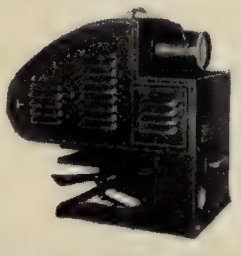


MODEL OA2

A combination opaque and slide projector that takes opaque material and standard slides. Can be adapted to 35 mm strip film and 2" x 2" Kodachrome slides.



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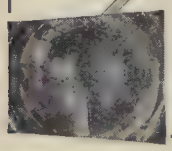

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DAVI Meeting

THE fourth post-war meeting of the NEA Department of Audio-Visual Instruction was held in Cleveland July 5. The program was planned to be of special value to teachers, principals, and superintendents interested in observing demonstrations of effective utilization of audio-visual materials and in obtaining information and guidance on audio-visual problems.

The Cleveland Conference Committee consisted of the following persons: Chairman, L. K. Meola, Director, Sensory Aids, John Hay High School, Cleveland; Martha Ball, Secretary, DAVI North Eastern Ohio Division, Cleveland; Virginia M. Beard, Head, Film Bureau, Cleveland Public Library; Sam Davies, Lakewood (Ohio) Public Schools; Leslie Frye, Director, Division of Visual Education, Cleveland Public Schools; Theodore Hartman, Assistant Commissioner of Housing, Cleveland Public Schools; Ruth Thompson, Division of Visual Education, Cleveland Public Schools.

Morning Sessions

Presiding, Floyde Henrickson, Director, Audio-Visual Materials of Instruction, New York State College for Teachers, Albany.

Welcome to DAVI, S. E. Butterfield, Assistant Superintendent in Charge of Junior and Senior High Schools, Cleveland.

1. Audio-Visual Materials for Developing Comprehension in Arithmetic—a demonstration of a motion picture, filmstrip, and models with fifth-grade pupils. Pauline Orin, Assistant Supervisor of Arithmetic, Cleveland.
   a. Verbal analysis of the pupils' concepts of fractions.
   b. Further observations of concepts of fractions through the use of a variety of concrete objects.
   c. Use of film, *Introduction to Fractions.*
   d. Use of filmstrip, *Introduction to Fractions* as a vocabulary check.
   e. Solution of a concrete problem in fractions.

2. Films in an Orientation Program of Social Studies in Junior High School—a demonstration of the use of a motion picture in a unit of study on political parties. Leonard Vitcha, WBOE Radio Staff, Cleveland. The film *You the People,* was selected because of its value in showing (a) the responsibility for exercising the privilege of voting, and (b) that corrupt or inefficient municipal government often is the result of apathy on the part of the citizenry.

3. Opaque Projection in Conjunction with Films in Developing Composition Techniques in Senior High-School English—a demonstration to illustrate the motivation of written composition, critical observation and listening, and critical attitude toward composition efforts. Evelyn White, Teacher, John Adams High School, Cleveland.
   a. Use of film, *I Want a Job.*
   b. Writing of composition, entitled "Which Applicant I Would Hire, and Why." (A few statements written on cellophane with oil marking pencils.)
   c. Discussion, with use of Vu-Graph projections.

This demonstration also illustrated the fact that films in various subject-matter fields can be used advantageously by English teachers for motivating oral and written composition projects.

Panel Discussion: Chairman, Floyde Henrickson; Walter S. Bell, Director, Audio-Visual Education, Atlanta, Georgia; A. W. VanderMeer, Assistant Professor of Education, Pennsylvania State College.

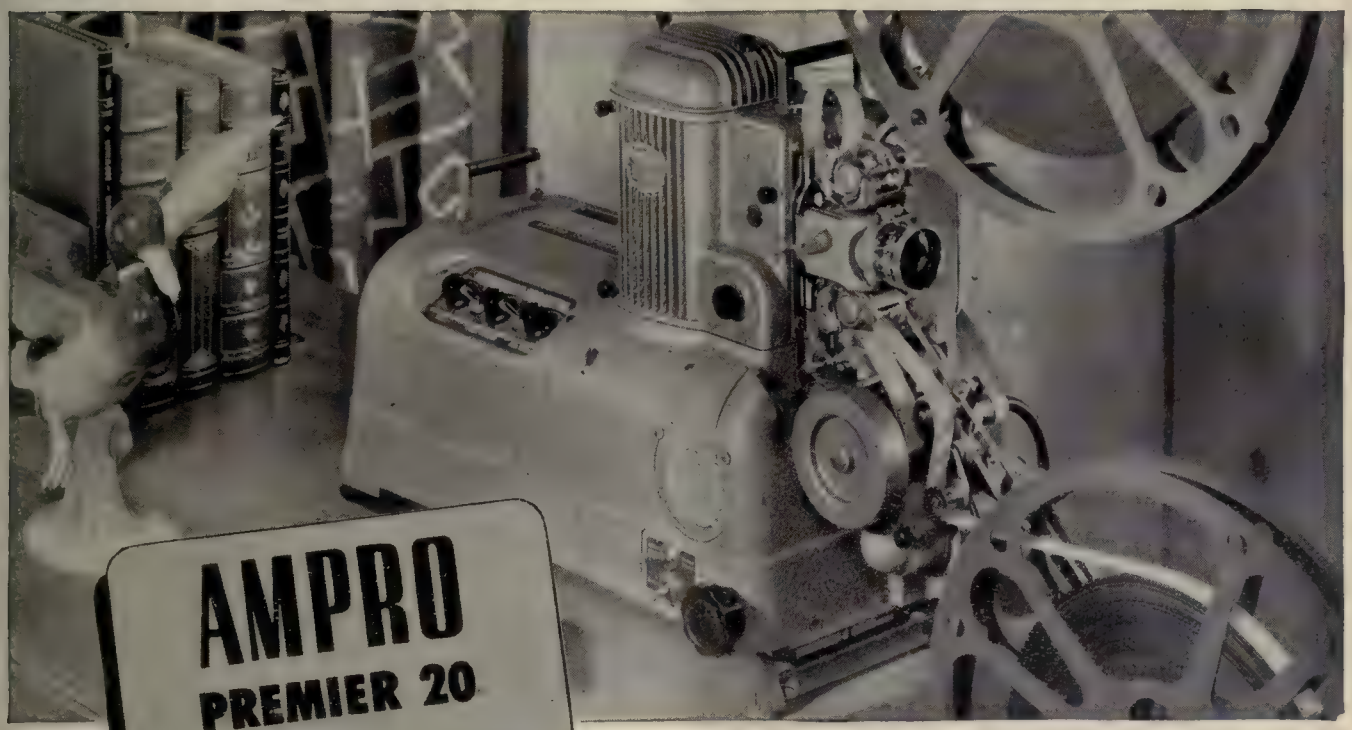
Afternoon Sessions

Presiding, Ernest Tiemann, Audio-Visual Center, Indiana University.

1. Filmstrips for Correlating Art, Social Studies, and Lan-

(*Continued on page* 398)

...built to give years of TOP QUALITY PROJECTION



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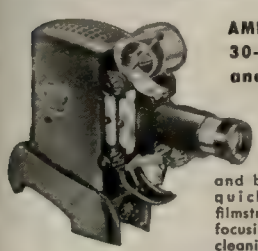
Into each Ampro projector is built 20 years of experience that assures better performance and longer service. Before choosing your 16mm. sound projector, ask your Ampro dealer for a demonstration of the latest Ampro "Premier-20."

Look—listen—remember Ampro's record—and *then* decide!

Send for Booklets

Mail coupon for full details on the new Ampro Premier 20. Also send 10c for interesting booklet "The Amazing Story of 16mm. Sound Motion Pictures" (the illustrated story of how sound pictures are made and projected)—and FREE copy of "A New Tool for Teaching" (the story of sound films in the classroom)—These informative booklets will be mailed postpaid.



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Offers extra brilliant illumination, split-second interchangeability from slides to filmstrips and back — simplified, quick threading for filmstrips — and simpler focusing, operating and cleaning.

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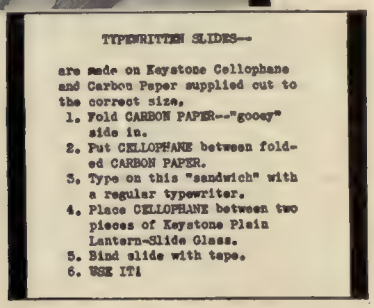
Standard Outfit, $23.95
(A Junior Outfit is also available, $6.15)

Handmade slide drawn on etched glass with Keystone colored lantern-slide crayons.



A typewritten slide made with Keystone cellophane and carbon paper.

The OVERHEAD PROJECTOR is the last step in making the classroom use of hand-made lantern slides interesting, practical, and effective.

Prices for Keystone Handmade-Lantern-Slide Materials

Standard Outfit	$23.95	Pkg. of 100 Keystone Cellophane and Carbon Paper	2.25
Junior Outfit	6.15	Roll Keystone Binding Tape for 50 Slides	.20
Keystone Etched Glass, per Doz.	1.60	A Book of Handmade-Slide Drawings for the Primary Grades (Send for Prospectus)	1.75
Keystone Etched Glass, 50 Pieces	5.50	The Ecclesiastical Year in Symbols	2.00
Keystone Plain Lantern-Slide Glass, per 100	3.25	Instruction Booklet, "How to Make Handmade-Lantern Slides"	.10
Keystone Lantern-Slide Crayons, per Box of 7 Colors	.95	Keystone Handmade-Lantern-Slide Holder	.25
Keystone Lantern-Slide Ink, per Set of 7 Colors, with Can of Solvent	2.75	Case for Standard Keystone Handmade-Lantern-Slide Outfit	5.50
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. . . But do you know why?

The first films a school buys are almost without exception EBFilms.

Why?

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EBFilms comprise the world's largest and most authentic library of classroom motion pictures. Teachers know the depth, the breadth, the scope of EBFilms. They know there is an EBFilm for every problem . . . whether it is one film for one class, or integrated series of films for entire courses.

And teachers know they can be certain of EBFilms. EBFilms, made by the educators who pioneered the first classroom sound film, are forceful, absorbing teaching tools that make classroom teaching more effective, classroom learning more lasting.

It's no wonder that more than 70% of all films used in America's classrooms are Encyclopaedia Britannica Films.

ENCYCLOPAEDIA BRITANNICA FILMS INC.
WILMETTE, ILLINOIS

AN IMPORTANT ANNOUNCEMENT FROM RKO

RKO RADIO PICTURES, a major motion picture producing and distributing organization, announces its entree into the audio-visual education field with an extensive library of 16mm school films!!!

MORE THAN 150 FILMS

RKO's initial educational releases for classrooms and auditorium use cover a wide range of material selected with care from among many hundreds of films and made available for release in keeping with present-day school and curriculum requirements. All of these films meet the high standards of production quality demanded by a major motion picture company;—all are being released in the belief that their use will enlarge the boundaries of experience on the part of the student and provide the instructor with a vast new source of teaching material.

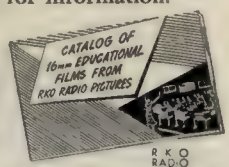
Two classes of subjects are being made available. The first consists of two-reel subjects containing actual documentation of various facets of the American scene and the American Way of Life and subjects from outside the United States which are closely related to the life of every American citizen. The second group is made up of more than 100 films on sports, which touch on all phases of athletics—and feature many famous world champions.

NOW AVAILABLE TO YOU

These valuable teaching aids are available to educational film libraries under three year license agreement, with a liberal three year extension policy, directly from RKO RADIO PICTURES, or through authorized visual education dealers.

Visual Education Dealers wishing information about how to become an authorized RKO RADIO PICTURES educational film distributor should write directly to RKO RADIO PICTURES for information.

FREE! WRITE TODAY for your FREE copy of this attractive, informative educational film brochure.



RKO RADIO PICTURES,
16mm Educational Division, (G)
1270 Ave. of the Americas, New York 20, N. Y.

FCA Looks to the Future

THE FILM COUNCIL OF AMERICA may well point with pride to its past 18 months of accomplishments. More than one hundred local film councils are now actively serving community film needs from New York City to Colton, Oregon. But an organization that lives is an organization that grows—in membership and in services. The FCA promises to live the full life in 1948-49; Glen Burch, new Executive Director, has proposed an accelerated program of activities for the coming year. Following are some of the highlights of the proposals:

- Continue and expand FCA service to the local film council movement by systematic public relations effort designed to tell the film council story throughout the country, by preparation of a series of how-to-do-it pamphlets to assist local councils in their programs, by preparation of other helpful literature and production of a short sound motion picture and a filmstrip to interpret and publicize the film council idea, by establishing a continuing field service in support of community film council activities out of the national headquarters.

- Encourage those national organizations now constituent members to engage in some joint planning of their respective activities in order to meet more effectively the country's audio-visual needs.

- Cooperate with and assist national organizations concerned with the use of informational films in carrying out their program objectives. (At the present time plans are under consideration for the sponsorship of institutes for representatives of national organizations in Washington, D. C., New York City, and Chicago, in cooperation with the local film councils in those three cities.)

- Conduct an inventory of significant research projects which have recently been completed or are now being conducted, relating to the selection, evaluation, and use of films for community purposes.

- Improve the effectiveness of FCA as a clearinghouse of information.

Reports Available from FCA Office

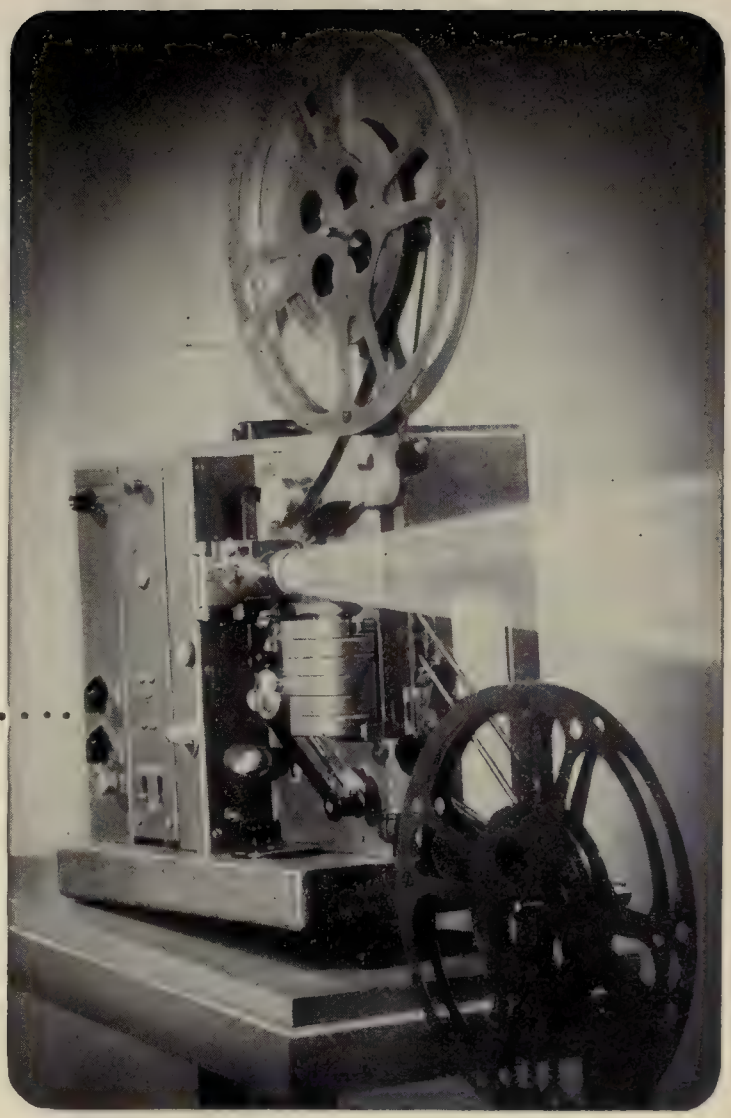
Those who are interested in the following reports can secure them by writing to the Film Council of America, 6 W. Ontario St., Chicago 10, Illinois.

1. Suggestions for Conducting a Community Survey of Film Resources and Needs—a brief two-page report gleaned from the findings of the recent Rochester, N. Y., community survey. The condensed report was prepared by Margaret Carter, National Film Board of Canada.

2. Annual Report of Newark Film Council—a complete report showing plans and accomplishments of the Newark, N. J., film council for the past year. It contains good material and ideas for other local film councils.

3. Discussion 66 Technique—some materials relating to the use of Discussion 66 Technique, demonstrated by Don Phillips at the recent National Audio-Visual Convention.

Finest and Most Practical 16mm Projector for Schools



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RCA·"400"

● You'll find the RCA "400" 16mm projector a valuable aid in coping with the present teacher shortage and curriculum overload. It does a professional quality job of showing educational films at their brilliant best.

The new RCA "400" is out front in postwar 16mm sound projector advancements. Exclusive new "cushion action" sprocket shoes permit the film to be literally slipped into proper position. Correct film path is embossed on side of projector. The RCA "400" is the easiest and quickest of all sound projectors to thread. All controls are centrally located. It is so easy to use. Even a child can operate it.

Straight-line optical system gives more brilliant illumination, sharper, more clearly defined pictures from color or black-and-white films. Performance is finer in every way.

A powerful four-stage amplifier, precision sound scanning system and acoustically matched loudspeaker reproduce sound with dramatic realism and full tonal range. You change from "Sound" to "Silent" operation by merely turning a knob.

Lighter weight, high strength materials plus simplified design make possible a new, lighter weight projector—easily portable for use in classroom or small auditorium.

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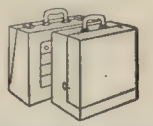
first in sound . . . finest in projection



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Let's forget the proverb, and just remember the Chinese.

What Is a Proverb Worth?

● We do not feel particularly indebted to that writer of ancient Chinese proverbs who once said something to the effect that "One picture is worth a thousand words." Or was it ten thousand? Or even a hundred thousand? In fact, we resent and regret that so picturesque and convenient a proverb ever was spoken, written, or handed down.

We take this staunch stand being well aware of the elation that comes to the neophyte in the audio-visual field who discovers and quotes this proverb triumphantly on his first term paper for an a-v course. It has been repeated a thousand or even a hundred thousand times on paper and from platform. It has been too handy. It has kept people from thinking. It has been downright misleading.

"One picture is worth a thousand words" is misleading because it puts altogether too little value upon words. It belittles them and makes them seem an inferior means of expression. It has led some people over-zealously toward the thesis that pictures are "a great new language" that should entirely take the place of words. But these people use words to tell you about it!

No. In our understanding of audio-visual education and the place of pictures as a means of communication, words are still of supreme importance. The intelligent and *meaningful* use of words to communicate information and ideas is still a major objective of education.

Pictures are needed. Don't misunderstand; we're not denying that. Pictures of all kinds—printed pictures, projected pictures, still pictures, motion pictures, drawn pictures, and photographs—*must be used* more frequently, more purposefully, and more understandingly than ever before if teachers are to make the most of their present-day audio-visual teaching opportunities made possible by modern technical advances. Pictures are a means; and the meaningful use of words is an end.

With the considered respect that is due an ancient writer of proverbs, we can only repeat that we are sorry that he thought of that one—"One picture is worth a thousand words." He didn't have to try to make an equation of pictures and words. It really is a matter of the way they are used. Let's forget the proverb, and just remember the Chinese.

"Learning to Understand Children" (McGraw-Hill Textfilm)

A teacher helps Ada and . . .

Ada Helps the Teachers

by MARY LEIGH PALMER, Ph.D.*

ADA, a seventh-grade girl, and her teacher, Miss Mary Smith, came into our classroom at Florida State University during the summer session via the motion picture *Learning to Understand Children*[1], produced by McGraw-Hill.

Enter Ada

Ada was introduced to this group of thirty-five experienced teachers when we had come to that point in our study where we were referring to various methods of studying children. Reference had been made to experimental and research studies. Realizing that the teachers in the class would probably never participate in a clinic such as Dr. Gesell's nor write a dissertation based on experimentation with twins, the teacher of these graduate students wanted to motivate the type of child study that the teachers could actually engage in day by day with their own school children.

At just this point, one young man raised the question: "You don't expect us to take a personal interest in our pupils and study them along with everything else expected of us, do you?" The difference between controlled experimentation and the more informal day to day study and guidance of pupils was brought out, and then the question was referred to the class. "Do you find it possible to take a personal interest and give personal guidance to your pupils?" The responses were rapid and free. Numerous problems were raised. The teacher announced that tomorrow we would use a film which would help us to see how one teacher faced and met this problem.

Via a Film

The film, *Learning To Understand Children,* opens with an attractive young woman in the school room before the seventh-grade pupils arrive on the first day of school. She seems deeply aware of her opportunity and responsibility to teach "persons." The children trek in and the new term has begun.

After the other boys and girls have been seated, the door opens. Ada timidly peers in. "I think I belong in here" she says, and walks to the one vacant seat in the back of the room. She is dressed shabbily and with no style. She drops the numerous books and articles

*Professor of Psychology, John B. Stetson University, DeLand, Florida.

[1]One of a series of five Teacher Education Textfilms available from the McGraw-Hill Book Co., 330 W. 42nd St., N. Y. 18.

McGraw-Hill Textfilm

Miss Smith helps Ada

Top: By seeking the help of her other teachers.

Middle: By learning about her life at home.

Bottom: By helping her win success in school.

she carries. Laughter and knowing looks are exchanged among the other students.

Miss Smith calls on different ones to tell about their hobbies. When Ada's turn comes, she can think of no hobby and becomes acutely aware of her poor clothing. She is exceedingly embarrassed. After class, when one of the girls invites her to join the group for cokes, she bluntly says: "I don't like cokes" and escapes alone. Even her posture shows her miserable feeling of inferiority.

The film is the story of how Miss Smith sought to help Ada.

Reactions to Ada

After seeing the film, free discussion followed. Attention was not pointed toward weaknesses in the film, but toward positive ideas brought out. The young man who had asked the question about a teacher's having time for personal guidance was the first to respond: "What a tragedy that there was just one teacher like Miss Smith in that school and that there are so few like her in our own schools." Another asked: "What will happen to Ada next year when she leaves Miss Smith's home room?" A rich and fruitful discussion was launched.

The film was purposely used early in the five-week course. Throughout that five weeks, the students frequently made reference to Ada. Other films were used in connection with various units of the course, but when opportunity was given at the close of the term for the students to write out the values to them as teachers of one of the films used, the majority chose this one. Below is a composite of some of the values these teachers gave as having come to them through the use of this film:

1. *The teacher needs to recognize evidences of maladjustment.* As one teacher stated: "Ada showed evidence of need for guidance in that she was withdrawing, shy, awkward, could not participate in class activities because of embarrassment, and "looked" miserable and unhappy. It is important that teachers know symptoms of maladjustment of various types and that they do something about them."

2. *The teacher needs to understand causes of behavior.* "The film helped me to see that behavior is caused. The teacher needs to be able to locate basic causes of behavior patterns."

3. *Every child needs a feeling of his personal worth.* To quote one teacher-student: "The film showed that the child should be considered by the teacher as an individual; as a member of the group; as worth any amount of effort; as having problems rather than as being a problem; and as having possibilities for development." . . . "It helps us realize the value of making a child feel worthwhile and not inferior."

4. *The teacher's attitude toward the child is important.* "It was helpful to see how the teacher accepted the child rather than rejected her and how the teacher helped the group to do likewise." . . . "It helped us as teachers to realize that there are as many different personalities and needs as there are pupils in the classroom."

(*Continued on page* 406)

by MARION H. SEIBEL
Critic Teacher, Buffalo, N. Y.

Have You Tried Them?

Handmade lantern slides pay big learning dividends for a little time, effort, and ingenuity

BEAMING with pride, shy little Tommy could scarcely wait until everything was ready. An air of expectancy permeated the classroom. This was the day when there was to be a special treat—slides! Not the usual kind, however; these were slides made by the boys and girls of this very class.

At last the room was darkened. Tommy slipped his own slide into the projector, and there on the screen, in full view of everyone, was his sketch of a group of early cavemen. The class looked intently at the drawing and listened eagerly to what Tommy said about the life of these people. His shyness was barely noticeable. The room was dark; the children were not looking at him; he did not have to depend on words alone to impart his message. He seemed to be more confident than he had ever been before a group.

Then it was Sam's turn. He presented his idea of a primitive man emerging from his cave home, weapon in hand, ready to go forth in search of food. Jo Ann came next, showing a drawing of early man making stone tools. She was followed by Russell, who explained his sketch of the stone tools of that period; by Charles and John, who had illustrated the mammoth and sabre-toothed tiger; and then by Arlene, whose slide was in color. It showed a painting on the ceiling of a cave in Spain. This kind of learning was fun!

WHO MADE THE SLIDES?

The pupil-made slides in the picture strip above are the work of members of a Buffalo, N.Y., 6th-grade class, whose experiences inspired this article. Left: A Mammoth (frosted cellophane), sketched by Charles Barwell. Middle: Early Man Making Stone Tools (frosted glass), drawn by Jo Ann Andrus. Right: A Painting on the Ceiling of a Cave in Spain (frosted cellophane), sketched by Arlene Clothier.

Not only the pupil-made slide, but the teacher-made slide as well, is a valuable teaching aid which in every classroom should supplement the ready-made slides prepared for school use by the professionals.

What Are the Advantages?

The advantages of this type of visual material are many:

1. Teachers and pupils can create their own material and make slides to fit their needs.
2. Such slides assist in imparting valuable information and in building new concepts.
3. They arouse interest and stimulate the imagination.
4. They encourage care, neatness, and high standards of workmanship.
5. They are a means by which children can make their ideas known to the class; a means by which they can share with others those factors that have been a source of delight to them.
6. They tend to increase a child's confidence in himself with a resultant improvement in his poise and his oral expression.
7. Such slides are inexpensive.
8. Many can be washed off and used over and over again.
9. They can be filed away and used year after year.
10. They can be made as simple or as elaborate as the maker wishes.
11. Many types require only a minimum amount of time to make.
12. Their use expands blackboard space, for by focusing drill material, directions, explanations, and other materials on the screen, valuable board space may be saved for other purposes.

(Continued on next page)

Materials and Methods

In spite of all this many teachers fail to take advantage of this medium of instruction largely because of a lack of knowledge of the materials available and the ways in which they can be made into slides.

The following materials may be used for slide making: 1. clear glass. 2. etched, ground, or frosted glass. 3. frosted cellophane. 4. transparent cellophane. 5. highly quality tracing paper.

Obtainable at photographic supply stores is clear glass already cut in 3¼ by 4 inch pieces, known as cover glass. Using a very fine-pointed pen and India ink, one may write or draw on this surface. A sharp-pointed ceramic or grease pencil (black works best) may also be used.

More satisfactory results may be obtained, however, by using India ink or grease pencil on clear glass that has been coated with gelatine. To do this, dip one surface of the clear glass into a shallow dish containing a solution made by dissolving one-fourth teaspoon of gelatine in a cupful of hot water. Allow the coating to dry thoroughly before using. This requires about ten or fifteen minutes. Work should be done on the coated side. In addition to making the surface exceedingly smooth, the gelatine coating prevents the ink from spreading or blurring as easily as it does on uncoated glass.

Etched glass, also known as ground or frosted glass, is very easy to work with because of its rough surface. India ink, lead pencil, or colored pencils should be applied to the frosted side. Errors can be erased with art gum. Because of the cloudiness of the glass, pictures will not be quite as clear as those made with plain glass.

Frosted cellophane takes lead pencil readily, but is a little more difficult to color than frosted glass and colors are not quite as clear. Because of the thinness of frosted cellophane, tracings made on it have less distortion than those made on the thicker glass. Because it is unbreakable, it is especially satisfactory for children to use.

Very much like frosted cellophane is a plastic substance known as SLIDECRAFT[1] which produces clearer pictures because it is frosted on one side only.

High quality tracing paper may be used in much the same way as frosted glass or frosted cellophane, but must be placed between hinged cover glass before projecting.

Ordinary transparent cellophane, either plain or colored, may be used with grease pencil, India ink, or carbon paper. Although it will not break when dropped as will a glass slide, it tears easily. It is, therefore, not recommended for children's use unless it merely serves as a background for silhouettes cut from black drawing paper. In the hands of teachers and careful, older pupils, results should be excellent. Colored cellophane as a background, or bits of it inserted on cut-outs make a most attractive slide.

Words of songs, directions, explanations, drill material, and quizzes may be typed on cellophane with the use of a double sheet of carbon paper so placed that the carbon area touches both sides of a single piece of cellophane when it is inserted in the typewriter. After typing, removal of the carbon sheets will show letter impressions on *both* sides of the cellophane. This gives very clear, sharp impressions on the screen. Such slides are easy to store, take up little storage space, and can be used year after year at the desired time.

Although ordinary cellophane and carbon paper may be used for the above, the Radio-Mat[2] consists of these materials already cut to proper size, plus a black frame that serves two purposes: first, it sets the limits of the space that may be used for typing; second, it may be used as a border or frame for the slide.

Various combinations of all the aforementioned types of materials[3] may be used to produce attractive and worthwhile slides; for example: one may make a slide using a combination of clear glass, India ink, and colored cellophane. A child may use India ink on coated glass in drawing a street scene including a traffic light and then paste bits of red and green cellophane on the signal to make it more realistic and meaningful.

Another combination of materials may include frosted glass, colored pencils, and typed cellophane. An arithmetic class that is learning to solve perimeter problems may study a teacher-made slide consisting of a piece of frosted glass, at the bottom of which is a colored-pencil sketch of a table scarf that Joan is making for her mother. Joan wants to find out how much edging she will have to buy. On the top half of the slide the teacher has pasted a piece of colored cellophane on which she has typed the problem. Similar slides made by children to illustrate original problems help to motivate and to make more meaningful their work with numbers.

Color should be employed whenever possible in slide making to make the work more attractive; to catch and hold attention. It will also make development work with maps, graphs, diagrams, and fractional parts clearer and easier to understand. Colored cellophane applied with a tiny amount of airplane cement or paste, Mongol indelible pencils, and slide pencils or slide crayons give the best results. Some ordinary crayons and colored pencils produce fair colors on the screen, but most transparent inks are clumsy for detailed work, have a tendency to dry unevenly, and fail to produce true colors. Colored ceramic or grease pencils are unsatisfactory because they tend to be opaque.

Before attempting to make slides one must be sure the glass is clean. Many used slides can be washed off and used again and again. Clear glass, coated glass, and frosted glass may be cleaned with warm water, soap, and a water softener to dissolve grease. Frosted glass requires the additional use of scouring powder. When glass has been washed and dried, lint may be removed with an old linen handkerchief. (A fresh gelatine coating must then be applied to clear glass when that type of slide is desired.) Slides are then ready to be re-used. Frosted cellophane may be cleaned in like manner, but often shows scratches and sometimes will not take pencil lines readily, so its re-use is not recommended.

(*Continued on page* 408)

[1] Slidecraft Company, 257 Audley Street, South Orange, New Jersey.

[2] Radio-Mat Slide Company, Incorporated, of New York.

[3] Many materials may be obtained from the Keystone View Company of Meadville, Pennsylvania, from companies carrying school and office supplies, and from concerns advertised as handling visual aids equipment.

Do producers shoot "hidden values" into their films?

On-the-spot classroom experimentation has uncovered such values in Young America Films' "What Makes Day and Night", seen here in production. And any well-made motion picture may have values beyond its surface value . . . uses beyond its intended use . . . lessons to teach in addition to the lesson it was made to teach.

Hidden Values in Films

By RITA HOCHHEIMER*

THIS is primarily a simple statement of a fairly simple happening in one school. I set it down here so that we audio-visual instruction administrators may consider its implications, because I believe them to be significant in our field, and because I think a consideration of them may be salutary.

The film which started it is *What Makes Day and Night,* produced by Young America Films. This is obviously prepared for use in elementary science, and the accompanying Teacher's Guide makes this completely clear. Because our schools in New York City are at present working on an exploratory investigation of materials for this area of learning, and because my staff and I are evaluating audio-visual materials for possible inclusion in the exploratory utilization, I reviewed the film once more to refresh my own memory and to help determine our policy. The questions primarily in my mind were "Will this be valuable for classroom use in elementary science to clarify concepts for the seventh-year children who study the topic?" "Does it duplicate science experiences or facts which the teacher can present better by other simpler means which are readily available in a typical classroom situation (blackboard utilization, simple experimental demonstration, nearby excursions, etc.)? Finally, "Does the film have implications in other teaching areas for classes in other grades? In other words, are there *hidden values* in this film?"

What Other Values?

At this review of the film, it seemed to me that while the film *What Makes Day and Night* admittedly is valuable in elementary science teaching, and while it presents material not otherwise as well covered, it certainly appeared also to have other very real contributions to make to some of those elusive and highly significant areas of education which are so easy for conference speakers to discuss, but which are difficult, indeed, for the classroom teacher to implement.

Since I am so deeply concerned about the present international situation, I wondered whether I was

*Acting Director, Visual Instruction Bureau, New York City Schools.

stretching the implications of the film through my own mind-set. Were the brief scenes of life in Hawaii, Poland and China sufficient to create a mood, and thus motivate further study for younger children studying "People Around the World?" Would it create truer international and intercultural understandings? Were the tact, delicacy, and insight with which the family situation in a typical American home were portrayed in this film really sufficient to give a springboard for realistic and sympathetic consideration of the children's own home relations? Would this be helpful in increasing understanding between parents and children, or would it merely lead to another one of those mawkish, sentimental discussions with which all teachers are unfortunately familiar, where the youngsters give all the right answers in class, knowing that that is what we want, and then completely disregard the implications as soon as the school door has been closed behind them and they are at home?

An Experiment

Obviously, there was only one way to find out. I sent the film into a school where the sixth-year class was studying the causes of day and night. In addition to utilization for science, I suggested that other teachers who discovered appropriate values in preview might use it too, and that the Visual Instruction Bureau would supply additional materials on related topics if the teachers felt the need for them. What happened was that the teachers of various classes requested: *"On the Farm*—Harmon Foundation—silent film; *Farm Animals*—2 x 2 slides—Stanley Bowmar; *Children of China*—sound film and filmstrip; *People of Hawaii*—Encyclopaedia Britannica Film—sound film; *Mary Visits Poland*—International Film Foundation—sound film; *Cooperative Living*—E. J. Barnes—filmstrip.

In addition, the older children produced their own dioramas on *What Makes Day and Night.* An eighth-year class developed a language lesson about Jane and Jim and their family, around magazine illustrations which they themselves contributed and which were shown on the opaque projector. It is interesting to note that they had no trouble in supplying, through their own imagination, a mother who in the film is apparently non-existent. When questioned about this, they were practically unanimous in explaining that, of course, she was busy in the kitchen at this time just before dinner.

Now, what of it? In my own follow-up, I was thoroughly convinced that both teachers and pupils were greatly stimulated and interested. In other words, a favorable climate had been established for further work. This was not due to any superhuman gifts on my part, but to these facts:

1. It started with a simple film portraying a normal American home experience, with which the children readily identified themselves, and which stimulated and interested them.

2. The set-up in the school made for physical readiness for projection, as teachers felt it to be pedagogically valid.

3. The teachers were discriminating in evaluating materials for use with their own classes, and skilled in their utilization. This not only means that they were at ease in projection, but also (more important) that they had so habitually woven audio-visual materials into their teaching in the past that they could readily lead the children into further adventures in learning by these means. In other words, utilization of these so-called newer tools of learning was part and parcel of their basic philosophy of education, and this particular situation occurred against a background of previous habitual utilization of audio-visual materials.

4. Additional materials were readily secured by the teachers and for the periods required.

5. Administrators (principal, school audio-visual coordinator, etc.) were sympathetic and helpful. Teacher initiative was encouraged—not stifled or frustrated.

Some Implications

What are the implications for us audio-visual instruction directors? First of all, obviously, there is the need for more of this kind of "on the spot" experimentation which Seerly Reid, of the U. S. Office of Education, discussed at the Atlantic City meeting of the Department of Audio-Visual Instruction of the NEA in February. One obviously cannot draw valid conclusions from these limited experiences of one school.

Then, too, closer cooperation between professional school people and the motion picture producers is clearly indicated. What we need and must secure for our younger children is less pretentious material, produced with psychological insight, understanding of children, and above all, basic integrity. We must stop feeding our students mawkish sentimentality and that adult condescension which they so deeply resent.

Further, we must somehow achieve greater flexibility in scheduling. Appropriate materials must not only be lodged in the central distribution office of a school system, but must be readily at hand for the competent teacher, so that she is not blocked and frustrated, but left free to develop wider, subtler utilization and to bring out the "hidden values". This requires additional copies of valuable material, and is dependent on satisfactory budget appropriations. And for this we cannot wait for that millennium when all the new school buildings now on the drafting boards are completed. The problem is much too pressing, and must be grappled with now. Education must be effective in this operation, or there simply may not be another chance. Unless our public officials find ways and means of supplying funds to secure them, the materials of instruction in this field will not be so produced as to meet school needs. We cannot expect a starved industry to feed us or our children.

This is, then, a straightforward report of a simple field experience. I wonder how many of my colleagues in other centers throughout the country can match it? Perhaps there are more *hidden values* in the audio-visual field which we shall all be prying loose.

Read about . . . and see

A MODERN PROJECTION CLASSROOM

in next month's issue

At the invitation of the Department of State, Dr. Dale went to Paris recently to replace C. R. Reagan at the Unesco Conference on mass media. Here is his personal account, written especially for Educational Screen readers, of the meeting of the Commission on the Technical Needs of the Press, Film and Radio.

Report From Paris

by EDGAR DALE

13th August, 1948

THIS REPORT was written at the conclusion of the meeting of the Commission on the technical needs of the press, film and radio. This meeting, held at Unesco House in Paris, ran from August 2 - August 11. Fifteen specialists from nine different countries, Czechoslovakia, Belgium, Denmark, Canada, Holland, United States, Poland, France and Great Britain, studied the field survey reports from 17 countries.

Our meetings were conducted in this fashion—First, there was a general session on the method of study and recommendations to be used; next, we split up into three groups, radio, press and film. The term "film" was used to include not only motion picture film and filmstrips, but other visual media as well. We took up each of the 17 field reports one by one, and often we had a representative from the country under study with us to check on the report and to give additional information when necessary. I shall not try to detail here the information gathered from the countries, but here are some interesting items:

In the Dominican Republic, for example, educational film, both in the fields of adult and elementary education, is well established. There is little production of filmstrips and slides in the countries under study, except in Austria and Uruguay. Interestingly enough, in Austria films and slides are accompanied by pamphlets, models and other graphic materials. This system, called "Kombinat" (combination), is reported to have given good results.

One of the major conclusions for all three media was that the world-wide capacity for production of equipment was sufficient to meet present needs, but that the economic factors were a major barrier. Italy, for example, manufactures 16mm projectors, but must sell them abroad to get needed currency to buy wheat.

Unesco is working on some interesting schemes to provide funds for the purchase of audio-visual equipment and for other cultural purposes. Between June 1 and September 15, boats and planes are filled with passengers who bring needed currency aboard, so travel at this time cannot be increased. However, there is unused capacity in the intervening months, and there is good reason to believe that special rates can be secured for students and professors who wish to go abroad during these slack months. Unesco is studying a plan for governments to segregate the currency thus secured and to put it into special funds for equipment for cultural purposes.

In this economic arrangement our Committee also recommended that schools in favoured countries assist schools in needy countries to buy radios, filmstrip projectors and other equipment. Perhaps there is something here that our film councils and film libraries might be specially interested in.

We recommended that Unesco, Paris, should establish a showcase of representative films from all producing countries. Audio-visual specialists visiting Paris could quickly see the best films from many educational areas. Thus, if the Multi-Film Company of Holland plans some films on mental health, they could easily view in Paris the best mental health films already produced.

Our Commission recommended that an up-to-date news service in the audio-visual field be established here at Unesco House. We also discussed the possibility of an international audio-visual magazine. We concluded that the news service should be established first, and if later a magazine seemed desirable, this recommendation might then be made. This news service could have correspondents at all important news points in the world so that anything really new in the audio-visual field could be quickly disseminated.

For example, I have just been examining the very extensive film catalogs, magazines, and other materials which are assembled in the film division of the Mass Communications Section. I learned that Czechoslovakia does an evaluation of every film that comes into the country and prints it. One of the cards described a film on volcanoes. It suggested other aids that the teacher should use with the film, including actual samples of volcanic rock.

One of the things that struck home at this conference was that for the first time we were trying to solve the problems of audio-visual education on a world-wide basis. When we realize that we have not yet done this for Ohio or New York State, we get a feeling of the wonderful audacity of Unesco in tackling such problems. We also realize, with some humility, how much of the material necessities for communication that we have in the United States. We have 16mm projectors and the equipment for producing them on a mass production basis; we have the newsprint, the radios and radio production equipment.

Certainly we must learn to use equipment and ma-

(*Continued on page* 409)

A Visual Cen

The University of Melbourne Visual Aid Centre produces all types of visual materials. This filmstrip-copying camera was made at the University.

One of the University's technicians with a slide-mounting machine, designed and made at the University.

EXTENSIVE USE of visual aids in education has been developed on the most up-to-date lines in Australia, where a modern Visual Aid Centre has been established at the University of Melbourne, Victoria.

Founded in association with the Royal Australian Air Force, it produces all types of these aids to instruction and teaching. Among them are charts, diagrams, filmstrips, slides, and silent and sound 16mm motion pictures. A library of 16mm sound and silent educational films is maintained, teachers are trained in the use of visual aids, and research is conducted into the most effective techniques for their practical use.

When the Centre was established within the University as a logical location, Squadron Leader N. H. Rosenthal, B.A., B.Sc., was appointed Director, and it has been due to his energy and enthusiasm that the scope of the important work has been expanded and developed under peacetime conditions.

From Luxury to Necessity

The Centre has played a notable part in changing the Australian educational outlook from one which regarded the film as an entertaining luxury to an essential instrument in post-war education.

A course in visual aids is a required part of a teacher's training in the State of Victoria. Here a staff member explains to two teachers the usefulness of a chart illustrating Australia's vital statistics.

All photographs by courtesy Australian News & Information Bureau

Australia

by CHARLES LYNCH

Fullest possible use is made of the production facilities of the Australian National Film Board, and also of established commercial film-producing laboratories.

Teacher training in the use of films and the operation of projection equipment is supplied, and scientific investigation has been carried out into the question of student reaction.

One interesting test has shown that rigidly factual films are more effective than those which contain elements of entertainment. The student reaction to the irrelevancies was one of bewilderment, but the factual film gives them a simple picture that can be easily understood.

The Centre's facilities are available to all secondary schools, particularly those in the State of Victoria, of which Melbourne is the capital. The Centre also supplies educational institutions in other States, as it is the only one of its type attached to an Australian University, and there are also very few in the British Empire.

The Centre is a non-profit organization. The work is subsidized by Government grant and University funds, and practically all the equipment has been made in the University workshops.

"Cheapest Service in the World"

Because of the facilities of the Melbourne University, this Australian visual aid Centre offers probably the cheapest service of this class anywhere in the world. Filmstrips are supplied to schools at 2/6d. (40 cents) and their preparation is supervised by lecturers from the various faculties.

Before a teacher can obtain the degree of Bachelor of Education, he must prepare an approved paper on aspects of visual aid, and the importance of the subject in the University curriculum is increasing each year.

The Centre arose originally out of the need of the Royal Australian Air Force, which sought some institution where it could obtain advice and direction in the matter of visual training. The R.A.A.F. still makes extensive use of the film facilities.

Among the subjects covered by the hundreds of 16mm films regularly made available to schools and educational institutions are engineering, physiology, hygiene, medicine, first aid, physics, botany, psychology, vocational guidance, teaching, social studies and a number of miscellaneous subjects. Many of the executives of Melbourne's leading industrial companies attend regularly the screening of the latest films on industrial management and on staff relationships. These are obtained by the Centre from overseas countries.

Screening of technical films is also carried out in a special sound-wired theatrette equipped with Australian-built projectors.

Officers and men from the Royal Australian Navy, the Postal Department, the Department of Works and Housing and other government authorities frequently attend screenings at the theatrette, and representatives of the various churches also attend to view films on religious subjects.

Teaching the Teachers

For the training of teachers, the Centre conducts lectures in the Commerce Theatre of the University.

Last year the subjects covered included Investigations into the Effectiveness of Visual Aid, Modern Developments in Education, the Selection of Visual Material, Do's and Don'ts in Visual Education, Australian National Library and Its Functions, Problems of Production, Types of Visual Aid Equipment, and Psychological Factors in Teaching with Visual Aids.

The course also included an exhibition of films produced by the Australian National Film Board. The importance of the work now being carried out in Melbourne will eventually result in visual aid centres being established in other Australian universities.

Right: An old-time copying camera being used to make a lantern slide. Photomicrography, colour photography, and microfilming are all included in the activities of the Visual Aid Centre.

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

Television and the Church

WHEN the educational potential of television for the church is questioned, the reply most often heard is, "Television is in its infancy." And that is just the case, it seems. That noise we have been hearing is the wailing of a lusty infant trying to attract attention. It is not the chest-thumping of a youth suddenly become a man. This is not to say that television is destined to remain an infant. After its childhood it will have an adolescence, and a very long one may be needed to outgrow two inherent weaknesses which place a definite ceiling upon its usefulness in the church.

Unsuitable Programs

The first weakness limiting its usefulness in the church is program. The press recently quoted a national authority to the effect that television was using program garbage, or words to that effect. The producers of many church films are declining permission for television, and now films will need a structure determined by the limits of television. Many churchmen, and there are some exceptions, are reluctant to invest in television installations for their churches so long as programs are limited in scope, poor in quality, and of questionable value in recreational and social programs.

Even a community house, an institutional church, a settlement, a neighborhood house, whose leaders have been imbued with the sound educational philosophy that it is better for youth to be participators rather than spectators, will question the expenditure of considerable funds for a television set. They are likely to reason that they will get more for youth by buying boxing gloves, table tennis sets, and other gym and clubroom equipment.

Again, many churchmen will question whether the auspices of the church should be used to bring youth and adults together for no better purpose than to see boxing matches, hockey, wrestling, and the "more edifying" programs carelessly called educational. In the past the church has gotten youth and adult groups together for many purposes. It should keep on doing this. It ought to offer all ages an opportunity for wholesome activity and enjoyable fellowship, but fundamentally these programs should have a greater degree of activity than television presupposes.

Few leaders will be so foolish as to substitute television for something else in the total program which has been tried and tested. Many wise leaders will make considerable analysis before convincing themselves that television programs are a valuable supplement to what is already going on.

Limited Screen Image

The second factor placing a definite ceiling on television's usefulness in the church is that of limited screen image. The component groups of most churches, in educational, recreational, and fellowship activities, are in the main too large to be satisfactorily accommodated by screens of the present dimensions and characteristics.

While there are super-sets with "large" screens, those of sets currently recommended for church use are relatively small, optically considered. For good seeing the maximum distance one may be from the screen is roughly six times the width of the image on the screen. Add two more "times" for the close-up character of television photography, and you get eight times the image's width as the distance for the farthest viewer. Now, applying this to a given situation, the radius within which a television audience must be kept, when a 52-square-inch screen is in use, would be approximately 67 inches. Allowing a wide angle of vision for the television screen (up to 120 degrees), you have a segment of a circle in front of the set with a radius of 67 inches and a sweep of 120 degrees. If the spectators all stood, and did not object to crowding, the number of persons within good seeing range would still be limited. Saloon installations cannot be taken as a criterion in the matter of group size since the uninhibited devotees of Bacchus compose a group whose over-all purpose and character vary widely from church groups.

A Look at the Future

Does television have a future in the church? Some sets are already in operation. They will have some kind of future. Will church installations grow rapidly in the near or reasonably near future? Many will consider it doubtful.

Television will need a long adolescence in which to overcome the two limitations named. It will probably reach the adulthood of educational usefulness much later than many people think. If the limitations imposed by the small image were overcome quickly, and the problem probably will be solved within a few years, the prior limitation of low-utility programs would remain. One has only to review the history of radio programming to be reminded that there is a regrettable lag between the technical perfecting of a medium of communication and the development of worthwhile materials for this medium.

In the meantime, churches which hanker for television would do well to look into the possibilities of other visual media in helping them achieve worthwhile educational, entertainment, recreational and fellowship

objectives. A motion picture projector, utilizing the vast resources of all kinds in that medium, will pay greater dividends in relation to any of the usual objectives of the church than the best television installation now available.—WSH.

Creating Readiness

By ANDREW M. SEBBEN*

READINESS may be defined as the short-range conditioning of the pupil to bring his expectations into harmony with the immediate objective (or objectives) which the teacher has for a specific teaching situation. The quality of readiness is influenced by several initial and inherent factors.

The first initial factor is that of advertising or announcements. Hollywood has demonstrated the value of good advertising as a conditioning medium. Advertising helps poor-quality entertainment films get by. In like manner, good announcements can help a poor-quality religious film accomplish the purpose intended. Good advertising and good announcements can condition the mind to exclude objectionable features and to concentrate on the more desirable ones.

Secondly, the degree of familiarity with the subject or theme helps to determine readiness. In the educative situation too much familiarity can have negative possibilities, however, as when a twelve-year-old boy saw too many films on race prejudice. He said, "Hmph, same old stuff!" He had seen films dealing with this theme in school, at the Scouts, in a movie short, in school assembly, and in church school.

On the other hand, familiarity may be used to heighten interest. It is a point of contact, engendering an eagerness to secure more information. A total lack of familiarity has a negative influence on readiness which cannot be completely overcome even if a film is excellent in content and technical qualities. The teacher must not depend upon film excellence as a substitute for the readiness which she should build.

The third initial factor that influences readiness is interest. Readiness can be built through the creation of interest. Interest can be built by projects, pupil reports, and by skillful reference to what is to be expected from a program of teaching or experienced while it is taking place.

*Pastor, First Presbyterian Church, Hackettstown, New Jersey.

The above is specific interest. There is another kind which we may call "general interest". A group of women at the missionary meeting have a general interest in missionary films; very little general interest in a sports film. Young people will enjoy an entertainment film as a part of a party program; they will not have a general interest in a religious feature in the same connection.

The teacher can do something about all three initial factors in building educational readiness. Since she will be quite familiar with prior learning experiences, they can be utilized in many ways to build readiness for the teaching which is to be done visually.

Inherent factors influencing readiness include such things as the way the film begins, the organization of subject matter, the use of climax and summary, the velocity of the film, and closeness of the content to the experience of the group. The teacher will not be able to do much about these things, since they are inherent. Color is another factor, especially when it is of essence. It has aesthetic value and helps to bring the screen image closer to reality. Sound is important when it is inherent sound. The commentary can promote readiness to learn if it is easy to listen to, has the right pace, has enough pauses, and here and there some hints of humor.

Introductions

Are comments by the leader always necessary before the showing of a film? If the initial factors have been exploited, if the film has some inherent strengths, if the group has been oriented toward the theme or subject or problem, there may be no need for introductory remarks.

However, since most films do not rate excellent, and since many groups are not oriented sufficiently, the leader ought to promote readiness by certain well-planned remarks just before the film is presented. Advice on how to plan and make these remarks concerns five points:

1. *Be specific.* Point to specific features of the film. It heightens interest; builds readiness; indicates you've seen it.

2. *Be familiar with the film.* Have its major sequences well in mind, and think out what it can do for your pupils.

3. *Be brief.* Too much talking can set the law of diminishing returns into action.

(*Continued on next page*)

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William S. Hockman, Editor

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4. *Be honest.* If the picture is good, say so. If it has weak spots, mention them; but keep the emphasis on the positive.

5. *Be absent, or silent, during the showing of the film!* Put the picture on the screen and let it do all the talking. Trying to make comments during the running of the film (unless it is to give narration to a silent) disturbs attention and reduces effective learning.

Flat Pictures Evaluated

While projected pictures are in the ascendancy, the printed picture (flat) is holding its own. The Audio-Visual Commission of the Foreign Missions Conference, reporting after a trip to many mission fields, stresses the importance of the common aids because of their economy, ease of handling, and effectiveness.

Appreciating the significance of this finding, the World Council of Christian Education (156 Fifth Ave., New York 10) has recently extended its evaluation service to cover such non-projected visual aids.

Its first evaluation conference was attended by missionaries on furlough and nationals from abroad studying or visiting here, as well as religious educators from the vicinity of New York.

The three picture sets getting the highest ratings were: Nursery Pictures, in color, by Scripture Press (434 S. Wabash, Chicago 5, Ill.) rated B1. Shaw's Wall Pictures, in color, by National Sunday School Union (104-5 Newgate St., London, England), were rated A2. Elsie A. Wood's "Life of Christ" series, color, by the Society for the Propagation of Christian Knowledge (Northumberland Ave., London, England) was rated A1.*

The Maps of Palestine, by Westminster Press (Philadelphia 7, Pa.), were rated A1. No flannelgraph materials examined got a rating above A2 and this was given to the "Joseph, Moses, David" series by Standard Publishing Co. (20 Central Parkway, Cincinnati, Ohio). This set is color blotting paper.

A $2.00 subscription to the WCCE will bring you the evaluation of films and materials of the type discussed above.—WSH.

*From the July, 1948 issue of WORLD CHRISTIAN EDUCATION magazine.

Good Advice

The following paragraphs are taken from a bulletin by a Director of Religious Education (Irene Henderson, 8 N. Church Street, Courtland, N. Y.) to her teachers:

"In order to help you decide whether the visual aid you contemplate using in a particular situation is the most suitable one, measure it against these criteria: 1. Does it contribute to the aim you have set for the session? 2. Is it correlated with other curriculum materials and teaching methods so that association with other related experiences results? 3. Is it scientifically and historically accurate and true to life? 4. Is it interesting enough to hold the attention tightly? 5. Is it worth the expenditure of time required? 6. Is it of acceptable technical quality?

"In planning for the use of visual aids in any kind of program, here are some definite steps to be taken: 1. Determine definitely your purpose. 2. Select your materials. 3. Preview all pictures before showing them, even flat pictures and pictures which you have seen before. 4. Prepare the group in advance by telling them there are to be pictures, and by giving information which will enhance the effect of the pictures. 5. Plan your program carefully so that all parts of it are integrated, and make certain that the visual elements are not just tacked on or stuck in the place of something else. 6. Make some use afterwards of the information gained or the appreciations acquired, and plan carefully whatever follow-up you do undertake."

The in-service training of departmental leaders and teachers can be achieved in many ways, and this type of bulletin coupled with some demonstrations is certainly a good place to begin.—WSH.

New Filmstrips

Church Screen Productions (5622 Enright Ave., St. Louis 12) released five new filmstrips last month. They are *A Christian and His Life Work, The Christian Citizen, My Teacher Went to Lab School, God of the Hills* (a worship service visualized with photographs), and *The Lord's Prayer* (a photographic interpretation). The first of a new series of illustrated "Hymns in Color" were also released. Each hymn has 6 to 12 full color single frames. The first three filmstrips run 45 to 50 frames each. Number four has 30 frames and is filmed in green color-tone. Number five, 16 frames, was filmed in sepia. The words of the hymns are on the screen. (To be previewed and evaluated later.)

During the summer Cathedral Films (Hollywood 28) brought out a "Life of Joseph" series of five filmstrips, both in color and black and white and running approximately 30 single frames each. They are: *Joseph Sold Into Egypt, From Palace to Prison, Joseph's Dreams Come True, Joseph Makes Himself Known,* and *The Family Reunited.* The story continuity has been placed on each frame. (To be reviewed and evaluated later.)

The Society for Visual Education (100 E. Ohio, Chicago) is bringing out a filmstrip version of the "Books for Little Children", a number of which were illustrated so charmingly by Elsa Anna Wood. Those previewed thus far lack the color fidelity and the artistic simplicity and directness of the 2 x 2 slide versions. Lowered cost and fixed sequence have been secured at a sacrifice of some of the appeal of the slides, which simply copied the little books' pages.

You May Want

The 1948 revision of the "Educators Guide to Free Films" (from Educators Progress Service, Randolph, Wis.) is an excellent job of bringing within one book (345 pages) all the free films available and useful to educators in school and church alike. Over 1600 films are listed, briefly described, and their source indicated.

The first unit in a series of audio-visual studies in the Life and Teachings of Jesus, "God's Unlimited Forgiveness," has just been published (Carroll Good, Inc., 17 Park Place, N. Y. 7, one dollar). It is based on Dr. Harry J. Kreider's teaching of the parable of the Forgiving King in his church school by means of the Cathedral film, *The Unmerciful Servant* and by a recording of the same story from radio's "The Greatest Story Ever Told." (To be reviewed.)

THE PEIPING FAMILY

The story of a middle-class Chinese Family

LEFT: Grandmother Wu. RIGHT: Luncheon time in the Wu home.

A Julien Bryan Production available from The International Film Foundation

New China Film

The 20-minute black and white documentary film *The Peiping Family,* produced by The International Film Foundation (1600 Broadway, N. Y.) and narrated by Julien Bryan, will have great usefulness in the church. It is the simple and appealing narrative of a middle-class Chinese family of culture, education, and moral discipline.

It depicts the struggles of an American-educated teacher of biology and his wife, a nurse, to provide for their large family and to educate properly the eldest daughter. The parents of Dr. Wu, his assistant, and the family "amah" are an integral part of the household, whose activities we see on several normal days. Grandfather Wu's birthday is celebrated; he takes the four girls on a trip to see the Temple of Heaven. We are shown the preparation of food; Mrs. Wu's school for the children; the coming of the street peddler; the children at play; and the family at luncheon.

No other film on China gives such intimate and instructive glimpses of Chinese family life. It is different in that it shows neither the extremely wealthy or the miserably poor, but the middle class.

It can be used with all age groups—Primary and up—and the adults will find it just as interesting as children and youth. This film will fit neatly into every phase of this year's study of China and her people. (Ask your usual supplier of films for it.)—WSH.

Younger Churches Produce Films

It is the reasoned opinion of audio-visual experts and missionary leaders that the visual aids for use in the educational and evangelistic work of the Younger Churches will need to be made by these churches. Several films have already been made. *Criminals Without Sin,* a feature-length film telling the story of the imprisonment and persecution of Christians during the Japanese oppression, was conceived, acted, photographed, and soundtracked in Korea and entirely by Koreans.

Two Bible films have been made by the Christian church in India. A section from a recent letter of Rev. R. H. Ferger, veteran missionary and photographer tells the story:

"For several years I have wanted to take pictures, still and movie, of some of the parables of Jesus. It had to be postponed for lack of films. A year ago, Dr. James McEldowney of the Methodist mission in the Leonard Theological College at Jubblepore, agreed to help me by writing the scenario and preparing the students and others to play the parts.

Last September (1947) we did the *Good Samaritan* and this past April (1948) we did the parable of the *Prodigal Son.* We faced many problems. Should we make the story indigenous by dressing the actors in typical Indian costumes or should we use what I call pseudo-Palestinian costumes—our ideas of what was worn in Palestine 2000 years ago? Would we portray the part of Jesus, and if so, how? How many details could we add to the Gospel narrative? It is not easy to prepare the scenario or shoot script for these parables for they are master-

(*Continued on page* 398)

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pieces of story telling and the elimination of all extraneous details. The training of amateurs to play their parts so that the picture will be real and authentic is no easy job.

In the *Prodigal Son* we acted out only the parable itself, entirely in Indian costumes and setting. In the *Good Samaritan* we used bright-colored flowing robes—quite exotic! For this picture most of the actors had allowed their beards to grow for several months. To play the part of Jesus we selected a student from the Mahratta area near Bombay. He had a fine face, a four-month beard, and a good smile. He wore a flowing white robe and an orange scarf under one arm, the ends thrown over the other shoulder. Some feel that his face is not sufficiently Aryan, and others say that he smiles too much. With this latter criticism I fear I have little sympathy. Too much have we thought of Him as a Man of Sorrows.

There has been much favorable comment on our first two films and we hope to do more."

In order to come to the States for special study in the audio-visual field, Rev. Ferger has been given his furlough eighteen months ahead of time and he expects to leave India the end of October. While here his address will be: Presbyterian Board, 156 Fifth Ave., N. Y. 10.—WSH.

A Background Film

Denominations which have missionary projects in Assam, India, will be interested in the 20-minute black and white sound film, *A String of Beads* (distributed by United World Films), a charming story of life on a tea plantation. A youth barters a duck for a string of beads in the market. He gives them to his lovely bride-elect. The elders of the two families arrange the betrothal. The marriage is celebrated; a new home is founded. The seasons come and go, the daily work is done, and a child is born into the new home. All this is beautifully photographed, and backed by enchanting native music and a pleasing minimum of narration.

With so many of the India films showing the ignorance, superstition, and misery, it is refreshing to come upon a film which documents a pleasanter life. This film can be used with all ages, beginning with Juniors, to give information and to build respect for other peoples and their ways. (Previewed but not used.)—WSH.

A Needed Type of Film

One More Commandment is a 13-minute sound and color film, produced by John Boland and distributed by Cathedral Films, dramatizing Emma Lent's well-known poem, "The Master Is Coming."

The church needs film versions of great poetry, selected Scripture passages, and great music, and this film points in that direction. Taken as a whole the touch is deft and artistic, in keeping with the spirit of the poem. It concerns a lovely woman who comes from her church obsessed with the thought that the Master is coming to some home in her town that day. As she dusts and beautifies her house, a woman comes to her door, then an old man to her gate, and then a child crosses her threshold—all are gently turned away because of her deep concern for the coming of the Master. At the close of the day, disappointed and weary with waiting, she falls asleep. She dreams that the Master came to her and said that he sought to enter her house three times, and was thrice turned away; that she is forgiven, but blest not.

Obviously the producer tries to keep to the symbolical and universal language of poetry in developing the film. This beautiful and spiritually sensitive woman symbolizes all womankind, and those that come represent aspects of the world's need for what she can give. In like manner the cross, the Bible, the candle, and the picture before which she prays, should be considered the universal symbols of religion and not the insignia of any creed or faith.

Women should like this film and find it useful in programs of worship and devotions. Poetry, prayer, Scripture, and music should be used to give the hearts and minds of the group the direction which they are to take when the film is presented, and the program should be concluded in the spirit of the poem.—WSH.

Correspondence

• Mr. Sebben, who writes on "readiness" in this issue, says: "I am just a plain ordinary practising minister in a typical American town. My church has 700 members, 235 in the church school. I've been here three years. Before that I was an assistant in a N. Y. church. Within the past two years the trustees of my church have bought and paid for a 2 x 2 film and slide projector, a motion picture projector, a 3 x 5 screen and a 7 x 9 ceiling-suspension beaded screen, some excellent Kodachrome slides on the life of Christ, and they hope to round-out our equipment with an opaque-stereopticon projector. Every Sunday school room is wired to take a projector without blowing a fuse, and can be darkened without cutting off all ventilation."

• Since June the Grace Reformed Church (Baltimore 30, Md.) has used a television set, the gift of a business concern, in its recreational and fellowship program, members of the Consistory and other members of the parish serving as hosts and hostesses. No admission is charged, and cokes and candy are available in dispensing machines. "The church's intention is to serve the community rather than raise money", writes the pastor, Paul Nagy, Jr.

• Exclusive South African rights to *Beyond Our Own*, the first production of the Protestant Film Commission, have been sold to K.A.R.F.O., P. O. Box 100, Cleveland, Johannesburg, South Africa, according to W. L. Rogers of R.F.A. F.A.R.F.O. is a non-profit organization dedicated to the production and distribution of religious films in S.A. It was formed recently by representatives of the Dutch Reformed Church and the Student Christian Association. It is considering the possibility of importing the negative of *My Name Is Han*, the second P.F.C. film, with the thought of adding a soundtrack in Afrikaans.

DAVI Meeting

(*Continued from page 376*)

guage Arts—a demonstration with fourth-grade pupils. Ann V. Horton, Assistant Supervisor of Art, Cleveland Museum of Art and Cleveland Public Schools.

The filmstrip on ancient Egypt, Number 1 in the Old World Background Series was used as the basis for this demonstration.

2. Films for Discussing Community Problems—a demonstration of the use of a film on human relations. Elizabeth Stelter, Jane Addams Vocational High School for Girls, Cleveland.

This demonstration exemplified the forum type of film use for an objective discussion of parents-in-law problems. The subjects were students of the Cleveland Extension High School.

3. Audio-Visual Materials for Motivating Science Instruction—a demonstration with junior high-school pupils. William G. Walters, Empire Junior High School, Cleveland.

A film, *What Is Soil*, and a variety of models and specimens were used in this demonstration.

Panel Discussion: Chairman, Ernest Tiemann; Irving C. Boerlin, Director, Audio-Visual Aids Library, Pennsylvania State College; Wilbur Emmert, Director, Film Library, State Teachers College, Indiana, Pa.; Don Williams, Audio-Visual Center, Indiana University.

TEACHER - COMMITTEE EVALUATION of NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Irish Children

(Encyclopaedia Britannica Films, Inc., 207 South Green Street, Chicago 7, Illinois) 10 minutes, 16mm, sound, black and white. 1948. $50 less 10% educational discount. Teacher's Guide available.

Description of Contents:

This film, using an Irish narrator, presents incidents in the lives of Sean and Mary O'Reilly and their family, typical farmers of Western Ireland. Sean and Mary are first seen coming home from school along the country roads over which both donkey carts and automobiles travel. As they play along the way, their grandfather enjoys his well-earned leisure at home in a room filled with family mementos and religious objects. Sean and Mary watch a neighbor cultivate his potato patch and then meet their father and brother in the O'Reilly hay field.

At home, the children have dinner after school, rather than at noon when their parents do. After they finish their meal in the kitchen, where cooking and many other activities such as spinning and harness-mending also take place, Sean and Mary help with the chores. Their older sister, who sometimes goes barefooted just as they do, feeds the pigs and brings in turf for the fire.

On Saturday morning, the entire family sets out in the donkey cart for the turf bog. With a tool called a slane, the men cut lumps of turf, or peat, which the women and girls haul to the cart. The formation of peat is explained as the O'Reillys work. Meanwhile, the children play games and anticipate the picnic lunch. As they rest and listen to a harmonica version of "Irish Washerwoman," Mr. O'Reilly and his family seem very content with their way of life.

Committee Appraisal:

Traditional Irish music played on a harp and, in one scene, on a harmonica and a pleasant-voiced Irish narrator add an authentic flavor to this film. It should be very effective for stimulating an interest in Ireland and its people, in spite of the many gaps in the information presented. Much incidental information, such as the evidences of the standard of living and the religion of the family, is shown without comment. The school which the children attend is neither shown nor discussed. The film should be useful in social studies on the elementary level and for general interest on higher levels, although the latter would probably prefer to have the subject presented in color.

Encyclopaedia Britannica

"Irish Children"—introducing Sean and Mary O'Reilly and their life on a farm in Western Ireland.

Freighter in Port

(Academy Films, 844 Seward Street, Hollywood 38, California) 14 minutes, 16mm, sound, color or black and white. 1948. $112.50 or $56.25. Teacher's Guide available.

Description of Contents:

This film shows what a modern ocean freighter looks like, how cargo is loaded and unloaded, and how many men must work together to make this phase of ocean commerce possible.

Details of the bow, such as the anchor and the foot markings, and of the stern, such as the name and port of registry, are shown and explained. After the narrator gives the reason for rat guards on the hausers shown, he explains the function of the funnel, the significance of its markings, and the use of its whistle.

The crew come up the gangplank, go about their never-ending scrubbing and repair work, and finally have a lifeboat drill as part of their emergency training program.

Next, an animated diagram of the freighter shows its structure, including the deck, the holds (each described as being the size of about sixteen schoolrooms), the rudder, the propeller, the masts, the king post, and the cargo boom. After the winch operator and his signalman put the winch, the king post, and the cargo boom into operation, a model demonstrates the relationship between the king post and the cargo boom in lifting and swinging the load horizontally.

Various types of perishable and non-perishable cargo, including oranges, bananas, and sheets of steel, are loaded and unloaded by the cargo boom or an endless conveyor belt. The urgency of time requires activity in all holds of the freighter at the same time, and the skill and practice required for manipulation of the cargo boom and the stowing of cargo are in evidence.

On the dock, the transit shed protects a variety of freight as it waits for ship or train. It is moved about by lift jitneys or by tractors pulling trailers. An example of American manufactured goods, an automobile, is swung aboard by the cargo boom, the hatch cover is lowered into place, a tarpaulin is stretched over the cover, and the freighter is off again to do its part in the international exchange of raw materials and manufactured goods.

Committee Appraisal:

Excellent color photography, a wealth of interesting details, and a helpful, well-delivered narration make this a

Academy Films

"Freighter in Port"—LEFT: Workmen coming down the freighter gangway. RIGHT: Unloading steel pipe.

fascinating study of a freighter in port. The narration is slowly paced, with every unusual word pronounced clearly and its meaning explained. An animated diagram and a model are used effectively to locate the parts of the freighter shown in other scenes. The part the freighter plays in helping countries exchange their raw materials and finished products is well emphasized throughout. The film is recommended for social studies classes on the elementary, junior high, and senior high levels, and for adults interested in the subject. A companion film, *Freighter At Sea*, shows the work of the crew and the life of the officers, seamen, and passengers during a voyage.

The School That Learned To Eat

(Education Section, Department of Public Services, General Mills, 400 Second Avenue South, Minneapolis, Minnesota) 20 minutes, 16mm, sound, color, 1948. $140. Produced by Southern Educational Film Production Service for the University of Georgia, with the assistance of General Mills.

Description of Contents:

This is the story of how a school and a community learned the importance of good nutrition and put into practice a workable program for the improvement of the school, with emphasis on pupil health.

Several elementary teachers present the narration in turn, as various stages of the program are explained. Opening scenes show the plight of several children who are slow-learning, sad-eyed, thin, and prone to catching colds. The teachers observe that even listless children expend a great deal of energy on the playground at noon, and that many of the children spend their lunch money for sweets at a nearby grocery, since the school lunches being served are, at best, unattractive.

Aroused by this disturbing situation, the eight teachers in the school set out to improve the entire program by raising the level of pupil health. With the aid of a state nutritionist and all interested parents, they carry out a three-day diet survey, thereby arousing the children's interest in nutrition and incidentally providing practice in arithmetic, spelling, and using weights and measures. When the nutritionist reports the results of the survey, the parents are stimulated to help obtain new and better equipment, furniture, and wash-up facilities.

Under the new conditions, both the lunch-room employees and the children show greatly improved morale. Preparing the dining room, serving, and clearing the tables all become part of a real social experience, and the teachers quickly realize the benefits of quiet play after lunch and supervised play during recess.

During the following summer, several of the teachers attend a summer workshop to learn about health principles and nutrition. On their return, they utilize wisely the help of the county health commissioner, the dentist, and the county health clinic. Chest X-rays and vision and hearing tests reveal further weaknesses, and individual teacher-pupil conferences bring diet problems to light.

Activities shown which contribute to pupil interest in and knowledge of nutrition include making individual posters, planning the luncheon menus, discussing the improvement of out-of-school meals, learning how to raise poultry and grow garden produce, feeding white rats in a diet experiment, studying soil improvement, and buying the food for the school lunches.

A summary points out the measurable improvement in diet which results from the program and presents as concrete evidence of its worth the obvious improvement in the way the children play, learn, and work together.

Committee Appraisal:

This film is an excellent report of an interesting and worthwhile school-and-community project which should stimulate other schools and communities to look at themselves critically and plan constructively for the improvement of nutrition and general education. Superior color photography and simple narration by several voices are used effectively to present the story. Excellent room situations and teaching devices are shown throughout the film, making it suitable for use in education and public health courses on the college level and for the in-service training of teachers and public health workers. Since it is designed to appeal to both educators and parents, it should also be valuable for arousing the interest of parent groups.

A-V Education in India

Films, radio, and other audio-visual materials will play an important part in a new literacy drive in India. Six thousand boys and girls, who ordinarily would have had no chance for education, are learning to read and write under the compulsory free education scheme introduced in rural areas in Delhi on July 1 of this year. So far forty-five new schools have been opened. The basic education experiment is intended to serve as a model for other provinces. To wipe out illiteracy, detailed schemes for social education with a target of 50 per cent literacy within three years are being worked out by the provincial and state governments.

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Mrs. ETTA SCHNEIDER RESS, Ed.D., Editor

BOOKS

• **Handbook for the Audio-Visual Program**—AVID of Indiana (Audio-Visual Instruction Directors). Audio-Visual Center, Indiana University, Bloomington. 41 pp. 1948. $1.00.

This handbook is excellent for its content and for the pattern which surrounds its preparation and publication. It is made available with the cooperation of the Indiana State Department of Education and the state university. In his introduction, Vernon McKown, president of AVID, describes how directors of audio-visual instruction, assembled at a state teachers' meeting, expressed the desire to get together to share their knowledge. AVID was created, and as its first project the group undertook to work together on common problems, to arrive at statements of policy and philosophy agreed upon by all, and to establish common goals for future action.

There are seven chapters, each a condensation of committee study and discussion. The result is a practical handbook, almost in capsule form, which tells at a glance the why and what of audio-visual materials, and sets down certain minimum standards for Indiana schools. Much emphasis is given to the need for qualified personnel to administer the program, and to the importance of teacher cooperation.

Highlights in the handbook's recommendations are: a survey of equipment needs to be made on the basis of frequency of use; that there be a full-time, professional director for each 50 teachers, a half-time staff member for each 25 teachers, etc., with building coordinators in each school; that a minimum budget of $50 per teacher be set aside for materials and equipment, preferably $150; that $100 per school be allowed for rental from local college libraries. The school program is to include community services, and the teacher-training institutions are to provide the leadership and integration needed for efficient school administration.—ESR.

• **Audio-Visual Techniques**—Anna Curtis Chandler and Irene F. Cypher. Noble and Noble, 67 Irving Place, N. Y. 252 pp. 1948. $3.50.

In spite of the well-chosen illustrations and attractive format this book is very slim. It contains little that is novel or challenging yet it is doubtless based on a wealth of interesting experiences. The reader who seeks ideas for using some of the existing audio-visual aids will not find here the *techniques* promised in the title, but rather outlines of some types of aids that might be used, and listings of slides, films, etc. that were used in school situations. One is impressed with two weaknesses of the book: first, that the authors subscribe to an outmoded philosophy of education by which certain objectives are set up, and by push-button manipulation there are devices (ranging actually from A to Z) to be called upon; and secondly, as has been implied above, the authors have had much practical experience but they have not succeeded in imparting it to others.

Compare this book with Edgar Dale's "Audio-Visual Methods in Teaching"—by its very title it invites comparison—and the contrast is great. Dale actually succeeds in fulfilling his purpose, his book being replete with concrete, exciting classroom experiences all described in the context of the newest accepted philosophy of education for democracy. As a textbook, therefore, this book by Miss Chandler and Miss Cypher ranks far below the standard ones already available. As a reference work or supplementary reader, it may have limited value.—ESR.

• **A Proposed Health Film Program for America**—The World Today, Inc., 450 W. 56th St., New York City 19. 35 pp. Mimeo. 1948. $1.00.

A producing organization's prospectus on the kinds of films that would fill in the gaps of health films available to 16mm audiences. The subjects listed are truly significant, and, if produced, would be eagerly seen by a wide range of groups, as outlined in this valuable brochure.—ESR.

• **Science in Films: Vol. I**—Dr. Blodwen Lloyd, editor. Sampson, Low, Marston Co. Ltd., London, England. 224 pp. Aug. 1948. 15 s.

A source book, soon available, of utmost significance from an international point of view. The book presents articles by eminent experts on the status of film production in various aspects of science and on the newest equipment and technique in use.

Then follows an annotated listing of international agencies and their work relating to scientific films and the many organizations at work in the various nations of the world.

From its description, this should be a most important reference work.—ESR.

• **Visual Teaching Aids for High School Physics**—Dr. E. DeAlton Partridge, State Teachers College, Montclair, N. J. American Book Co., New York City. 48 pp. 1948. 60c.

This manual, prepared to aid teachers using the textbook *Physics* by W. G. Whitman and A. P. Peck, is a general source book for the subject. The author points out that a wide variety of devices are available and that the titles of films and filmstrips here given are to be seen in broader context. All titles have been carefully selected. Other devices and interesting teaching techniques are noted throughout the excellent guide.—ESR.

PERIODICALS

• **Film News**—8:no. 12. June-July, 1948. Film News Co., 15 W. 38th St., N.Y.C. 50c.

The 25th anniversary of the 16mm film industry is admirably reviewed in this issue by articles describing the work of various commercial organizations in the field: Bell and Howell Co. Victor Animatograph, Eastman Kodak, RCA, Gutlohn, Nu-Art, Bray, Erpi, etc.—ESR.

• **Saturday Review of Literature**—August 14, 1948 issue. Publishers: Saturday Review Associates, Inc., 25 W. 45th St., N. Y. 19.

Informational films are here to stay! In clubs, civic groups, film councils, schools, libraries, even in homes—people use them, want more of them, want more information about them.

This is not news to people and publications in the audio-visual "field", but it IS news when a magazine not specifically beamed at "audio-visual consumers", a magazine of general circulation like the Saturday Review of Literature,

(*Continued on page* 404)

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decides that reader interest and demand are so great that it must keep up with the times by adding regular 16mm film coverage to its current coverage of books and records.

Last March, the Saturday Review instituted a limited presentation of film information—but, beginning with the August 14 issue, the magazine undertook a new, expanded treatment, with a special section on 16mm films to appear the second Saturday of each month.

The first such section, in the August 14 issue, offers readers a general editorial introduction to "Ideas on Film", critical reviews of books and reports to help the film user find his way around in 16mm, and a film review department aptly titled "Messages in Millimeters."

Under the editorship of Raymond Spottiswoode, distinguished film producer, author, and critic, assisted by film-expert A. Bertrand Channon, the Saturday Review plans to cover the following subjects: a monthly editorial discussing up-to-the-minute non-theatrical film developments, film reviews with a condensed story line and a critical appraisal for different audience groups; film news from abroad; and a technical review which will keep pace with new equipment releases and developments.

Written in the clear-cut and often clever style readers have learned to enjoy and respect, the new informational film coverage should fill a real gap in the 16mm film world—a need for more readable, informational, and truly critical film reviews.

We are pleased that the Saturday Review has joined hands with other publications in the field (and we hope EDUCATIONAL SCREEN is not the least of them!)—all of us convinced that "the narrow gauge (16mm) must point the way to broader vision."—JNS.

Visual Researchers Meet

The Second Annual Meeting of the Visual Research Corporation, held in Milwaukee recently, included preview sessions, special programs, and business meetings. Visual Research Corporation, a national distributors' organization, was founded two years ago by the late C. R. Reagan for the purpose of analyzing, coordinating, and developing more effective consumer utilization of a-v materials and to serve and promote better service and better business methods among educational dealers. Officers elected for the coming year are Roa Kraft Birch, President; J. G. Kretschmer, Vice-President; M. L. Stoeppelwerth, Secretary; J. K. Lilley, Treasurer; and Leona Manning, Executive Secretary.

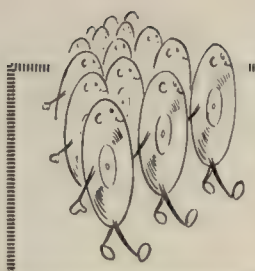
Iowa A-V Workshop

Approximately 85 school administrators and teachers from eight states attended the State University of Iowa Audio-Visual Workshop July 26-30, 1948. This one week's credit workshop was sponsored jointly by the College of Education and the Bureau of Audio-Visual Instruction, Extension Division.

A staff of 34 members took part in the week's talks, demonstrations and panels.

List of School-Made Motion Pictures

As a special service to its readers, EDUCATIONAL SCREEN offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, Evander Childs High School, New York City. To obtain a copy of the list, write to the Service Department, EDUCATIONAL SCREEN, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.



Records on Review

Age, in a modern phonograph record as in a modern book, does not necessarily detract from the basic educational value of the material. In many instances too, as with books, recordings cut across traditional subject-matter boundaries and simplify some of the problems of integration. The records reviewed below have been selected with this criterion in mind and deal basically with the fields of English, Social Studies and History.

SCENES FROM "ABE LINCOLN IN ILLINOIS"—Album M 591. RCA-Victor Company, Camden, New Jersey. Three twelve-inch discs (six sides). From the Pulitzer Prize winning play by Robert Sherwood. Abraham Lincoln portrayed by Raymond Massey.

Each of the following scenes are tenderly and expertly portrayed: Lincoln's Proposal to Ann Rutledge; Lincoln's Law Office; Lincoln's Prayer; Lincoln's Reply to Stephen A. Douglas (two sides); Lincoln's Farewell to Springfield.

The first three have great literary qualities and, in addition, portray the attitudes and relationships of semi-frontier life in the middle of the nineteenth century. Historically, the album is valuable because both of the last two scenes represent incidents of extreme importance not only in the understanding of Civil War America but also in appreciating the tremendous impact of Lincoln's personality and idealism on our present-day society.

This is an album eminently suited to classroom utilization in English, History and the Social Studies. The records can certainly be a useful tool for the alert teacher. Questions may be raised about the portrayal of various characters (Abraham Lincoln had a voice which did not fit his huge frame), about dialect, even about the complete authenticity of all of the material. But these debatable issues are insignificant before the high potential educational value of this exceedingly good album. Use it in the Junior and Senior High Schools.

Use it as a stimulus and introduction to either modern historical drama or, as heretofore mentioned, to the lasting impact of Lincoln on America. Use it, too, for the presentation of information and, on the high school level, for summary and follow-up, or for sheer pleasure listening.

The student's reactions to the records determine their value. Look for serious discussion or formal debate concerning the sociological problems presented. Look, too, for increased outside reading for information and for more acute voice analysis and appreciation.

Added to this album, Lincoln's immortal "Gettysburg Address" (available from either RCA-Victor or Columbia) serves to round out and emphasize the Lincoln story on discs.

MASTERPIECES OF LITERATURE—VOLUME II—PROSE ALBUM I—Album E-6

"OUR AMERICAN HERITAGE"

Columbia Records, Inc., Bridgeport, Connecticut. Six ten-inch discs (twelve sides). Recorded under the auspices of the National Council of Teachers of English. Portrayal by Wesley Addy.

This very good album points twelve times to the inescapable truth that many historical documents are fine literature. The album contains:

Record 1. The Mayflower Compact; Excerpts from The Pennsylvania Charter of Privileges; The Declaration of Independence.

Record 2. Excerpts from The Farewell Address of George Washington; Excerpts from The First Inaugural Address of Thomas Jefferson.

Record 3. Excerpts from Sacred Obligations (Daniel Webster); The Gettysburg Address.

Record 4. Excerpts from The History of Liberty (Edward Everett); Patriotism (Lyman Abbott).

Record 5. Excerpts from A Pan-American Policy (Elihu Root); Excerpts from Our Responsibilities As a Nation (Theodore Roosevelt).

Record 6. Excerpts from Americans of Foreign Birth (Woodrow Wilson); Excerpts from The Promised Land (Mary Antin).

These readings are well worth using in classroom procedure. This is material that is studied in every junior and senior high school and can be used in English, History and Social Studies classes for the presentation of information, for stimulation and for purposes of summary. Students will not listen passively to these documents, many of which they are already familiar with. They will enter into discussion and debate, they will study the voice attributes of Mr. Addy and some may attempt to emulate his delivery, they will read aloud, they will read for appreciation and information.

Mr. Addy's delivery may annoy some auditors because it is not "as Webster would have done it" or "truly Lincolnesque in delivery". But these are expressionful (but not bombastic), straightforward and clear readings. The style of delivery is based on microphone techniques, not on platform oratory.

These recordings vary in rating from very good to excellent. But all of them are worthy of the purpose of the classroom and merit the time and attention they need.

Needle Chatter . . .

RECORDS are good tools for learning. Mere passive listening will be of little or no value to either students or teacher. Try darkening the room a little for more attentive listening to longer records and whole albums. Walk around the room once to be sure the volume level is proper for the whole class. Don't be afraid to use maps, charts or other visual media with the record. Write the "new" words or the difficult phrases on the blackboard before you use the record. Be sure the class is ready to listen. . . Hollywood sees a fertile field in children's records—Dick Powell, Wendy Barrie, Danny Kaye, Margaret O'Brien, Gene Kelly and many others are performing on records for the kneepants and pinafore set. . . The June, 1948 issue of "RPM" has a special article on children's records. The list is a good one deserving of your attention although it was originally intended for radio's program directors and disc jockeys. . . The World Book Company's only record venture, "Then Came War", crisply summarizes world events from 1918 to 1939. It is worth owning if you can get the set.

—MAX U. BILDERSEE

Gov't Loss—Scholastic Gain

Dr. John W. Studebaker, United States Commissioner of Education for fourteen years, has resigned his position to become vice-president and chairman of the editorial board of Scholastic Magazines. His job will be to supervise correlation of editorial services for the English and social studies curricula of junior and senior high schools.

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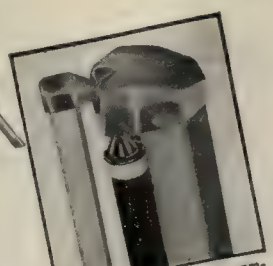

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Ada Helps the Teachers

(*Continued from page* 384)

"All children need affection, friendship and a feeling of belonging." . . . "The teacher can help the child to make friends through the use of group activities, seating arrangements, the utilization of special skills and talents and in many other ways."

"Miss Smith became a friend to Ada, but did not encourage her to lean on her. Instead, Miss Smith made friends for Ada and helped her to make them herself among the pupils and among the teachers. This is building for future wholesome relationships and skills in friendship."

5. *Pupil-to-pupil relationships are important.* The film "brought out the value of building good pupil-to-pupil relationships. How did the pupils come to take such a fine attitude toward Ada? They themselves grew in personal relationships as they helped Ada to become one of them."

6. *Parent-teacher relationships are important.* As one teacher-student said: "The film shows the importance of the home visit to further determine factors causing the problem: poor socio-economic conditions at home; parental attitude toward acceptance of the child; the child's interests and parents' attitude toward them; the security or lack of it in the home and in parental relationships; and the parents' attitude toward the school. All this gives insight into the child's problems."

Some of the teacher students tended to be a bit too ready to condemn parents rather than to seek to understand them and their problems. As they discussed the reasons why the mother expected something to be wrong when the teacher called; the reasons why the mother seemed to resent the time Ada gave to art; the poignant scene when the mother approves the new hair dress and finds a way to make over a skirt for Ada—the general conclusion was that most mothers do care for their children and want them to be happy, but they themselves have sometimes been the victims of so many of the exigencies of life that they have their own problems and worries which in turn affect the child. Sometimes the child's parents need a friend and understanding and help. In such cases, helping the parent will help the child."

7. *Cooperation between the teacher and other agencies such as social agencies and churches is needed.* "The absence of the father from the home, the overworked mother who managed to keep the baby clean and healthy, the lack of money for Ada's clothes and social needs—all these are problems emphasizing the need for closer relationship between the school and other agencies of the community."

8. *Guidance calls for cooperation of the entire school staff.* "As teachers, we do not need to fight a one-man battle. We should seek and get the cooperation and support of other teachers, the family, the principal, and the other pupils." . . . "Guidance is so important that the entire staff should cooperate in it."

9. *Variety in classroom procedure affords more opportunity for personality development.* "The film helped us realize that we should use a variety of procedures in teaching. In this film, the students worked in groups and on class projects." . . . "The value of group projects and activities was evident." . . . "Ada could not have been helped as much in a traditional stereotyped classroom situation."

The film "showed how a shy child can be brought out in class activities and appearance." . . . "It showed how inferiority feelings may disappear when one engages in a group enterprise to which he can make an appreciated contribution."

10. *Personal appearance and economic status affect the child's behavior.* "The film revealed how dress, hair style, make-up and spending money can affect a child's total behavior, even the regular school work."

11. *Security is a common need.* "The film helped me realize the importance of security on the part of the pupil and how the lack of a feeling of security can affect the academic work in the school."

12. *Talents and special interests can be discovered and utilized in teaching the various courses.* "The film showed how to help a child realize his own worth through utilizing hobbies and other interests." . . . "We can capitalize on the child's interest to restore him to emotional stability and social status and to help him take his place in society."

"We can actually plan to use a hobby or special talent as a means to give a child recognition from other children and from the other teachers." . . . "Ada was fortunate in that she had a talent for art. If this had been lacking, there were other interests that the teacher could have discovered or kindled and other skills that could have been developed."

13. *"We teachers tend to teach as we are taught."* The films "have been so helpful to us in this class, that I, for one, want to use more films with PTA groups and with the boys and girls whom I teach."

Education for All American Children

A filmstrip on *Education for All American Children*, the statement of policy on elementary education issued recently by the Educational Policies Commission, will be used in connection with American Education Week activities, November 7-13. The filmstrip may be ordered from the Department of Elementary School Principals at NEA, 1201 16th St., NW, Washington 6, D. C.

American Education Week for thousands of schools systems has come to be the outstanding period of the year in educational interpretation, according to reports reaching NEA headquarters. Public interest in the observance is increasing, and more organizations are cooperating each year. This year the American College Public Relations Association is urging active participation by colleges and universities.

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UFPA Plans and Planners

At the recent annual conference of the University Film Producers Association in Itasca State Park, Minnesota, plans for publication of a quarterly journal were completed. The first edition, to appear this fall, will contain a resume of material from the conference. A UFPA committee is also at work on the problem of nomenclature, and it is expected that a list of terms will soon be published in the hope of standardizing usage among university producers. Another committee is preparing a report on minimum equipment needed to begin production within a college or university.

Dr. Don G. Williams of Syracuse University was elected President of UFPA for the next two years, while Mr. P. M. Stallings, University of Minnesota, and Vernon Putnam, University of Iowa, were chosen vice-president and secretary, respectively. Next year's meeting will be held in August at Pennsylvania State College, with Mr. Frank Neusbaum as conference chairman.

New A-V Supervisor for San Francisco

Mr. W. Morris Williams was recently appointed Audio-Visual Education Supervisor of the San Francisco Schools. Under the leadership of Dr. Herbert C. Clish, Superintendent of Schools, the San Francisco Public Schools are reported to have been making rapid strides toward a full and well-rounded audio-visual program.

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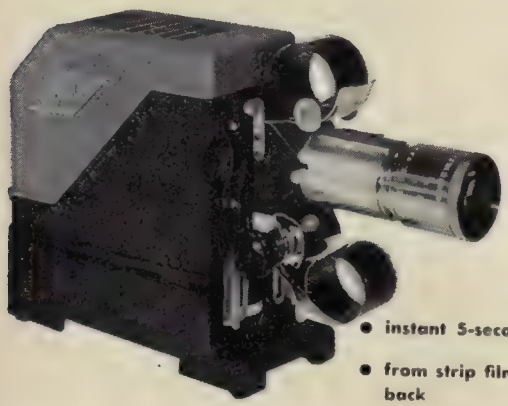

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Have You Tried Them?

(*Continued from page 386*)

Those who have never made slides and are uncertain as to how to proceed are urged to get hold of a print of the excellent color motion picture *How to Make Handmade Lantern Slides,* produced by the Audio-Visual Center of Indiana University[4]. In 21 minutes (and with a little practice!), the film will show them how to make seven types of handmade lantern slides, how slides can be the answer to many needs for inexpensive and easily-made teaching tools, and how simple the required techniques actually are.

Good common sense, an interest in one's work, and a little imagination will enable a teacher to see readily the numerous classroom opportunities for slide making at different levels and in various subject matter fields. But here are a few suggestions:

1. Map study, map drill, and map building. Showing a slide on the board rather than on the screen, have children go to the board and label bodies of water, draw in rivers and mountains, show the location of cities, farming areas, and mining regions.
2. Graph interpretation—developing an understanding of graphs.
3. Word study—teaching prefixes, suffixes, and roots.
4. Reading drills.
5. Story telling using slides to illustrate a story.
6. Book reports—showing a sketch of the most exciting part of a story or one of the characters in the book.
7. Poem study and poem interpretation through the use of pictures drawn by children.
8. Problem solving.
9. Building concepts of whole numbers, fractions, and decimals.
10. Following directions for making various articles.
11. Understanding cartoons and using cartoons to illustrate history topics and world affairs.
12. Providing words for group singing.

An assembly program using slides made by members of various class committees is an excellent culminating activity for a unit of work. The preparation of slides for such a purpose provides opportunities through the group experience of the children for the development of many principles of democratic living.

If you have never before made use of such slides in your teaching, try them soon. The possibilities are numerous. A little time, effort, and ingenuity on the part of yourself and your pupils will pay surprisingly great dividends.

[4]*How to Make Handmade Lantern Slides* can be secured directly from the Audio-Visual Center, Indiana University, Bloomington, Indiana; also from the Educational Film Library Association, 1600 Broadway, N. Y. 19; and from many dealers in educational films and equipment.

California Conferences

The Fall Conference of the A-V Association of California, Southern Section, in joint sponsorship with the California A-V Department and A-V Education Association will be held on the campus of the University of Southern California on October 28-30. The Spring Conference is scheduled for April 1 and 2, 1949, at the University of California, Los Angeles.

New officers for the A-V Educational Association of Southern California are: President, Allison J. McNay; First Vice-President, Donald D. Doan; Second Vice-President, F. Dean McClusky; Secretary, W. Russell Bailey; and Treasurer, Robert Hall.

Report From Paris

(*Continued from page 389*)

terials better than we have done in the past, but more important still, we must share. We must not only share equipment, but even more important, we must share ideas, methods and plans. This sharing is a two-way process. We have got to establish a world trade in ideas as well as in goods and services. Funds must be made available for a variety of fellowships and scholarships in the U. S. Mature workers in the audio-visual field need to be brought to the U. S. to learn some of our methods.

We must also send our students abroad to see what is being done in mass education in China, India and elsewhere. We recommended that Unesco should draw up a list of countries which need expert assistance with detailed information on the type of assistance required.

I realized again that the international job cannot be any better than the national job. The quality of information that Unesco distributes on an international basis depends upon the quality of information which it receives from member countries.

One of the less important observations that I would like to make is on the automobile driving in Paris. I told the driver of the Unesco car that the French drivers were very reckless. He replied: "Ah no. They are graceful!". The drivers dart in and out, cut across the street in front of other cars, with split-second timing. The Place de l'Etoile, where the Arc de Triomphe is located, is a gigantic circle where twelve streets converge. I found that it was not considered cowardly to walk around the circle at the outer edge rather than to go straight across through all the automobile traffic!

A final word about the Commission's staff here—the people who really do the hard work of planning and arranging. I want to compliment them highly for their interest and enthusiasm. It is enormously difficult with the barriers of language, and the complexities of working on an international basis, to bring information together and to do it expeditiously, but I am sure that all the members of our Technical Commission will agree that no finer job could have been done.

Highlights of the United Nations

The worldwide celebration of UN Day (October 24) will see the world premiere of a new UN Film Board film, *Highlights of the United Nations,* 1947-48. The film reviews the work of the Security Council, the Economic and Social Council, and other special agencies. It is the first in a series of UN film magazines. At least 500 prints are expected to be distributed in the U. S., and duplicate master negatives will be sent to 31 other countries, where prints will be made for local distribution.

The UN Film Board, since its organization in January, 1947, has produced five films and nine filmstrips. It plans to complete eleven additional motion pictures by the end of 1948 as well as several new filmstrips.

One of its recent filmstrips productions is *Atomic Energy—Problems of International Control,* covering in a 15-minute script and a series of silhouettes the salient points of one of the most vital problems in the world.

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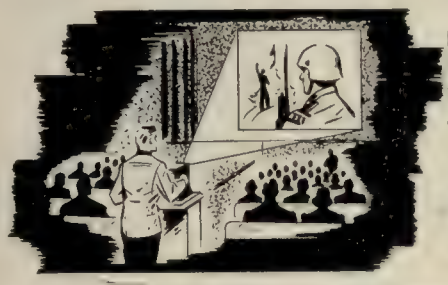

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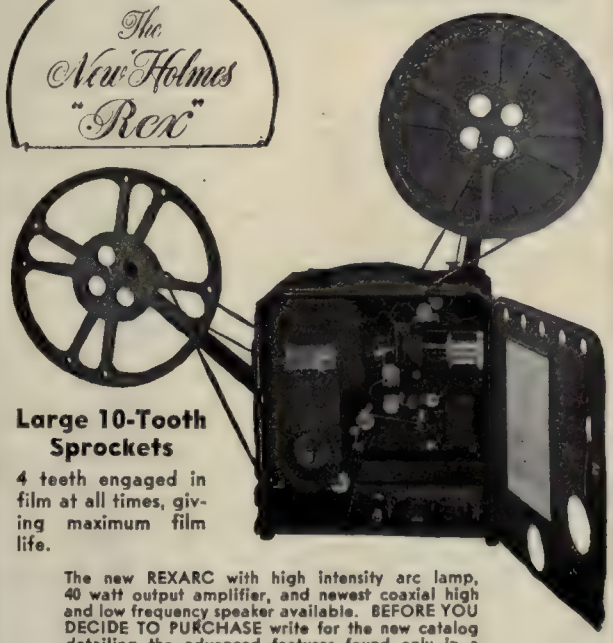

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Recommendations from A to V

At the recent Paris meeting of the Commission on the Technical Needs of the Press, Film and Radio (see the report by Edgar Dale in this issue), the Film Sub-Commission made the following recommendations to Unesco, based on an examination of field survey reports from seventeen countries in Europe, Latin-America, and Asia:

(a) That the reciprocal exchange of audio-visual materials among all member countries of Unesco be actively undertaken, and that to this end the Governments of all member countries be urged to accept a Convention to facilitate the exchange of such materials especially through the elimination of taxes and import duties.

(b) 1. The establishment of an up-to-date international information and news service concerning the production, distribution and use of audio-visual materials for educational, scientific and cultural purposes.

2. That Unesco bring to the attention of all its member governments the necessity of establishing national information services to make possible the operation of the international information centre, and that Unesco provide the information required to assist in the establishment of such local centres.

(c) That arrangements be made to make available to all member countries catalogues and lists of evaluated educational, scientific and cultural films and filmstrips with sources and prices where possible.

(d) That the proposal made by the Film Sub-Commission in 1947 to the effect that Unesco should itself maintain a reference film library of selected films from all countries as a kind of "shop window" in order to facilitate the choice of suitable films by different countries, and avoid unnecessary traveling, be further pursued. The Sub-Commission is not proposing that Unesco should distribute films from this library.

(e) That Unesco

1. Make funds available for an enlarged scheme of scholarships, either through its own funds or from funds obtained elsewhere to permit film technicians and students of other audio-visual media to study and work abroad;

2. Take steps to induce all governments having urgent technical needs to institute schemes of scholarships for study abroad;

3. Undertake a comprehensive study of the activities of film institutes and persons who are occupied in film research, and place the results of the study at the disposal of all member countries.

(f) That Unesco draw up:

1. A list of countries which need the assistance of experts, with detailed information on the type of assistance required;

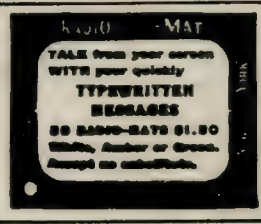
2. A list of countries from which such experts might be secured, and a list of coordinating bodies in such countries through whom they might be obtained.

(g) That Unesco create Seminars for audio-visual educators on a regional basis during the year 1949.

(h) That Unesco bring to the attention of producers of equipment the desirability of:

1. (i) Furnishing all possible technical information on prices, characteristics and use of such equipment;

(ii) Undertaking studies in respect of the use of all equipment under extraordinary conditions such as those arising from dust, heat or humidity in tropical countries.



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2. Studying means whereby the production and distribution costs of audio-visual materials might be reduced through the adoption of new methods, for example, the production of silent projectors adaptable to sound use by adding a sound head.

(i) 1. That Unesco promote by all possible means the use of mobile units equipped with 16mm film projectors, filmstrip projectors, and if possible record players and recording instruments, radio receiving sets, microphones and amplifiers, in countries with a high proportion of illiteracy.

2. That Unesco produce a film or stills to describe the work of the mobile units in such countries as employ them.

(j) That Unesco in cooperation with the Governments concerned, and especially with Latin-American Governments, secure the establishment of Regional Film Boards so that the costs involved in the production, distribution and use of audio-visual materials for educational, scientific and cultural purposes might be more widely shared.

(k) That an approach be made to the Government of India to develop a cooperative plan between the Government of India and Unesco in order to extend the work which it is proposed to have done by the Committee of Visual Education and the proposed Department of Audio-Visual Education of the General Institute of Education; and possibly also to extend the work which it was proposed to have done by the Film Council and Film Institute projected in 1946.

(l) That Unesco discuss with the Government of the United Kingdom and the Government of the Federation of Malaya the problems confronting the Malayan Film Unit, in view of the fact that the Malayan Film Unit could be of real assistance to all neighboring countries if its activities were maintained or extended.

(m) That in order to secure the greatest benefit from the distribution of news of international importance the following be actively promoted:

1. Facilitating the entry, residence, movement and travel of accredited newsreel staff:

2. Providing for international professional cards for newsreel personnel;

3. Protecting them against arbitrary expulsion;

4. Promoting the widest possible access to news sources, private and official, without discrimination between nationals and accredited foreign newsreel photographers.

(n) That Unesco should ask each feature film producing country to produce in 1949, for international circulation, one feature length children's entertainment film based on a nationally accepted children's story.

(o) That joint production particularly on subjects of an international character in two or more languages by two or more countries be encouraged.

(p) That the proposals made regarding raw materials and equipment by the Commission on Technical Needs in 1947 be further implemented.

(q) That a further study be made of the project for the establishment of a system of service credits to facilitate exchange.

(r) That the operation of the book coupon exchange system established to help overcome currency difficulties be studied with a view to extending it to the field of audio-visual materials.

(s) That Unesco seek the cooperation in funds or services of all appropriate voluntary agencies in order that the recommendations made might be fully implemented.

(t) That Unesco study the establishment of a special fund through which the international exchange of audio-visual materials might be facilitated and currency difficulties overcome, and that the assistance of international financial agencies be sought.

(u) The Unesco investigate the possibility of raising funds or finding means for providing local language versions of films and other audio-visual materials.

(v) That the needs in the educational re-construction field both in war-devastated and in otherwise needy countries be re-interpreted to the end that a greater recognition may be accorded to audio-visual materials.

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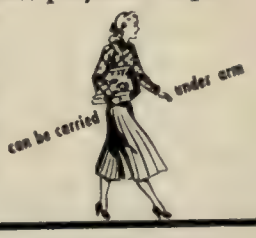

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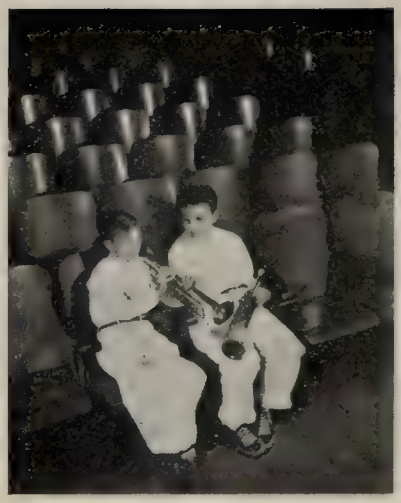


Before The Crowd Arrives

Judged as the best of all entries in the Third Annual 1948 National High School Photographic Awards, this picture, "Before the Crowd Arrives," taken by Bailey Donnally, Jr., Holtville High School student, Holtville, Alabama, was awarded the Grand Prize of $500 in this nation-wide picture-taking contest.

Winner, also, of the $100 First Prize in Class I—School Projects, the picture was selected as the best among thousands of entries. The judging was held in Rochester, N. Y. The board of judges was composed of Julien Bryan, internationally known photographer and lecturer; C. Scott Fletcher, President, Encyclopaedia Britannica Films; and Kenneth W. Williams, Manager, Photographic Illustrations Division, Eastman Kodak Co.

Lend a Film to Germany

Do you have one (or a dozen) 16mm films which you could lend for a few days for showings to German children? They need not be your newest and latest films; almost any type of film can be used. Here is the need as it is described by Dr. J. Calvin Barnett, Lt. Col., U.S.A., writing from his post in Nurnberg:

Last month my film program reached about 28,000 and will do about as well this month despite the fact that schools are in vacation. We have a program planned whereby every child of school age in my entire area will see an American educational film four times each month—if we can get the films! That will involve about 250,000 admission per month, all free. The difficulty is that thru regular channels we can secure only about two films per week for all my twenty projectors. One-tenth of a film per projector per week is a real problem in "short division"!

If only the schools of America could send us some of their old films on travel, geography, industry, schools, sports, etc. Even though the explanation (sound or silent) is in English, we can always use them since we always give an explanation. We have funds to pay transportation costs.

So, what films can you spare? Perhaps some school can spare one film a month thruout the school year. Drop a note to Lt. Col. Barnett today listing: (a) the titles of films you could lend for this program, and (b) the month during which you can spare them. Col. Barnett can then arrange direct with you to ship the films, avoiding duplication of titles and over- and under-supply at a given time. Address your offer to:

Lt. Col. J. Calvin Barnett
3rd Mil. Govt., Regt. Co. B, Det. 211
A.P.O. 696, % Postmaster
New York, New York

AUDIO-VISUAL TRADE REVIEW

Equipment

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

The Revolutionary Phonovision Projector

A circular has reached this department announcing the new Visa Tone records and players, which represent a distinct innovation in the field of home, school, and business sound motion pictures.

Basically, the Visa Tone Player looks just about like any conventional table model phonograph (although floor models, similar in appearance to juke box movie projectors will be available, as well as specialized models for sales use, etc.). The Visa Tone record is placed on the turntable, the pickup arm is set in position, simple controls are adjusted, and, low and behold, sound motion pictures are projected on a screen or on the front of the projector-player mechanism.

The records used are especially prepared for the player and are thicker than conventional phonograph records. The reason for this is that there must be a hollow space within the record to hold a floating 8mm tape of motion picture film. Placing the pickup arm in place on the record apparently lines up an optical system underneath the turntable which projects the pictures in perfect synchronization with the sound which DOES come off the top of the record.

As we understand it, regular phonograph records may be played on the Visa Tone player, but, of course, only sound will result. In order to achieve pictures with the sound, the special Visa Tone records must be used. Some models will have provision for projecting regular 8 mm film.

Obviously, the new projection medium requires special materials for its use, but the simplicity of operation, we are told, is amazing. There IS something new under the sun! Write Phonovision Corp. of America for further details: 6636 Hollywood Blvd., Hollywood 28, California.

Projector Stands

The S & D MANUFACTURING COMPANY has prepared two models of portable projection stands for home and school use. The stand folds up to suitcase size, holds film reels, and is supported by tubular legs when set up. Further information may be obtained from the company at 220 Fifth Ave., New York 1. . . . AMERICAN PRODUCTS COMPANY has also prepared its new Model 201 safe-lock projector stand. A novel feature of the stand is its ability to straddle rows of seats. Two legs rest on the floor and the third leg is adjusted short and rests on a seat. Instant easy adjustment of the legs make it simple to aim the projection beam to line up with the screen. For further information write the company at 2287 Hollers Ave., New York 66.

Projectors

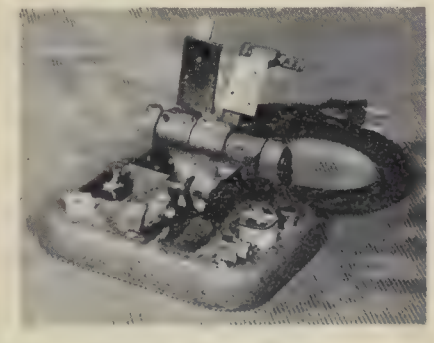
S. V. Colley, instructor at Marquette University, has patented and started producing his Army-born idea of the "Collescope," a device for rear-projection of slides and filmstrips from the front of a classroom. The hooded box and screen arrangement produces a picture up to 28 x 24 inches and weighs approximately 15 pounds. For further information address Rear Projection Film Devices, 5152 N. Sherman Blvd., Milwaukee.

THREE DIMENSION COMPANY of Chicago has released a new series of 150-watt 2¼ x 2¼ slide projectors called the "Vivid." Outstanding features of the new models are convertibility from 150 to 300 watts, shutter-type slide carrier which cuts off the light while slides are changing, accommodates 2¾, 2½, and 2 inch-square slides with minor changes.

"Vivid" Slide Projector

Splicing Department

A combination 8mm and 16mm Semi-professional Splicer for heavy duty use has been announced by BELL & HOWELL CO. In one operation, the new splicer shears both ends of the film diagonally and applies pressure to the film ends while they are being cemented. An electrical element in the base heats the sheer blades, thus shortening cement-setting time. Provision is made in the splicer for scraping the emulsion from the right-hand film, as well as the left, which solves many a perplexing problem of the past. For further information, write the company at 7100 McCormick Road, Chicago 45.



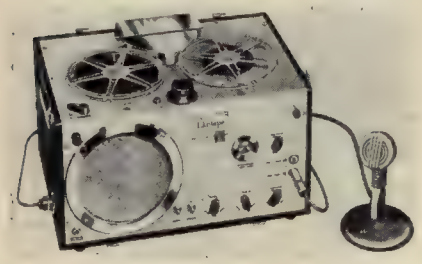
Bell & Howell Splicer

Films

The KIN-O-LUX COMPANY announces that its fine-grain quality Panchromatic film, Kin-O-Lux Superior No. 3, is now available at all dealers. The film has a resolution of 60 lines per millimeter, Weston speed of 100 Daylight 64 Tungsten, and low fog level. . . KRYPTAR CORPORATION of Rochester is presenting a new black and white panchromatic film for the home movie market. The Kryptar film, packaged in 25 foot daylight loading rolls, has a daylight speed of 50 and a Tungsten speed of 32.

Recording Department

The Webster Electric Co. of Racine, Miles Reproducer Co. of New York, and Victor Animatograph Corp. have interesting developments to report this month. WEBSTER ELECTRIC announces the "Ekotape" recorder and reproducer which uses a magnetic tape as the recording medium. The equipment was designed, according to the manufacturer, in answer to demands for simpler operation and better, wow-free tone quality in this type of recorder. The "Ekotape" features a powerful amplifier and 8-inch speaker, an oversize motor and high inertia flywheel, volume indicator eye, fast rewind and fast forward speeds without rethreading the tape, and provision for recording from microphone, radio tuner, or phonograph transducer, for which separate high and low level input jacks are provided, double erase assures a completely neutral tape for re-recording, and instantaneous stops and starts permit precise cueing. . . . MILES REPRODUCER CO., INC., of 812 Broadway, New York 3, is making available its new model MRC Filmgraph Recorder-Reproducer. Using a large reel of M2 Safety Film, which is said to have a total recording capacity on both sides of 200 hours, each recording may be uninterrupted and continuous for one hour on each of the 100 sound tracks across each face of the film. The recording method is mechanical, a stylus etching the sound track into the flexible film base. The Model MRC measures only 4" x 8" x 9" and weighs 11 pounds. Numerous attachments, including a voice-actuated start-stop control, are available. Miles has produced a similar but somewhat simplified rig which makes it possible to record a similar sound track between the sprocket holes and the film picture on 16mm silent film. With this equipment the film unwinds from a reel on the recorder and is pulled past the recording or playback head by the projector, the film then enters the projector, and synchronized sound is the result. . . . VICTOR ANIMATOGRAPH CORP. announces that its recently marketed Sonomaster, record and transcription playback-reproducer, is now equipped with an extra tone-arm especially designed as to weight and stylus to play the new Columbia long-playing records.



Webster Electric "Ekotape"

New Miles Recorder-Reproducer

The Upturned Glass

A new Kodak Cine-Ektar Lens, 25mm f/1.4, which brings to the 16mm cine field the professional quality of the Kodak Ektar Lens line, has been announced by the Eastman Kodak Co., Rochester, N. Y. Incorporating Kodak's new rare element optical glass and Lumenized with Kodak's ultra-hard lens coating, the new lens represents the best that modern optical science can contribute in lenses for 16mm motion picture making.

Work on the new lens has been under way since prior to the war, although work was temporarily interrupted by the war, according to W. T. Roach, Manager of Kodak's Hawk-Eye Optical Division. The new lens represent the superior results obtainable as a result of the most advanced optical developments. "Hitherto," said Mr. Roach, "it has been almost impossible to design a lens with an aperture as high as f/1.4 to give acceptable definition over a 28° field, but with the aid of the new Kodak rare element glasses such a lens is now a practicability."

"Widor" Wide-Angle Lens Attachment

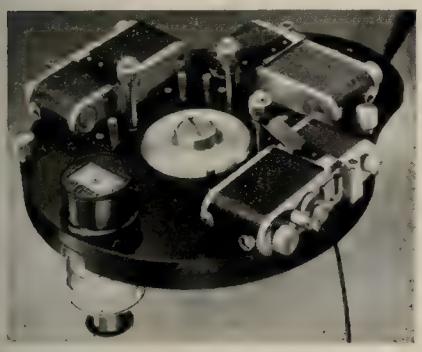
Doubling the angle of view of motion picture camera lenses, without altering light transmission or image quality, is claimed for the new "Widor" wide-range lens attachment, recently announced by the Bell & Howell Company. The Widor has the effect of reducing the focal length of lenses by half, resulting in a picture area twice as wide and twice as high as that of the lens without the attachment. Use of the attachment causes no reduction in the lens aperture, it is claimed, and no compensation need be made in the exposure setting.

The Widor lens attachment is the answer to such problems as taking group pictures at close range, or including large indoor areas where distance is limited. Matching viewfinder objective lenses are available, so Filmo owners can still "get what they see."

For further information concerning the Widor wide-angle attachment, write to Bell & Howell Company, 7100 McCormick Road, Chicago 45, Illinios.

Miscellany

E. LEITZ INC. is producing a special type of copying apparatus



Leitz "Tricoplat"

called the "Tricoplat." This is a rotating stage plate accepting three Leica Cameras and has been designed primarily for macro and micro medical photography. It eliminates the changing of cameras when photographing the same specimen in rapid sequence on color film, black and white and reversible positive film. Availability dates and price may be obtained from the company at 304 Hudson St., New York 13. . . . KIN-O-LUX COMPANY is making a new film cement called "Kin-O-Stick." Designed for specialized film lamination during the war, the new cement has a chemical base that does not gum up the splicer or irritate the skin, and it has a low-rate of evaporation. Also available from Kin-O-Lux is an improved Marks Polarator for use with both color and black and white film. The Polarator is especially easy to use because the effect may be seen before the picture is made. It is supplied in three sizes, mounted in calibrated rings and complete with lens shade. . . . DAVID WHITE SALES COMPANY of Milwaukee has developed a 35mm plastic stereoscope with built-in illumination, which has won an award in the 7th Modern Plastics Competition. The Viewer is designed for use in conjunction with the twin lens camera made by the same firm. Illumination is by batteries; focussing is possible.

Just in Passing

The 1948-49 INTERNATIONAL MOTION PICTURE ALMANAC, which reached our desk recently, lists EDUCATIONAL SCREEN as the only audio-visual instructional materials journal extant. This happy circumstance moves the editor of this department to suggest than any audio-visual executive, industrial or educational, would do well to occasionally purchase a copy of the yearly Almanac and see what's happening in the greener, more glamorous pastures out West.

Production and Distribution

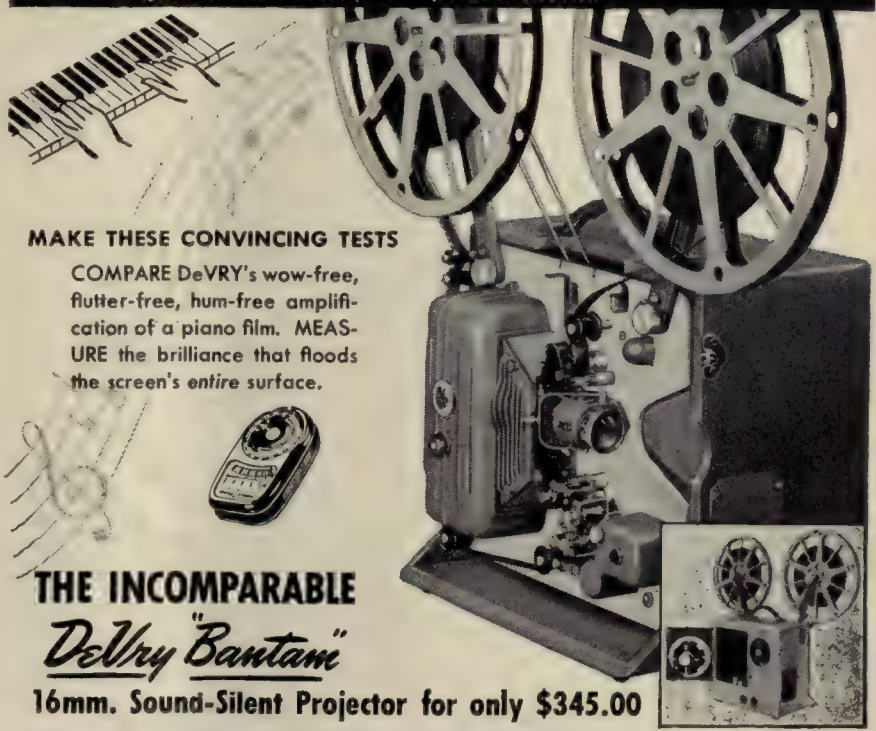
Among the Producers

During the summer, the EASTMAN KODAK COMPANY celebrated the sixtieth anniversary of its Kodak camera. Back in June, 1888, George Eastman introduced the No. 1 Kodak, an oblong black box that took small sound pictures 2½ inches in diameter. It was sold ready loaded for 100 exposures. The price for camera and film was twenty-five dollars. When the hundredth picture was taken, you sent the camera back to the factory in Rochester. The film was taken out, developed, prints made—if the sun was shining, and prints, negatives and the reloaded camera were returned to you for $10.00.

The idea of selling a complete unit of camera and film has its 20th century counterpart in a small cardboard camera we saw this summer. After the film is exposed, the user ships the loaded camera back to the company and receives his developed and printed pictures with no further charge. The camera, however, remains with the company, to be loaded and distributed to some other vacation spot, where an avid fisherman, not forgetting his rod and tackle, left his camera at home.

For Brightest, Clearest Pictures . . .
vivid definition of image—black and white or natural color . . . rock-steady screening at sound or silent speeds.

For Unsurpassed Fidelity of Sound . . .
glorious new richness and clarity of tone . . . new fidelity in reproduction of voice, music, sound effects.



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YOUNG AMERICA FILMS has announced an accelerated production schedule for 1948-49 which calls for the release of at least 25 new 16mm films and approximately 30 filmstrips. Films on Elementary Science, Home Economics, and Speech Technique are included in the new schedule, as well as filmstrips on holidays, Shakespeare, the historical background of mathematics, and several others.

VISUAL EDUCATION INC., with offices in Austin, Dallas, and Houston, announces the election of Mrs. C. R. Reagan as president of the Corporation. All other officers remain.

The Distributive Scene

Film distribution agreements were recently completed by Astor Pictures with Films Inc.; Young America Films with Ideal and Loews. Under the ASTOR-FILMS deal, Films will distribute, on a non-exclusive basis, the complete list of titles of Astor 16mm products in the United States. This brings to the Films fold the "Wild Bill" Elliott westerns, 35 Hopalong Cassidy's, and a variety of United Artist Features . . . YOUNG AMERICA FILMS has named IDEAL PICTURES CORPORATION its television agent. Organizations may now rent all YAF subjects from Ideal, according to a recent announcement. LOEW'S INTERNATIONAL CORPORATION has been named by Young America Films to handle world-wide distribution outside of the United States and its possessions and Canada. The YAF subjects will have sound tracks made in the world's major languages. It has been emphasized that these agreements with Loew's in no way alter present methods of distribution of YA products in the U. S., Canada, Hawaii, Alaska, or Puerto Rico.

With the completion of the eighth and last in an integrated series of sound films on teaching fractions, Silas Johnson, President of JOHNSON HUNT PRODUCTIONS, has announced the signing of Jack C. Coffey, 205 W. Wacker Drive, Chicago, as producer's representative in 12 states of the Mississippi River Valley. As well as being available for outright purchase, the Johnson Hunt films are open for long-term lease to film libraries for rental purposes.

FILM CENTER, formerly of 25 West 45th St., announces that it has moved to 45 West 45th St., New York City. Mr. Laurence Saltzman, Executive Vice-President of the firm says that Film Center has no connection with the sales and production organizations which have grown out of the reorganization of the International Theatrical and Television Corporation. . . According to an announcement by Mr. Lester Birbaum, president of LA BELLE INDUSTRIES, INC., Oconomowac, Wisconsin, his firm has acquired all sales rights to the PRC Automatic Slide Projector, formerly distributed by the Picture Recording Company, Chicago. . . . SACK TELEVISION ENTERPRISES has acquired national television distribution rights to "Woman Speaks," a series of twelve ten-minute women's magazine of the air subjects, produced by Film Studios of Chicago.

New Deal for Ideal

Ideal Pictures Corporation, 28 E. 8th St., Chicago, recently announced that all 18 of their offices are now equipped with adequate libraries of carefully selected instructional films. This is the culmination of a plan begun three years ago by Bertram Willoughby, President and Founder of Ideal.

Although handicapped by sources of supply, Ideal began the purchase of educational shorts many years ago. Three years ago, when Encyclopaedia Britannica decided to sell to commercial film libraries, Ideal was their first commercial customer. This was again true last year when Coronet Instructional Films turned to the commercial libraries.

With all of the products of America's leading film producers available, last year Ideal equipped their offices in Boston, Chicago, Kansas City and Minneapolis to act as pilot exchanges. Under the direction of Paul Foght, Ideal's Educational Director, a plan of economical and sound educational procedures was developed. Among other things, an improved educational rental plan was employed. Under this plan films are shipped on Monday and returned by Friday, thus providing time for teacher preview as well as time for teaching.

This year, after an evaluation of schools' rental needs, all 18 Ideal exchanges were equipped with films produced by Coronet, Encyclopaedia Britannica, Young America, Knowledge Builders, Vocational Guidance, March of Time and Simmel-Meservey.

HARRY GRUBBS

Distributor of 16mm. Instructional Sound Films

announces **. . . a new series of 16 mm. sound films in color or black and white:**

"THE GREAT LAKES"

NO. 1—HOW THEY WERE FORMED . . . Growth of continental ice sheets . . . Action of glaciers . . . Drainage system of Lakes . . . Growth of the Lakes . . . Rock structure of area . . . Formation of Niagara Falls . . . Waterfalls instead of rapids . . . Niagara Falls today. Running time: 11 minutes.

NO. 2—HIGHWAY OF COMMERCE . . . Effect on early and modern history . . . Effect on industry and agriculture . . . Growth and development of lake shore cities . . . Development or natural resources . . . Transportation of grain, iron, ore, limestone . . . Unusual types of ships . . . Loading and unloading devices . . . The Soo Canal . . . The winter freeze-up. Running time: 22 minutes.

NO. 3—LINK WITH OCEAN SHIPPING . . . Volume of shipping . . . Natural barrier . . . Welland Canal . . . Trans-shipping at Montreal . . . St. Lawrence Waterway project . . . Why such waterway is needed . . . Problems of construction. Running time: 11 minutes:

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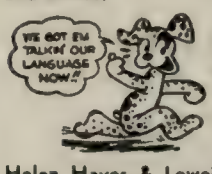

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Current Film News

■ **CORONET FILMS,** Coronet Building, Chicago 1, Ill., has completed five new educational sound films, available in color or black and white:

We Go to School (1 reel)—helping children just entering school with their adjustment to a new environment.

A Day with English Children (1 reel)—taking students to the town of Bath for a typical day with English children and showing that in spite of different customs, they have a great deal in common with American children.

Alaska, A Modern Frontier (1 reel)—giving students an opportunity to travel through the wilderness for a first-hand view of Alaska.

Let's Count (1 reel)—filling the gap between the haphazard counting of children in the primary grades and their introduction to arithmetic.

The Nature of Light (1 reel)—taking students on a fishing trip with two boys who study light as a form of radiant energy, observe the principles of reflection and refraction, and learn how these principles are applied to the science of optics.

■ **YOUNG AMERICA FILMS,** 18 E. 41st St., N. Y. 17, announces the release of the following 16mm sound films:

Baby Animals (1 reel)—introducing such concepts as growth patterns of young animals and varying degrees of dependence on parental care.

How Animals Eat (1 reel)—discussing the various ways in which animals are adapted to catch and eat their food.

How Animals Move (1 reel)—illustrating the different ways in which animals are adapted to move about in their environment.

How Animals Defend Themselves (1 reel)—showing the various ways in which animals are adapted to defend and protect themselves.

Why Punctuate (1 reel)—stimulating an interest in the study of punctuation and reviewing the basic rules, through animation and live action.

Care of Art Materials (1 reel)—designed to promote wider interest and care in the use of common art tools in the elementary grades.

Adventuring Pups (1 reel)—relating the adventures of three beagle puppies and designed to stimulate observation and discussion by young pupils in science and in pre-reading classes.

■ **AMERICAN LIBRARY ASSOCIATION,** 50 E. Huron St., Chicago 11, Ill., is now distributing a new sound film in color by arrangement with the producer, the National Film Board of Canada:

New Chapters (14 min.)—The London, Ontario, public library is presented as a workshop and lecture hall as well as a source of books, paintings, music, and recordings. Emphasis is placed on children's activities. The film demonstrates the many potential services of the public library. The film is being sold by the A.L.A. but may also be secured from Brandon Films (1600 Broadway, N. Y. 19), International Film Bureau (84 E. Randolph, Chicago 1), and Visual Education, Inc. (203 Cotton Exchange Bldg., Dallas 1).

■ **LOEW'S INTERNATIONAL CORP.,** 1540 Broadway, N. Y. has announced completion of arrangements for the world-wide distribution outside of the U. S. and Canada of educational films produced by Young America Films, Inc. As in the case of the McGraw-Hill Text Films which MGM recently began distributing on a global basis, the Young America Films series will have sound tracks made in the world's major languages.

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■ **JOHN OTT PICTURES,** 730 Elm St., Winnetka, Illinois, announces the following sound films especially for club programs:

Time-Lapse Photography (11 min., color)—explaining time-lapse photography and how time-lapse pictures are made.

Spring Blossoms (22 min., color)—including time-lapse pictures of spring wild flowers.

How to Grow Iris (22 min., color)—demonstrating methods of fertilizing, general care, and hybridizing and including time-lapse sequences of the iris growing and bursting into full bloom.

Watercolors in Action (13 min., color)—demonstrating the "direct method" of watercolor painting.

The Brush in Action (10 min.)—showing types of brushes, the function and techniques of using each.

Clay in Action (10 min.)—demonstrating the making of a portrait in clay by sculptor Arturo B. Fallico.

Flower Arrangements for the Home (22 min. each, color)—Two films demonstrating practical flower arranging.

■ **NU-ART FILMS, INC.,** 145 W. 45th St., N. Y. City, is distributing the following 16mm sound film produced by Emerson Yorke Studio.

Bill Bailey and the Four Pillars (20 min.)—A documentary film story of land economy and one man, Bill Bailey of Clarksville, Tennessee, through whose foresight and untiring effort the Four Pillars of Income were established in Montgomery County, Tennessee (adapted from the Reader's Digest story of the same name by J. P. McEvoy).

■ **HARRY GRUBBS,** 6912 Hollywood Blvd., Hollywood 28, California, announces a new series of 16mm sound films on "The Great Lakes", available in color or black and white:

How They Were Formed (1 reel)—Drawings, maps, and motion-picture scenes showing the complex geologic processes which formed the Great Lakes.

Highway of Commerce (2 reels)—Resources of the Great Lakes area, the unique transportation system that moves those resources, and the way in which the Lakes affect man's well-being and prosperity.

Their Link with Ocean Shipping (1 reel)—The two natural barriers between Lake shipping and the sea—Niagara Falls and the St. Lawrence—and how these barriers were overcome.

■ **NATIONAL CARBON COMPANY, INC.,** 30 E. 42nd St., N. Y. 17, announces a new technicolor 16 mm film:

Carbon Arc Projection (15 min.)—designed to show how a remarkably close approach to sunlight has been achieved to give motion pictures their full visual value in clarity and color, with a concentration of the tremendous light intensity of 8½ million foot candles on an aperture only the size of a single frame of film.

■ **THE MARCH OF TIME FORUM EDITION,** 369 Lexington Ave., N.Y. 17, announces the release of the following educational 16mm films:

Public Relations—telling the story of America's newest profession.

Fashion Means Business—picturing the fabulous billion-dollar fashion industry.

Search for Happiness—showing man's atempt to adjust himself to modern civilization.

T-Men of the Treasury Department—reporting the work of the important Government Agency and made with the cooperation of the Department.

The White House—a Cook's tour of the first mansion of the United States.

The Dutch Empire—a unique treatment of the collapse of one of the world's great empires.

■ **FILMS OF THE NATIONS,** 55 W. 54th St., N. Y., has released several new educational films, available in both color and black and white:

Picturesque Denmark—a picture tour of the country, showing geography, history, government, people.

Picturesque Sweden—an introduction to the geography, history, scenery, and people of Sweden.

Majestic Norway—a film trip to Norway: its scenery, natural resources, towns and villages, people.

In and Around Amsterdam—an introduction to the picturesque capital and largest city of the Netherlands.

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"Han"—just released, was praised by enthusiastic audiences everywhere. "Has a basic nobility . . . restores our faith . . . photography has a truly poetic imagination." —Frank Eng in *Los Angeles Daily News.* "Classic simplicity . . . poignantly touching." —*Los Angeles Times.* "Packs more punch than many a Hollywood double feature." —*Parade.*

MY NAME IS HAN — 25 min., 16mm. sound. Rental $8.00, 3-year lease $175.00

↓ BEYOND OUR OWN

"Beyond"—a record-breaking film with a vital religious message. Designated "Film of the Month" in the December *Christian Herald.* "Four (Church) Bells"—*Pathfinder.* "A milestone in the history of religious motivated film."—*Religious News Service.* "The Protestant Film Commission is to be congratulated."—*N.Y. Herald-Tribune.*

BEYOND OUR OWN — 40 min., 16mm. sound. Rental $10.00, 3-year lease $250.00

Produced by the Protestant Film Commission Premiered in more than one hundred cities

↓ LETTER FROM CHINA

A fine new documentary film photographed by the same camera crew of the International Film Foundation that made My Name is Han. "Letter From China" tells the story of what a missionary does in China as seen through the eyes of a young American. It provides a comprehensive view of missions and is an excellent sequel to "Han."

LETTER FROM CHINA — 30 min., 16mm. sound—Color: Rental $9.00, Lease $240.00—Black and white: Rental $6.00, Lease $135.00

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Film Studios of Chicago, H. A. Spanuth, Mgr., 135 S. LaSalle, Dept. E, Chicago 3.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announces the availablility of the following 16mm films:

A Thousand Million a Year (16 min.)—showing ocean-going vessels, bound from ports all over the world, coming up the Thames to London and the handling and disposition of their cargoes.

Pop Goes the Weasel (10 min)—showing how British tax money is spent; produced for the British Treasury.

Widdicombe Fair (5 min.), **The Lincolnshire Poacher** (4 min.)—presenting the traditional English folksongs through the media of animated drawings; lyrics are sung by Dale Evans and a male quartet; the verses of the songs appear on the film.

■ **RKO RADIO PICTURES,** 16mm Education Division, 1270 Avenue of the Americas, N. Y. 20, announces the availability of the following 16mm films:

West Point—showing the daily life of the cadets, their intensive study, drills, and grounding in military tactics.

Annapolis—telling the same story in light of the life of a plebe.

New Americans—dealing with the entry of a refugee into the U. S.

Passport to Nowhere—picturing the "displaced persons" problem.

Power Unlimited—telling the story of coal and coal mining.

Two Million Rooms—telling the story of the hotel industry.

Whistle in the Night—dealing with American railroading.

Dress Parade—treating the dress industry, with emphasis upon designing.

■ **DAVEY TREE EXPERT CO.,** Kent, Ohio, has produced a full-color vocational film entitled:

Your Future in Trees (2 reels)—showing how ornamental trees may be kept healthy, strong, and attractive by means of skillful work performed by trained men and illustrating the selection and preliminary training of men for this unusual outdoor profession.

■ **BUREAU OF MINES,** U. S. Dept. of the Interior, Graphic Services Section, 4800 Forbes St., Pittsburgh 13, Pa., has added to its library the following new 16 mm films:

The Story of Gasoline (23 min., color)—tracing the story of gasoline from crude oil to finished product; produced in cooperation with the Standard Oil Company (Indiana).

California and Its Natural Resources (38 min., color)—depicting the mineral, industrial, and agricultural wealth of the Golden State; sponsored by the Richfield Oil Corporation and produced under the supervision of the Bureau of Mines.

■ **ASSOCIATION FILMS,** 347 Madison Ave., N. Y. 17, is now distributing through its offices in New York, Chicago, San Francisco, and Dallas a new educational film on etiquette:

Table Manners (1 reel)—showing that good table manners are natural, easy, and pleasant habits; Emily Post is the collaborator and narrator. The film was produced by Christy Associates, Inc., Old Lyme, Connecticut.

■ **OHIO STATE UNIVERSITY,** Public Relations Office, Administration Building, Columbus 10, Ohio, offers a new 16 mm film produced by the Department of Photography for the School of Home Economics:

Footsteps to the Future (2 reels)—designed to interest the high-school girl and her parents in the study of home economics at the college level, both as a preparation for successful homemaking and for a career.

■ **D. D. LIVINGSTON,** 39 E. 35th St., N. Y. 16, announces the availability in 16mm of the following film:

Russian Ballerina—presenting the inside story of Soviet ballet; starring Maria Redina and featuring Ulanova, Russia's great Ballerina.

■ **OWENS-ILLINOIS GLASS CO.,** Prescription Ware Division, Toledo 1, Ohio, announces a new sound-color motion picture:

Now for Tomorrow (2 reels)—picturing past, present, and future drugstore merchandising techniques; a typical medium-sized drugstore is transformed on the screen from a congested store to a streamlined departmentalized modern pharmacy.

■ **U. S. SAVINGS BONDS DIVISION,** Treasury Dept., Washington, D. C., announces the availability of a new Savings Bond film in technicolor:

Power Behind the Nation (17 min.)—showing the power of the U. S., in men, machines, science, invention, technical skills, and rich natural resources. Requests for booking the film should be addressed to the Savings Bonds Office in your state. The film has been contributed as a public service by the Motion Picture Association of America and Warner Bros. Pictures, Inc., and is a sequel to the technicolor film *America the Beautiful* (prints of which are now available at cost to schools and other institutions; requests for purchase should be sent to Teaching Film Custodians, 1600 Eye St., NW, Washington, D. C.)

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OUR SHRINKING WORLD (11 min.)—$36.00
WE, THE PEOPLES (8 min.)—$36.00

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Plant, animal, and human life in the desert and how each has made adaptive changes, either in structure or living conditions, in order to survive the extreme heat, draught, and other hazards of the lower sonoran zone. For intermediate and junior high school General Science and Social Studies classes. One reel 16mm sound; Sale $30.00, Rental $1.50.

FRONTIER FARMERS OF ALASKA

Presents Alaska as a vast region of contrasting climates and land surfaces and shows how a group of 20th Century frontiersmen discovered and developed the agricultural wealth of south-central Alaska. Suggested for upper elementary and secondary classes in Geography, U. S. History, Civics, Agriculture. Two reels 16mm sound color; Sale $135.00, Rental $5.00.

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■ **PAN AMERICAN AIRWAYS,** 135 E. 42nd St., N. Y. 17, has released a new 30-minute, sound-color travel film covering Mexico and Guatemala. The film may be procured by calling the nearest Pan American Airways office or writing to the Promotion Department, Long Island City. Other Pan American "Wings" travel films cover Cuba, the Caribbean, Ireland, Bermuda, Alaska, and Latin America.

■ **JERRY FAIRBANKS, INC.,** 6052 Sunset Blvd., Hollywood 28, Calif., has produced for Eastern Air Lines a new color motion picture featuring Captain Eddie Rickenbacker:

Air Power Is Peace Power—a semi-documentary presentation of the progress of aviation, showing Captain Rickenbacker calling for powerful American air forces and strong commercial airlines capable of forming a coordinated striking force to repel aggressor nations. The film will be shown to clubs, schools, luncheon groups, veteran organizations, military posts, and conventions. Plans are being made for its telecasting.

■ **THE STANDARD OIL COMPANY (Indiana),** Public Relations Dept., 910 S. Michigan Ave., Chicago, announces a new 16mm film produced by the Jerry Fairbanks organization of Hollywood:

Gasoline's Amazing Molecules (22½ min.)—animated molecules tell the story of modern gasoline—how it is made, what it is, how it acts, and how specialized it has become in supplying greater and more economical power for automobiles of today.

Entertainment

■ **UNITED WORLD FILMS, INC.,** 445 Park Ave., N. Y. 22, announces the availability of the following films:

The Michigan Kid (8 reels, Cinecolor)—Four demobilized cavalrymen in "all for one" pact save pretty heroine from tough outlaws in spite of herself (Jon Hall, Victor McLaglen, Rita Johnson).

Destry Rides Again—James Stewart as a quiet, humor-loving sheriff tries to quiet a wild town without resort to his "shootin' irons" and without much help from Marlene Dietrich and her songs.

When the Daltons Rode—Randolph Scott and Kay Francis in an action film with historical background. Along with the preceding film, this film had been temporarily withdrawn from 16-mm use to avoid conflict with theatrical re-issue, but is now once again available for 16mm distribution.

■ **COMMONWEALTH PICTURES CORP.,** 729 7th Ave., N. Y. 19, has acquired exclusive 16mm distribution rights for *Woman of the Town* (9 reels), a story from the pages of American history starring Claire Trevor, Albert Dekker and Barry Sullivan. The film story is woven around the life of the original "crimebuster," William Barclay Masterson, known to posterity as "the fightinest Marshal in U. S. history."

Commonwealth Pictures also announces that it has acquired for distribution a new western in 16mm sound:

Cheyenne Roundup (6 reels)—picturing boom town lawlessness on the gold frontier; co-starring Tex Ritter and Johnny Mack Brown.

Catalogs

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announces the publication of a new catalog of British films listing 94 subjects and giving a synopsis of each. The films cover a wide variety of subjects—international affairs, British domestic policy, education, science, etc. A complete library of these subjects is maintained by each B.I.S. office and British Consulate and they are also available from numerous commercial depositories throughout the U. S.

BIS also has available a pamphlet listing new filmstrips from Britain and including other pictorial materials—posters, maps, pictures.

■ **IDEAL PICTURES CORP.,** 28 to 34 E. 8th St., Chicago 5, Ill., has issued their Twenty-Ninth Anniversary Catalog. This publication, together with their recent educational catalog, provides a complete listing of the films available for rental.

■ **TEACHING FILM CUSTODIANS, Inc.,** 25 W. 43rd St., New York 18, N. Y., announces the publication of a new edition of "Films for Classroom Use," the handbook of information on films selected and classified by the Advisory Committee on the Use of Motion Pictures in Education. The booklet contains catalog descriptions of approximately 450 films correlated with subject-matter areas: English, Global Geography, Science, United States and World History, Social Studies, Music, Physical Education and Recreation, Health and Hygiene, Safety Education and Elementary Education.

■ **YOUNG AMERICA FILMS, Inc.,** 18 E. 41st St., New York 17, N. Y., has issued its new catalog in two separate 12-page sections. One catalog is devoted to descriptions of Young America's 16mm teaching films, now totaling more than 60 titles. The second catalog includes YAF filmstrips, 2x2 slides, and the YAF Package Plan.

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Bailey Films, Inc.
2044 N. Berendo St., Hollywood 27, Cal.

Bray Studios, Inc.
729 Seventh Ave., New York 19, N. Y.

Castle Films, Div. of United World Films, Inc.
445 Park Ave., New York 22, N. Y.

Catholic Movies
220 W. 42nd St., New York 18, N. Y.

Church Film Service
2595 Manderson St., Omaha 11, Neb.

Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.

Coronet Instructional Films
Coronet Bldg., Chicago 1, Ill.

Dudley Pictures Corp.
9908 Santa Monica Blvd., Beverly Hills, Cal.
501 Madison Ave., New York, N. Y.

Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc.
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Films, Inc.
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64 E. Lake St., Chicago, Ill.
101 Marietta St., Atlanta 3, Ga.
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Commerce & Browder, Dallas, Tex.
8414 Melrose Ave., Los Angeles, Cal.

Films of the Nations, Inc.
55 W. 45th St., New York 19, N. Y.

Fryan Film Service
3228 Euclid Ave., Cleveland 15, Ohio.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Heidenkamp Nature Pictures
538 Glen Arden Dr., Pittsburgh 8, Pa.

Hoffberg Productions, Inc.
620 Ninth Ave., New York 18, N. Y.

Institutional Cinema Service, Inc.
1560 Broadway, New York 19, N. Y.

International Film Bureau
84 E. Randolph St., Chicago 1, Ill.
15 Park Row, New York 7, N. Y.

The Jam Handy Organization
2821 E. Grand Blvd., Detroit 11, Mich.

Knowledge Builders
625 Madison Ave., New York 22, N. Y.

Library Films, Inc.
25 W. 45th St., New York 19, N. Y.

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369 Lexington Ave., New York 17, N. Y.

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612½ S. Ridgeley Dr., Los Angeles 36

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55 Mountain Ave., Princeton, N. J.

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602 W. 52nd St., New York 19, N. Y.

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Nu-Art Films, Inc.
145 W. 45th St., New York 19, N. Y.

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Filmstrips and Slides

■ **POPULAR SCIENCE PUBLISHING CO.,** Audio-Visual Division, 353 4th Ave., N. Y. 10, announces several new Teach-O-Filmstrips on the following subjects:

Holidays—A group of four color filmstrips, including Columbus Day, Lincoln's Birthday, St. Valentine's Day, and Arbor Day.

Time—Two black-and-white filmstrips giving children a concept of time: How to Tell Time, Part I—Hour and Half Hour; Part II—The Minutes.

Food, Clothing, Fuel and Shelter—Six black-and-white filmstrips; How Man Mastered Fire, Man's Use of Fire, How Man Has Learned to Shelter Himself, Man's Shelter Today, How Man Has Learned to Make Cloth, Early Man and His Food.

Transportation—A comprehensive black-and-white filmstrip: Let's Visit an Ocean Liner.

Regions of the World—A black-and-white filmstrip, Life in Desert Lands, showing how life differs as a result of variations in environment.

Life in the Past—Four black-and-white filmstrips for the elementary grades: A Day in Ancient Athens, Growing Up in Ancient Greece, Growing Up in Ancient Egypt, A Day in Ancient Egypt.

International Date Line—A black-and-white filmstrip explaining the abstract concept of the date line, how it functions, the need for it, and its increasing importance in our air age.

■ **CINE-PUPPET PRODUCTIONS,** Hollywood, California, announces the completion of their first educational filmstrip:

The Adventures of Peter and Polly Puppet—produced with 3-dimensional puppets and sets and photographed in color, the strip is a lesson in street and traffic safety for kindergarten and lower-elementary grades.

■ **YOUNG AMERICA FILMS, Inc.,** 18 E. 41st St., New York 17, N. Y., has released a new series of eight all-color filmstrips under the title "Holiday Series." Set 1 consists of four filmstrips: Columbus Day, Halloween, Thanksgiving, and Christmas. Set 2 includes: Lincoln's Birthday, St. Valentine's Day, Washington's Birthday, and Easter. Each filmstrip is 25 to 30 frames in length and is designed to explain the historical significance of the day, the origin of customs peculiar to it, and to relate these to activities which may be carried on by the school at this time.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announces the availability of filmstrips from Britain. Titles include: African Doctors in Training, Boy Scout Movement, British Health Services, English Table Glass, Home of Shakespeare, Housing Britons, Industrial South Wales, Northern Ireland, and others. A number of BIS filmstrips are also available from the Society for Visual Education, 100 E. Ohio St., Chicago, including such subjects as The British People, General Election in Britain, London, Oxford and Cambridge Universities.

■ **THE ATHLETIC INSTITUTE,** Film Division, 209 S. State St., Chicago, Ill., announces the first unit in a Beginning-Sports series of sound slidefilms:

Beginning Tennis—five demonstration slidefilms with instructional records covering the basic principles of tennis, supplemented by an instructor's guidebook and a set of five students' pocket booklets. The 5-section tennis instructional unit was arranged by Harry Leighton, teaching professional at River Forest, Ill., Tennis Club and Chicago's Senn High School.

■ **CHORE BOY MILKING MACHINE CO.,** Lansing, Michigan, has begun distribution of the first in a new series of sound slidefilms:

More Money—Less Work—a demonstration of the Company's claims that the Chore Boy milker using the principle of low vacuum will produce more milk, better milk and with less work. The film was produced by Capital Films, East Lansing, Michigan.

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BRETT HALL
NOV 10 1948

EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

IN THIS ISSUE

- Audio-Visual Education for the Deaf
- A Modern Projection Classroom
- Four Hundred Feet of Eggs
- Television Goes to School

NOVEMBER 1948

The Nation's Leading School Systems

choose THE VICTOR LITE-WEIGHT

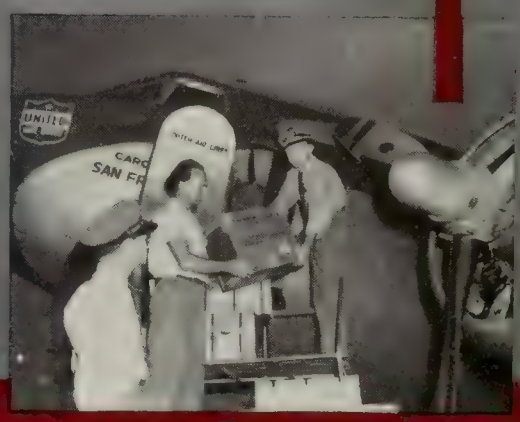
16mm SOUND MOTION PICTURE PROJECTOR

Impressive lineup of Victor Lite-Weights recently shipped to Los Angeles Public Schools

MODERN Los Angeles maintains one of the most progressive *and forward-looking* school systems in the nation. The use of audio-visual aids, and particularly the effective use of 16mm educational films *in the classroom*, is a major factor in this progressive movement.

Victor appreciates the recognition Los Angeles has given it. Today, more than 800 Victor sound projectors are in operation throughout the Los Angeles public schools. Recently, two quantity purchases of Victor Lite-Weight projectors were made by this school system only after *careful analysis of Victor's performance record—in their own schools —made by their own technicians.*

Victor Lite-Weights on their way by air express to Los Angeles



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Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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Volume XXVII Number 9, Whole Number 266

MEMO

TO The Director of Audio-Visual Aids.

Be sure to see these new teaching films released by YOUNG AMERICA during September, October and November. Preview prints are ready.

★

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18 East 41st Street, New York 17, N. Y.

The Readers Write

The Whole Process

EDITOR:

I want to congratulate you on your editorial "As Viewed From Here" this month (September issue—"When People Hear and People See"). What you say is something that really needs to be said. We feel it here particularly because so much of our work has to do with learning bits and pieces of the whole process. But, of course, everyone concerned in teaching, or making, or selling visual aids needs to think as you told them to.

KENNETH MACGOWAN
Chairman,
Dept. of Theater Arts
U. of Calif., L.A.

☆☆☆☆

May We Quote You?

EDITOR:

We enjoyed reading your editorial "When People Hear and People See" in the September issue of the EDUCATIONAL SCREEN. It was well-written and contained timely thoughts, especially in the religious visual aids field.

To help the cause of the religious visual aids field, we are publishing a monthly publication, "Helps-for-the-Month." We would greatly appreciate your permission to quote the first four paragraphs of the above-named article in our November issue. We would give due credit to you and to your magazine. We thank you for your kind consideration of our request.

THE REV. ERICH H. KIEHL
Church-Craft Pictures, Inc.
St. Louis, Missouri

☆☆☆☆

EDITOR:

In the *Church School* I saw a reprint of an article from the January, 1948 issue of EDUCATIONAL SCREEN called "Are You Guilty?". At the time of its publication, I appreciated the content as well as the form of the article.

I am writing to ask if we may have permission to mimeograph it for a newsletter which we send to all of our area religious directors across the country, giving appropriate recognition to your magazine as the source. Thank you very much for your attention to this.

GRACE E. STORMS
Board of Home Missions of the
Congregational Christian Churches,
Div. of Christian Education
Boston, Massachusetts

Editor's Note: EDUCATIONAL SCREEN is always glad to grant reprint permission upon request.

On the Bulletin Board

EDITOR:

I am in charge of a large evening elementary school for adults in New York City and have been in adult education work for over seventeen years. During my work at Teachers College, Columbia University, I became very much enthused over the integration of audio-visual material into our school programs. One particular phase on which we experimented last year is that of the field trip and its place in adult education.

EDUCATIONAL SCREEN has proven most helpful to me and to my staff at the school in our audio-visual program. Much of the material in the issues appears on our teachers' bulletin board each month.

ANGELICA W. CASS
New York, N. Y.

☆☆☆☆

Message from Milan

EDITOR:

In the April edition of your Review I have seen an article of Mrs. Dora V. Smith concerning English teaching by screen. I have found that the application of screen suggested by the writer has a certain connection with the application of which I am thinking for some time, that is screen used to teach *foreign* languages. I do not know either if your Review has already published anything on this subject, or such an application has already been effected in U.S.A.

In my opinion, Mrs. Smith aims to teach grammar by substituting dramatized figures for the rules of books. On the contrary, the function of screen teaching languages is essentially that of engraving a great number of foreign names and sentences in the student's mind. It is based on the principle of binding or identifying the name with its object in a sole dramatized figure.

Such a binding is much more natural and impressing than that between rules and their dramatized symbols. In fact, for grammar teaching it is necessary, so to say, to "personify" the rules, whilst when teaching foreign languages, what appears on the screen is the *very* thing or fact indicated by the name or sentence being taught. I think, therefore, that in this case screen can give much better results than for grammar teaching.

I should be very much obliged by hearing your valued opinion on the subject.

GIOVANNI PASTINE
Via Vitruvio 5
Milano, Italy

Editor's Note: Do any of the SCREEN'S readers care to send their opinions across the ocean to Doctor Pastine? We're sure he'd appreciate them.

V. C. ARNSPIGER
Executive Vice President

Public School Teacher, High School Teacher, Principal, Superintendent: Texas and Oklahoma (1917-1929); ERPI Classroom Films, Director of Research (1929-1937), V. P. (1937-1943); EBF, Executive V. P. (1943-); Ph. D., Columbia University (1933); Summer Faculty, Columbia University (1933-1941) and University of Wisconsin (1943-1945).

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C. Scott Fletcher

President, Encyclopaedia Britannica Films Inc.

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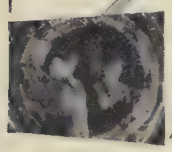

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FCA Surveys the Field

TWO extensive surveys to find out what type of films national, educational and social organizations want and need, and how and where informational films can now be obtained, were launched recently by the Film Council of America, according to an announcement from its executive director, Glen Burch.

The surveys, widespread in their scope, are expected to form the most substantial basis yet established on which the great "bottleneck" in the audio-visual field—distribution—can be attacked.

The first study, to find out what films national organizations want, is being conducted among a selected group of organizations which cover the principal fields of interest in the United States. The survey findings will reveal which national organizations now try to distribute films and other visual materials to their local chapters and what subjects are most in demand by these groups. It will also determine what organizations are making film recommendations to their local chapters and to what extent they are utilizing films. Problems which these organizations are encountering in film use, distribution and procurement are also being investigated to provide a wider knowledge of the problems which face film producers and film libraries throughout the country.

The second survey will probe methods and scope of present-day film distribution. Fifteen typical producers of films, covering commercial producers, educational producers, associations, institutions, church and Hollywood film organizations, have been selected for the purpose of the study. One outstanding film of each of these organizations has been selected as a test, and the organizations are providing the Film Council with complete information about how many prints of their films are available, where they may be obtained and in which cities and towns and in which film libraries.

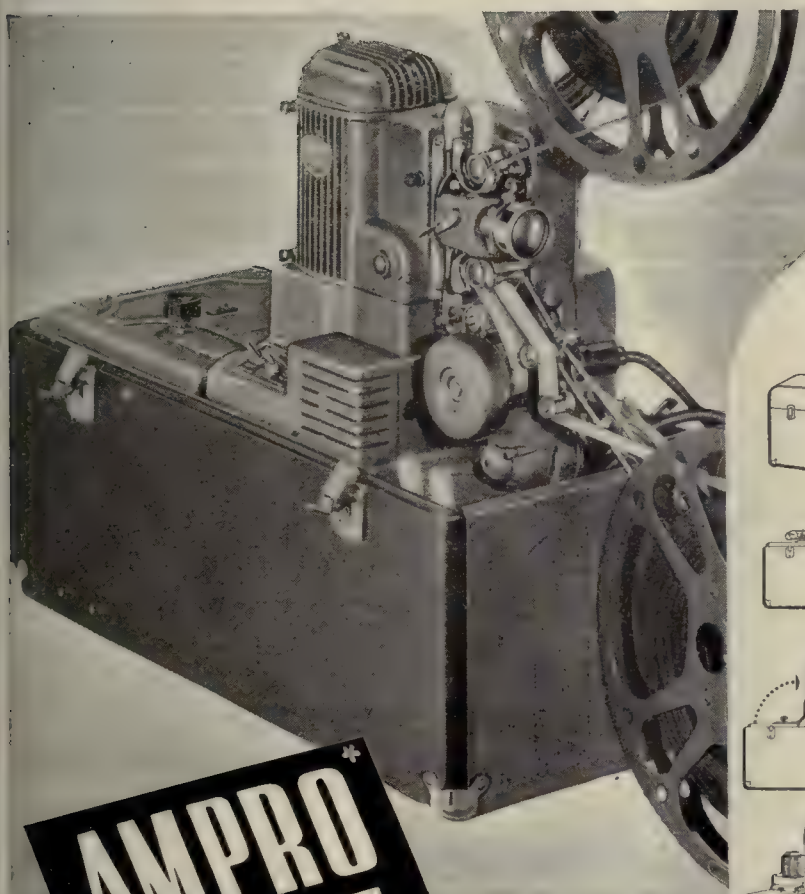
It will also be determined whether these outstanding films are owned or leased by libraries and other institutions and whether they in turn make them available for resale or rental to other groups.

As a result of the study, the Film Council will know where a typical cross-section of outstanding informational films may be obtained; in which communities prints are available; and what types of organizations have them.

The films under study cover such subjects as sex, atomic warfare, religion, democracy, problems of world brotherhood, economics, foreign lands, music and biography. The facts about their availability, the Film Council believes, will give a clear indication of the entire problem of film distribution and accessibility.

Findings of both surveys will be published for all members of the Film Council and should provide them with invaluable information in tackling their own film material distribution problems.

this *new* kind of PORTABLE Projector



for 16mm. sound pictures offers you these 4 big features

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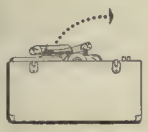

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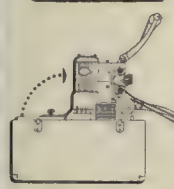

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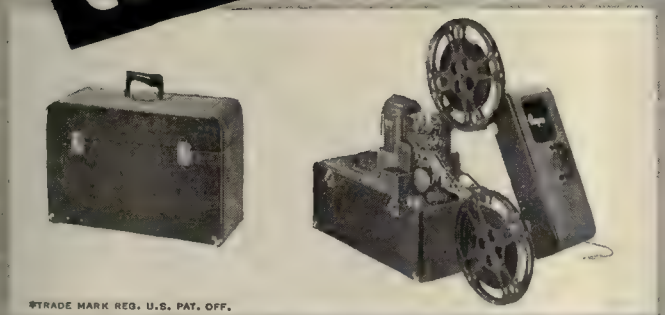

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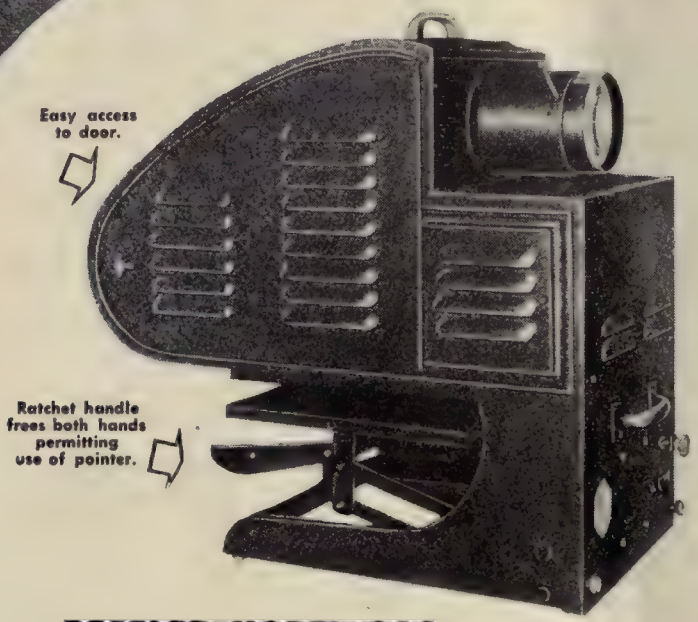

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"It doesn't seem necessary to tear down the foundations and start all over again."

We Look Hopefully

● As viewed from here, in contrast to the "eyewitnessed" report published a few Saturdays ago in another journal, the world of the 16mm motion picture appears much brighter. When we add up the facts, we get an entirely different total.

A lot of small film-making companies were hastily organized following the war. They had too little capital, much less know-how, and wore Techni-rose-colored glasses. Soon they ran out of money, learned a few things, and broke their glasses. Does that prove that the classroom film is a dead end?

An impressive group of successful textbook publishers, seemingly apprehensive that textbook dollars might be used to purchase audio-visual kinds of curriculum materials, had a survey made. The survey apparently convinced them that as a group they didn't have to make teaching films—and we guess they didn't want to anyway. Does that prove that school kids will have to get along with cast off grown-up pictures and films sponsored by advertisers?

From our point of view, education's needs will never become so desperate that the *whole* task of visually educating the boys and girls of this country has to be turned over to the corporations that have become great because of their ability to make oil and airplanes and steel and money. The American way in education is to provide free public schools and educational opportunities for all; and to pay for this through funds raised by taxes, not by gifts and subsidization. In the American system of public education, all the people, through the taxes they pay, provide for the materials needed for instruction as well as for teachers who use them. Our boys and girls must not be *dependent* upon the courtesy of a sponsor for *all* of their audio-visual educational experiences.

Certainly, along with others who believe enthusiastically in the values of audio-visual means of communication, we wish that the progress could have been greater in these post-war years; but we are not discouraged and disillusioned by the progress that *has* been made.

We look hopefully, not gloomily, toward the future of educational films, satisfied that substantial foundations have been built and pledging our support to help bring about an expanded use of the excellent audio-visual materials already produced. It doesn't seem necessary to tear down the foundations and start all over again.

From the EBFilm "Eggs"

By CECIL BRICKER
Lincoln School,
Peoria, Ill.

Four Hundred Feet of EGGS

LET's have a movie after recess. It's hot and my children are so restless." "Mine, too. I don't know when they've been such scatterbrains." "Let's go to the office and see what films are here. I don't know of any better way to pass the time on a hot Friday afternoon. What's this film? 'Birds of the Dooryard.' That sounds O. K. Let's have that. We'll all take our youngsters to the assembly hall right after recess. That'll keep them quiet for a while."

That's one way to show movies in school—and it's a way too often practiced. Teachers who misuse films in this way violate every one of the basic principles essential to the effective classroom use of motion pictures. Let's review those principles:

1. *The teacher must have definite objectives in mind when selecting a film.* Pupils too should have purpose in seeing a picture. They should be looking for something and for a reason.
2. *The teacher should always preview the film* to be sure it will aid in achieving the objectives; that it is suited to the grade level of the group; and so that a plan can be developed for its use.
3. *The students should be prepared to see the film.* Interest may be aroused in various ways, and the group should be alerted for what is to be seen and learned.
4. *The film should be shown without interruption.* Pupils may help to set up the equipment; then there should be no interruption.
5. *Opportunity for discussion should follow the film presentation.* Film stimulated questions should be answered in discussion as well as those raised before the film was shown.
6. *The film may be reshown* immediately, the next day, or several days later, and if there is a reason for reshowing it, and depending upon the group's interest, the teaching objectives and the availability of the film.
7. *The film should stimulate the pupils to further activities* if it has been well chosen and well used. These activities should tie in with the film and the unit of work so that generalizations being de-

Good planning... good teaching... a good motion picture add up to dozens of real learning experiences

veloped will be emphasized over and over again, each time from an excitingly different angle.

Those are the principles which I have attempted to follow in my own use of motion pictures. They have been stated before in many different ways, and some teachers who have memorized such a list of principles in their summer audio-visual courses still continue to just show movies. Putting them into practice is what really counts. Here is the way I applied them with a second-grade group:

Objectives

I chose the Encyclopaedia Britannica film "Eggs" in connection with a science unit on "How Work Is Done." It seemed that this film might include examples of several different ways of doing work, that it would show that much of our work is done by machines, and that machines save time and labor. I also expected it to give the children a better understanding of our modern civilization, how each one does a special kind of work he is best prepared to do, and depends on others for many of his necessities and luxuries. Then, too, since eggs are such a necessary part of our diet, the film could well be correlated with health.

Preview

The preview convinced me that this film was well adapted to carry out these objectives. It contained examples of numerous kinds of machines to help make the farmer's work easier and quicker. Some of these machines were motor operated and others were run with the help of the farmer's muscles.

The film demonstrated how industry is highly specialized. The pupils could compare his work with the work their fathers did to earn money for their families, and with the work of the grocer, the bus driver, and other familiar community helpers.

The film showed how the farmer kept his hens healthy by providing them with fresh air, sunshine, lots of cool fresh water, and plenty of wholesome food; he also saw that everything was meticulously clean. This film could be exceedingly correlated with our health program.

This film was simple enough for second graders to grasp; and yet it contained much challenging material. I made note of the following terms to clarify to the group: corn cobs, dry grain mash, trap nests, candling machine, grading machine, conveyor, and government label. I listed questions for my pupils to keep in mind while they were watching the film.

Student Preparation

I asked the pupils what they had had for breakfast that morning. Patricia had eaten a soft-boiled egg. Said I, "Where did you get the egg?"

"Mother got it from the store," she replied.

"Where did the storekeeper get it?" I then asked.

Roger volunteered, "From the farmer."

"How did the eggs get from the farmer to the store?" was my next query.

"My dad gets eggs from a man in a truck," said Fred, whose father runs a grocery store.

Other answers were "on the train" and "in the farmer's automobile." I told them that I had a film which would show us how one farmer did nothing but help provide eggs for the rest of us to eat. I called their attention to the terms which I had written on the blackboard. We read them together and talked about them all. "Conveyor," for instance, I had to explain to them; but they were able to work out what trap nests, a candling machine, and a grading machine were with only a little help.

I had also listed on the board the points to keep in mind while the film was being run: a. How many machines are used in the film? b. Why does the farmer spend all of his time producing eggs? c. How can many of our health rules can you find in the film? d. How does the farmer discover which hens lay the most eggs? e. What is done with the eggs that are not perfect? We read these questions together. When we read the first one Donald said, "My grandmother has chickens, and I've seen her feed them. She used a bucket to pour their feed and water in a trough. A bucket and a trough are machines.

When we finished reading the second question, Fred said, "My father spends all his time selling groceries to people."

After we read the question about health rules, Donald said, "My grandmother gives her chickens plenty of good food and water. Those are health rules."

Thus, in preparing the pupils for this film we used discussion, recountal of pupil experiences, clarification of different terms, and assignment of things to look for.

Showing the Film

I had threaded the projector and set up the screen before school; but I had purposely left undone those little chores which the pupils could do. Alonzo unwound the cord from the loud speaker and plugged it into the projector. Charles unreeled the extension cord, inserted the proper end in the projector and the other end in the wall socket. George and Elton drew the shades while the children moved to the middle and the front of the room where they could see better.

Roger turned off the lights, and I ran the film without interruption. The pupils gave it their undivided attention. "Oo-oo" they marveled, when they saw the many hens.

"Look at all those eggs!" said Sam in awe.

"Look!" exclaimed Terry, as a hen disappeared into a trap nest. "She got her tail caught." All giggled as a silly hen tried to get out of the trap nest through a crack which was big enough for only her head. They were much interested when the conveyor rolled the eggs onto the moving belt which took them to the candling machine. The electric egg cleaner also intrigued them with its rollers and wheels; and the grading machine en-

(*Continued on page* 460)

By PHILIP LEWIS

TELEVISION goes to school

Probably not many school administrators have yet given serious attention to the selection of school television equipment. In fact, at the moment, only a small number of schools are within the range of television signals. But the moment will not be long—as each new station goes into operation, the problem becomes real for hundreds of educators.

In this article Philip Lewis not only summarizes current thinking but also looks toward the future. He looks with the discernment of one well acquainted with educational needs. A radio and television hobbyist from "way back," he is an industrial arts laboratory instructor at South Shore High School, Chicago; has been a training officer for the U. S. Navy; an organizer of curricula for a New York art and photography school; and is at present a candidate for ED.D. at Columbia Teachers College. His thesis project? "Television for Education," of course.

—The Editor

TELEVISION installations should be tailored to meet the needs of the individual school. Fortunately, such flexibility of planning is practical using components now commercially produced. A critical examination of the major types of receivers, their potentialities and limitations, as well as the possible installation arrangements is a must before an actual purchase is made.

Receiver Types

Video receivers are of two distinct varieties: the direct-view type and the projection models. The first mentioned is designed to reproduce the viewed image on the face of the picture tube or kinescope (similar to looking at the bottom of an oversize milk bottle having an elongated neck). These tubes are utilized in a variety of sizes having 7", 10", 12", 15" and 20" diameters. The reproduced picture has a three by four proportion (similar to that of the movie screen) and therefore covers only a portion of the face of the kinescope. Although the resultant images are small when compared to those customarily used in motion picture projection, they are many times brighter and therefore much more effective than would be supposed from a mere comparison of area covered. Tests have proven that even the seven-inch tube can service an audience of from ten to fifteen persons, depending upon their seating arrangement. The twelve-inch kinescope can be used satisfactorily with a group of almost one hundred persons.

For technical reasons the screen surface of the picture tube is slightly curved. This permits a relatively great viewing angle without too much distortion resulting when persons in the audience are seated at the extreme left and right positions. In many instances, however, this type of tube is adversely affected by stray light and reflections in the room in which it is located. This drawback has been offset to a marked degree by the use of glass low in reflecting properties combined with light shields and filters. A new tube made of glass and metal is said to have this problem licked and will be available to the public in the very near future.

The projection receivers are, in general, more expensive but produce a larger image. This system utilizes a small kinescope (usually 3" to 5" face diameter). The image produced has an extremely high light intensity and is directed into a lens and optical system and

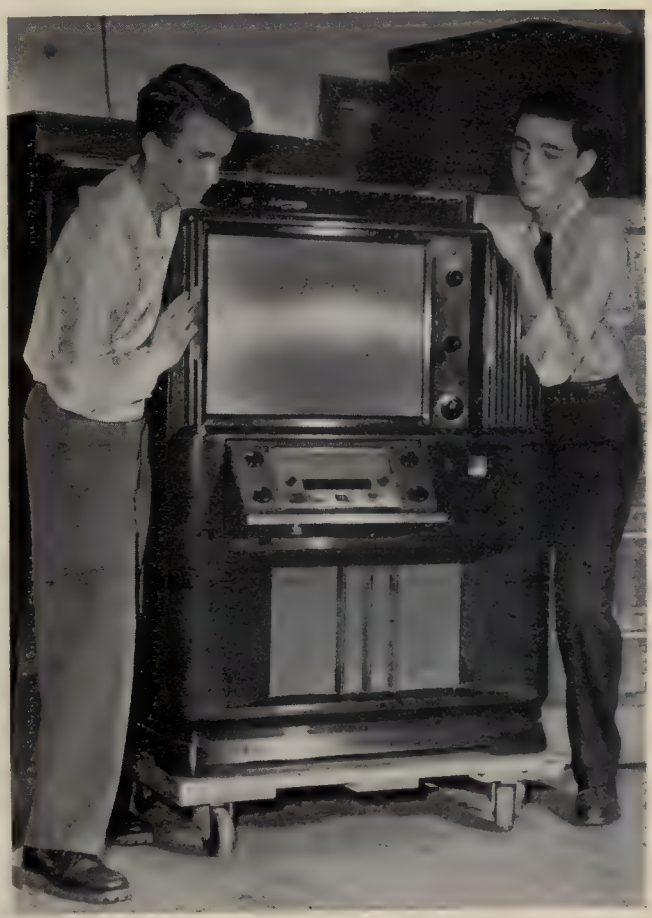


PHOTO: Upper Darby High School students roll an RCA Victor television projection console to the rear wall of the auditorium stage.

finally projected on a screen. The usual image sizes are 13½" x 18", 15" x 20" and 18" x 24". Special theatre sets are available which project pictures as large as 15 x 20 feet, and a recent product has an optical focusing adjustment which permits the selection of image size from 3 to 4 feet to the maximum usable picture area.

Manufacturers haven't quite agreed as to the best method of projection, and both front and rear projection models are on the market. Each of the systems has advantages and disadvantages, making it necessary to consider the application in determining the choice. Rear projection throws the image on the back surface of a translucent screen. Front projection does as its name implies and the image is cast on the same surface that is presented to the eyes of the observer. One front projection model is unique in that it produces an image almost four times brighter than that of comparable receivers, and is not seriously disturbed by ambient light. This video set is quite directional, however, and restricts the viewing angle.

Individual Video Installations

Some schools have attempted to capitalize on the potentialities of television by installing a single receiver and its accompanying antenna. As interest grows and more funds are available, additional, independent receivers are put into operation. Soon the school roof begins to take on the appearance of a reforestation project. Worse yet, the antennas interact with each other and cause interference and multiple images. Such complications motivated the engineers to develop a very satisfactory solution.

Master Antenna Systems

Experiments with antennas built into the receiver cabinets have resulted in a measure of success. Such video outfits are now on the market and are well adapted for utilization under special conditions. Locations close to the sending stations and in buildings not surrounded by tall structures containing steel girders, or places many stories above the street level with a direct air-line to the transmitter's antenna yield the best results. In a fair percentage of the cases, these sets will not give optimum performance.

One efficient solution of the dilemma is the so-called Master Antenna System (see figure 1). An antenna array (one antenna adjusted to receive signals from a particular station, with additional antennas individually adjusted for each of the other stations in the area) is installed on the roof. The connecting wires are attached to a small amplifier which boosts the strength of the signals so that they may be distributed through a special cable network to any or all rooms in a school. Each terminal point is attached to a tiny outlet box (similar to the regular A.C. outlet) and contains a few simple components to prevent interaction between receivers.

Master Television Systems

A further development resulted from the practice used in institutional radio. Many hotels, schools and other organizations installed central radio receivers and wired the programs to the different rooms. A selector switch is provided to permit a choice of programs tuned in at the master control. Such a setup results in greater economy of equipment costs and more careful operation. The television counterpart of this idea starts with a central location. Here any desired number of tuning units are placed (one unit for each station that might be tuned in simultaneously. See figure 2). All the tuning units are connected to a master antenna system and are thus capable of being tuned independently to any of the stations in the area. The tuning and station selection is done by a trained operator (a reliable student can easily perform this function) and the results checked on a monitor screen. From here a low-voltage cable (making it unnecessary to incur the expense of enclosing same in conduit) is fed to designated rooms in the school where viewing screens are to be located.

The viewing screen contains, among other things, an on-off switch, volume control, program selector switch and brilliancy control. This permits sufficient flexibility in the local setting. An obvious advantage of this system is that a school can begin operations with one master unit and a single viewing screen. The picture screen can be mounted on a stand equipped with casters and easily shuttled from room to room until additional funds are available and more equipment deemed necessary. The real economy of the setup becomes evident when many viewing units are installed, since these are less expensive than complete receivers.

A few large school systems are already providing specifications in the architect's plans for new schools to include conduit "runs" for future television installations. This is a real economy because the installation of such conduit is relatively inexpensive when the building is not yet completed and the inner cavities are readily accessible. The wires can be "fished in" at any future date without difficulty.

Multiple Screen Receivers

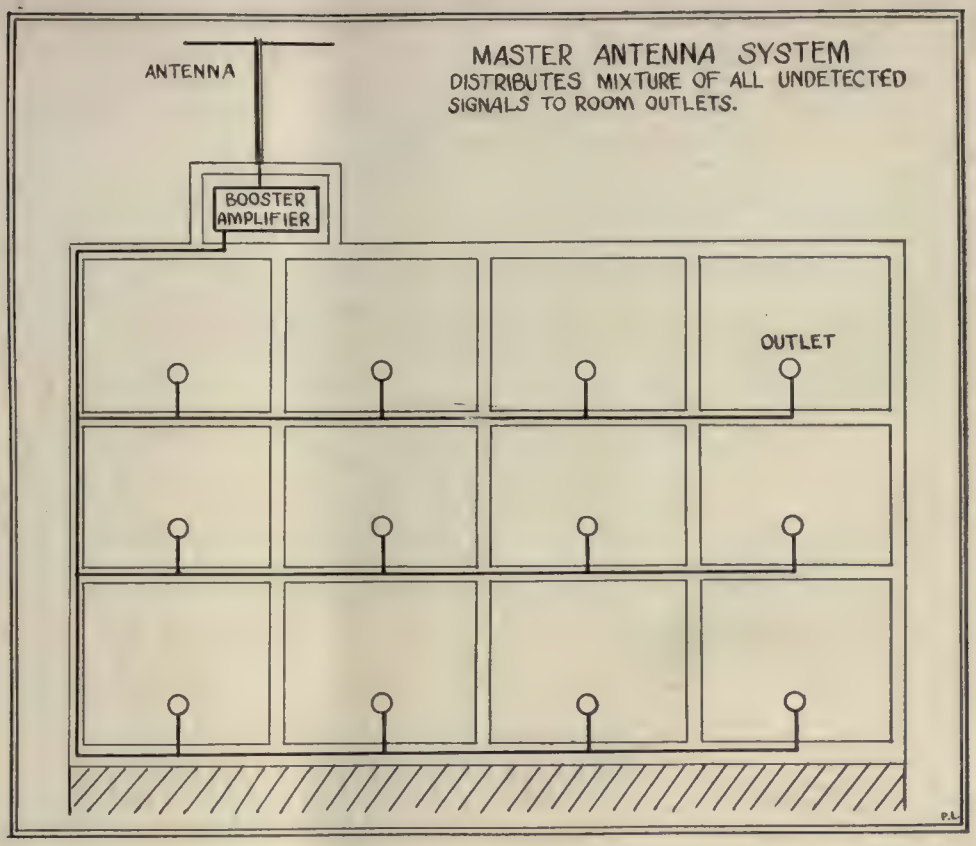
Some manufacturers have engineered their receivers so that they are able to "drive" a second viewing screen located within a reasonable distance of the teleset proper. This permits many additional uses and adaptations. Newer developments provide for as many additional screen units as desired with distance limitations increased up to a mile from the source. The screen units themselves are designed to hang on the wall and look very much like a conventional, decorative frame. Still another innovation is the development of remote controls. This is especially important in school work and will go far to protect the apparatus from misuse while making simple the locating of the viewing screen for most effective results.

Possible Adaptations

The installation of a Master Television system brings with it many possibilities for developing additional facilities and conveniences. It is entirely practical to utilize the excellent audio amplifier contained in the equipment to provide a school-wide, as well as a selective, public address system. This can be done without the use of additional cables if the original layout is designed with this purpose in mind. Also, the various rooms equipped with viewing units can make use locally of the individual amplifiers for public

FIGURE 1

One efficient solution



address purposes or reproduction of records through the use of a phono-pickup. A further development would be the addition of equipment to permit the operation of a "closed circuit" television system. No license is needed and programs originating in the school can be distributed to any or all of the classrooms. Such systems are already in existence in at least a few well known universities.

Suggestions

In addition to conditions peculiar to your local situation, consideration of the following items may prove helpful in selecting equipment and determining installations:

1. The screen size of the receiver should be determined by the proportions of the room in which it is to be located. Thus, a long, narrow room might be serviced better with two smaller screens rather than by a single, large viewing surface.

2. Conditions of illumination must be evaluated. Will the receiver be operated in a totally dark room, a semi-lighted or a daylight environment? The teleset selected must give sufficient contrast and brilliance compatible with the situation.

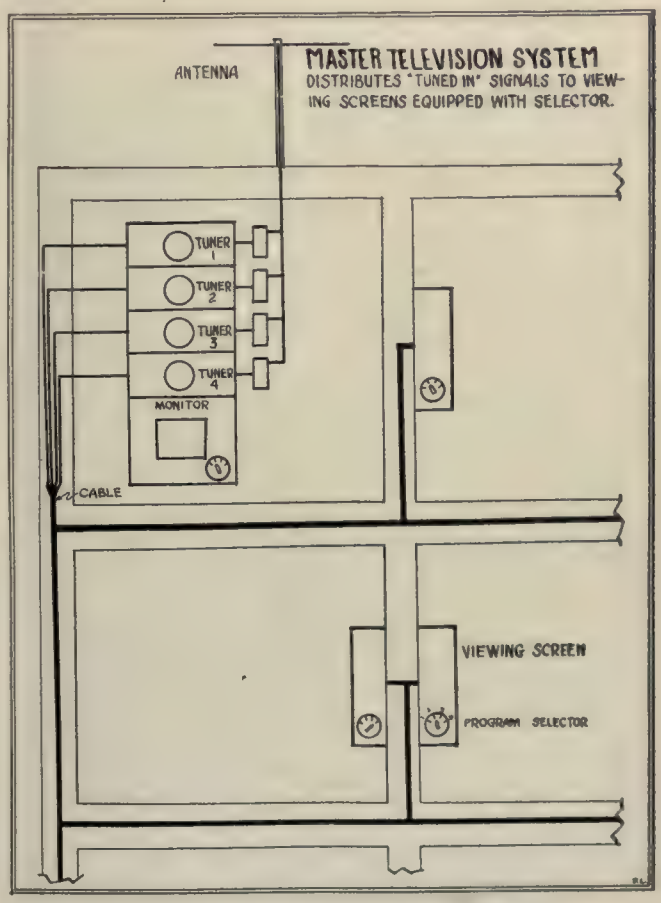
3. Access to the chassis and viewing screen must be controlled and shielded against possible misuse by the students and as a protection against the real danger of the high voltages employed. Approved receivers incorporate adequate "shockproof" and interlock safety devices.

4. There are some sets on the market which do not provide for tuning in the regular FM stations. This is a very desirable feature in light of the tremendous growing popularity and quality of such transmissions. A receiver lacking this facility may be corrected by the

(*Continued on page* 465)

For greater economy

FIGURE 2



AUDIO-VISUAL EDUCATION FOR THE DEAF

To gain the most desirable and satisfying results, the teacher of the deaf must have the necessary teaching tools, and most important among these tools are all kinds of audio-visual materials and equipment.

INSTRUCTION with audio-visual materials is a prerequisite and essential to learning at the Mary E. Bennett School for the Deaf and Hard of Hearing in Los Angeles.

The first oral words taught to the pre-school deaf child are selected from his immediate environment and needs. These nouns and verbs represent and are correlated with *real* experiences, the most *concrete* of visual aids. Before long, toy models or objects, known to have been seen by him in their natural environment, are used to teach words less common to his environment. Thus the two most concrete visual aids are utilized to start the young deaf child on his first steps of learning.

The more accurately his concepts are developed on the lower steps, the more vividly his imagination will develop so that he can grasp the abstract knowledge he will encounter further on, in accordance with the principle that if abstract instruction is to possess a rich, meaningful content, the concrete must precede the abstract.

by
WILMA I. NELSON

AUDITORY MATERIALS are used all through the grades to develop speech and residual hearing. Eventually all our classrooms will be equipped with microphones and head phones for each child. However, eighty-four children are receiving such benefits at present.

In the lower grades, rhythm instruments, transcriptions of band instruments with picture charts, and transcriptions of simple melodies are invaluable for the development of hearing acuity and for the discrimination of sounds, pitch, and rhythm. By these aids, an aesthetic appreciation of music is stimulated and the foundation laid for a critical analysis of speech patterns.

SCHOOL JOURNEYS, study pictures, and models promote the development of language principles and reading through the stimulation they afford for reproduction in such forms as news items, descriptions, or stories. For the social studies, motion pictures, real objects, filmstrips, specimens, lantern slides, and study pictures furnish the best material for illustration and study. Most often one of these aids is shown during the presentation step of a lesson to clarify the material being taught and to clear up any misconceptions. In the preparatory step, one visual aids is shown to arouse interest and curiosity; and as a review, more visual materials are used.

THE RICH VARIETY of visual and auditory materials supplied by the Los Angeles Board of Education gives our school a distinct advantage over many schools for the deaf that must furnish, borrow, or rent their own equipment and materials.

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

THE INSPIRATIONAL FILM

A Critical Evaluation of the Film "Psalmody"

By C. GRATTON KEMP*

THERE is a place in church utilization for the inspirational type of film. A number of them have been produced, and thus far they have not been very satisfactory or effective. *The Hills and the Sea* (produced by the Harmon Foundation) was one of the first films to supplement pictorial sequences with music with the deliberate intention of creating a medium which would induce the reflections, moods and aspirations of worship. Since it was produced, a few others have ventured forth. *Psalmody* (produced by Square Deal Pictures, Ossining, N. Y.) is representative of the crop, and for this reason will be discussed in particular.

Objectives

In making this 10-minute sound and color film, the producer had four stated objectives: (a) to link the beauty of nature with certain religious truths; (b) to contribute to a service of worship; (c) to produce a film to displace the sermon; (d) to capture the attention of the vast non-church-going public who are hungry for religion but who are allergic to it in conventional packages.

Does the film reach these objectives? It captures in some excellent photography the beauty of nature but there is only a forced relationship, if any, between the pictures and the religious truths set forth in the narration. The film could hardly replace a sermon, is only slightly inspirational, and lacks specific drive. The photography is acceptable throughout, and the shots are not burdened with unnecessary details. A suitable standard of music was used, and the speaking has sincerity and fair vitality.

Criticisms

There is too much sameness in the pictorial sequences. There should have been some shots of fields and of the sea. The pictorial and the verbal are poorly integrated, as when "Behold the lilies of the field" is spoken when roses are shown.

The narrator of the verses lacked an understanding of the metric pattern of the verse. His rendition lacked rhythm, needed more inflection, and, although sincere, lacked some interpretative tone color.

There is no pattern of accentuation in the film—pictures, spoken word, and music being equally accentuated and giving an emotional flatness to the film.

Suggestions

The film should have used less Scripture. The music should not have been continuous. The pictorial and the verbal should have been more tightly integrated. The reading of the verses from the Psalms should have been more rhythmical.

Pictures of people in movement should have been omitted, since the symbolical character is lost when the audience begins to wonder about their movements. The use of shots varying from each other only slightly would have built up and increased "mood." When a new orientation is required for each picture, it interferes with the increase of feeling. A few pictures of the sea would have added strength and variety to the pictorial sequences for they, too, have power to create a reflective mood—one of the components of the worship experience.

*Assistant, Dept. of Religious Education, Union Theological Seminary, and a teacher in the Riverside Church School.

Slides in a Review Lesson

by NEATRICE M. KORNHAUSER*

OUR sixth-grade class had finished studying the Babylonian period. We wanted to review the period and decided that we might use slides in reaching some of our objectives, which were: to gain insight into the false values of the later Babylonian kings, to learn something of the extravagance of the Babylonian regime, to sense the sorrows of the devout Jews who were taken exile in Babylon, and to appreciate the courage of the group who remained true to Jewish ideals, as seen in the actions of Daniel and his friends.

We secured slides for four pictures herewith reproduced from the Society for Visual Education. The slides were carefully previewed and studied so that the teacher would be able to point out important items to the students, and appreciate any insights they might have.

The following outline reports the more important details of the lesson as it came off. With the slides on the screen, we talked about them.

The pictures and the review lesson appear on the opposite page.

* Mrs. Kornhauser has been teaching in the Religious School of the Chicago Sinai Congregation for two decades and in recent years has specialized in the field of audio-visual education.

Exiles in Babylon

TEACHER: What in the picture helps you to sense the feelings of the people shown?

STUDENTS: The lady looks sad. Her body is bent as though she was very tired . . . The overseer has a whip, and the people look very unhappy . . . The child is hanging onto his mother's hand. She must be awfully tired.

TEACHER: This is one artist's idea of what happened. Many writers of history say that Nebuchadnezzar treated the Jews very well during his reign.

Daniel and His Friends Refusing Food

TEACHER: How did Daniel and his friends happen to be in the king's palace?

STUDENTS: They had been chosen by the king's overseer to go to college and eat at the palace . . . How did anyone know that Daniel looked like that? These pictures weren't taken when Daniel was alive, were they?

TEACHER: You must remember that this is just one man's idea of what Daniel looked like.

STUDENTS: Later, if Daniel and his friends passed the examinations and also remained well and strong, they were to be given high positions in the palace . . . The story told us that they just ate vegetables and water and grew up fine.

TEACHER: Yes, it took courage for these boys to follow the laws of their religion as to what they would eat.

STUDENTS: Too bad they did not have milk; then that would have been a healthy diet . . .The food on the platter looks rich. Plain food is better for you.

Daniel and Friends Pass the Test

TEACHER: What kind of examinations might they be taking?

STUDENTS: History. Geography . . . The Babylonians knew a lot about astronomy; maybe it was that.

TEACHER: How did the boys rank on the tests?

STUDENTS: Very high. Higher than many Babylonians, which made them jealous.

TEACHER: Exactly why did they feel like that?

STUDENTS: Because Daniel and his friends got good jobs in the palace.

TEACHER: Were the Babylonians justified in feeling the way they did?

STUDENTS: They weren't very nice. They should have admired Daniel and his friends because they did their best and had brains . . . They should have been good losers.

Handwriting on the Wall

TEACHER: Many years passed. What does this picture show us about the way of living in the palace?

STUDENTS: There's too much food. . . . The king looks unhappy . . . They are staring at the wall . . . You can see the hand very lightly and some strange writing.

TEACHER: What kind of writing did the Babylonians use?

STUDENTS: Cuneiform . . . Wedge-writing made with a stylus.

TEACHER: History tells us that this writing was not

in cuneiform but in Aramaic. Who read it?

STUDENTS: The king called in all of his wise men and none of them could decipher the letters . . . The king's old mother, who happened to be passing the banquet hall, heard of the trouble. She said that she knew of a man who might be able to read it—Daniel.

TEACHER: Did Daniel read the message?

STUDENTS: Yes. The first word meant "numbered," meaning the king's days were numbered.

TEACHER: And the second word?

STUDENTS: "Weighed." It meant that the king's deeds had been weighed and that he had too many bad ones.

TEACHER: And the last word?

STUDENT: "Measured." It meant that he was found wanting and he would lose his kingdom.

TEACHER: According to many accounts, that very night the Persians came in and the city of Babylon was captured. Now a new period was about to start when the Persian king, Cyrus, became the head of the once great Babylonian empire. We shall soon study about the decree of Cyrus. It gave the Jews a chance to return to their homeland and build up their country once more.

Conclusions

TEACHER: Can we sum it up this way? The Babylonian kings were too much interested in eating and drinking. Many of the Jews were unhappy in Babylon and wanted to go back to Judah. Many of our ancestors had ideals, and remained true to their religion.

Further Activities

TEACHER: You might like to do something more. Here is a list of activities. Choose the one you'll enjoy the most:

1. Look up Psalm 137 and read it.
2. Find out how long it takes to go from Babylon to Jerusalem today as compared with the days of Cyrus.
3. Make a poster showing the Jews returning to their homeland.
4. Find out more about the dietary laws, looking into such books as Jewish Encyclopedia and Universal Jewish Encyclopedia.
5. Bring to the class the verses in the Bible upon which our four pictures today were based.
6. Write a composition on some theme like "Daniel, A Fine Type"; "Learning Solved the Puzzle"; or "Courage in Everyday Life".

Visual Aids in Juvenile Protection

by JOSEPH L. HUGHES*

FOR SEVERAL YEARS we have been using visual aids in interpreting the work of the Juvenile Protection Program of the ABHMS (see below). Our program was brought into being by the Northern Baptist Convention as an out-reach of its churches in a positive effort to combat juvenile delinquency. In the two years I have been on the staff, we have placed a new emphasis on visual aids.

Our Juvenile Protection Program has six points, divided into two major areas: 1. Juvenile Protection by Prevention: (a) church youth centers; (b) hobby and interest clubs for boys and girls; (c) child care centers for pre-school children. 2. Juvenile Protection by Correction: (a) Christian sponsorship—the oversight by friendly interest or by foster-home care of dependent or delinquent youth; (b) home counselling—the training of youth and adults in the relationships and responsibilities of good family life; (c) community betterment through cooperation with community agencies to curb and eliminate social evils in the community.

Our Productions

To interpret our work, and to secure support for it, we produced two pieces of visual materials and are working on a third project.

Just Call Me Joe is a set of kodachrome slides with a recorded (78 rpm) script which was worked out by Beverly Dean of station WBBM. He did the narration and the background music was played by organist Howard Peterson. Assisting Mr. Dean in the narration was Skippy Aronson of Quiz Kids.

The set tells the story of a small boy. He is sitting on the steps of a church, its doors closed, wondering why his big brother is called a juvenile delinquent. The narration answers the question by taking "Joe" (Skippy Aronson) to visit various Baptist churches whose programs included some of the activities of the "six point program." The trip helps Joe understand his neighborhood better.

We used this set to present the annual report of the JPP at the Northern Baptist Convention in May 1947, and since that time it has been in use by the various churches.

Our next visual aid was a filmstrip, *Everybody's Children*. The script was recorded (78 rpm) on two ten-inch discs. Miss Pearl Rosser gathered the pictures from many sources and did the editing. The script was written by Shee Wolff and narrated by Beverly Dean. No background music was used.

The filmstrip presents pictorially the great "lacks" that help produce juvenile delinquency—lack of proper

Root conditions of juvenile delinquency . . . pictured in the filmstrip "Everybody's Children" (American Baptist Home Missions Society).

* Field Representative, American Baptist Home Missions Society, N. Y. 10.

housing, lack of recreational facilities, lack of adult interest in youth, lack of aggressiveness on the part of schools and churches.

Our Catalogue

The third visual aid step taken by the JPP is the creation of a catalogue of the visual aids (slides, filmstrips, silent and sound films) which deal with the causes of juvenile delinquency and preventative programs in this area. We have written to over 700 producers, distributors, and libraries and we hope to have the catalogue ready this fall. We plan to include in the catalogue a list of visual materials which can be used by churches and clubs and youth organizations for instructional and entertainment purposes.

Valuable Booklet on China Films

"China—A Critical Listing of Useful Films" is a 16-page booklet of great value to the local church and school because it lists and evaluates the *thirteen* most important films of China, the subject of missionary study in the churches across America this year. Every film listed was personally previewed and studied by the two authors, Viola E. Currie and Lela C. Wasser. The content of the film is given in considerable detail, the film is evaluated, utilization suggestions made, and the sources from which it is available are given.

In the appendix suggestions are given for a number of series—children, youth, public school, and a Sunday night preaching series. The authors have performed a competent and useful service for the schools and churches. (The price is 35c plus 5c postage and mailing. Order from Viola E. Currie, 2730 Lawrence Ave., Detroit 6, Mich.)—WSH.

About the Bible

The teachers of courses on the Bible at all levels, especially in college, will be pleased with a set of slides which were prepared last year by Dr. John C. Trevor, Associate Professor of Old Testament in Drake University's College of the Bible, and now made available by the Board of Education of the Methodist Church (810 Broadway, Nashville 2). Part I, *What Lies Back of Our English Bible?,* is an illustrated lecture of 48 slides and 41 pages of well written and scholarly script which contains a preface and excellent suggestions for preparation and use. Both the pictorial and the text materials are carefully and adequately documented for those desiring to do further study or amplify further the lecture materials. Part II, *The Story of the English Bible,* has 45 slides and 36 pages of lecture material, which constitutes one of the best condensations of a vast amount of literature and history this reviewer has seen. This lecture gives the general facts pertinent to the Revised Standard Version.

Everywhere there is a serious effort to teach the facts about The Book which was and is the cornerstone of western culture. These two slide sets should be known; and colleges, seminaries, and Bible training schools should own both sets and use them extensively. No teacher needs to duplicate what Dr. Trevor has done in a most satisfactory manner.—WSH.

Imaginative Utilization

The question of the use of non-religious visual materials is quite often asked in institutes and workshops. While there is no easy and final answer, the following incident serves to illustrate how the educational imagination and resourcefulness of the leader alone set the limits of use.

A certain director of religious education visited a session of the first and second grades of the church school during the "extended" session. He stood in the back of the room to see the last two or three minutes of a motion picture. The teacher was giving the commentary—the film being run as a silent. It was slow-paced, thoughtful, adding information and stimulating appreciation. After the film ended, the session continued. The talk was informal, and most of it was being done by the children. They talked as if they found in the film some of the things which they had been directed to look for and think about. What were they saying? They were telling the teacher and each other how wonderful it was that God had given parents to baby animals—to protect them, to feed them, to teach them, and to "love" them. Yes, this in Sunday school! And this teacher knew what she was doing—expanding basic concepts and building appreciations for the wonders of a God-created universe. And what film was this? It was a co-opted film from the field of general education—*Common Animals of the Woods.*

Can any teacher do this kind of teaching? No. Any teacher with a clear-cut understanding of what she is trying to accomplish in a unit of lessons, with the patience to do careful preparation, and the skill to manage a teaching situation, can use this film and others like it to achieve worthwhile learning outcomes. —WSH.

New Materials

- *High Potential,* being produced by the Missions Council of the Congregational Christian Churches, will deal with the need for new churches in the new communities of America, both rural and urban.

- A feature-length film, telling the story of a Japanese family in the post-war era, is now being shot in Japan under the direction of William James from a script by Charles Schwep for the Protestant Film Commission.

- Soon to be released by PFC is a film on prejudice which was made in Hollywood during the summer under the supervision of Paul Heard, executive director of PFC. It will highlight the disintegrative effects of prejudice on one's personality and indirectly suggest how liberation from it may be attained.

- *The Spirit of the Great Plains* is a sound and color film telling the story of the Indians who live in Oklahoma. It is the intent of the film to give a well-rounded view of his life and activities—to present him as a human being and not as a sideshow to the American scene. It was produced by the Methodist Board of Missions and Church Extension (150 Fifth Ave., N. Y. 10).

The Religious Screen
William S. Hockman, Editor
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Announcing the release of Capra's final "Why We Fight" picture

Kurusu comes to talk peace

Hull reads Japanese document . . . Dec. 7, 1941

FDR delivers Lend-Lease address

WAR CAME TO AMERICA

SHORTLY after December 7, 1941, when Frank Capra was called back to active duty in the Signal Corps of the U. S. Army, he was given a special assignment to produce for the War Department a series of historical motion pictures.

Considerable latitude was given Colonel Capra in this assignment, and during the four years of the war he produced the famous "Why We Fight" series of historical motion pictures for showings to the Armed Forces. These films were produced primarily to orientate and explain how the United States became involved in World War II.

A number of these subjects were released through the Office of War Information for showings to civilian audiences. They included *Prelude to War,* which gives a general over-all picture of the events leading up to World War II; *Nazis Strike,* the story of the German invasion of Poland; *Divide and Conquer,* the story of the invasion of the lowlands, Holland, Belgium and France; *Battle for Britain,* the historic struggle that England put up in successfully defending itself against the Nazis; and *Battle for China,* the story of that conflict.

The last of the "Why We Fight" series, *War Comes to America,* was released just at the close of World War II and with the cessation of hostilities naturally had only a limited circulation in the military services and practically none for civilian audiences.

Through the cooperation of the Department of the Army, this last picture is now being made available by American Film Services* for showings to 16mm audiences. The picture has been re-edited from 65 to 50 minutes, making it more adaptable for classroom use. Some battle footage has been eliminated. It has been retitled *War Came to America,* and prints have been deposited by American Film Service with various regional film distributors, thereby making it easy for users to obtain prints from nearby sources. Arrangement may also be made to lease prints directly.

War Came to America is considered by many to be the best of the "Why We Fight" films. The film tells the story of how the United States was founded and how it developed as a great freedom-loving nation. Part I, approximately two reels, shows through scenes taken from theatrical motion pictures the outstanding historical events in the establishment of the United States. Pictures of paintings, documents and other instruments are used to depict these events. Also, contemporary American life of the 1930's is shown through the use of news reels and other documentary films. One sees during this era of the 1930's the growth of the automobile, the interest of Americans in sports, religion, social and economic life; and then through authentic news-reel footage one sees the invasion of China by Japan and the rise of Hitler in Germany. Part I ends with Hitler's war on Poland.

Part II tells the story from September, 1939 until December 7, 1941. The audience sees how the United States, beginning with a very strict neutrality act, gradually realized that if England and the other countries fighting the Nazis were not helped, the United States would also be a victim of Nazi aggression.

Capra shows his genius in the selection of film used in this picture. One hears the world-famous broadcasts of U. S. events, such as Lowell Thomas' description of England declaring war on Germany with Neville Chamberlain's famous address to Parliament. One hears also Edwin L. Shirer's broadcast and description of the French surrender to Hitler at Compiegne Forest and Kaltenborn's story of the Dunkirk evacuation of the British.

The conflict of thought and opinion in the United States over neutrality is brought out with interviews

* 1010 Vermont Ave., N. W., Washington 5, D. C.

(*Continued on page* 452)

Are you keeping up with the future? Here it is . . .

A MODERN PROJECTION CLASSROOM

by Maurice E. Trusal

THERE is a growing tendency on the part of school administrators and boards of education to think in terms of planned facilities for the use of audio-visual materials. With greater frequency, audio-visual directors and coordinators are being called upon to advise on the planning and construction of projection facilities. The audio-visual administrator must take the initiative in developing this general education awareness of the need of planned audio-visual facilities and be ready to assume a major role in their development whenever an opportunity presents itself. This article presents an example of planned facilities for better and more convenient use of projected aids in classroom teaching.

Visual Instruction Center

The modern projection classroom, pictured on the following pages by airbrush illustration, was planned to meet the projection needs of the Williamsport Technical Institute, a division of the Public Schools of Williamsport, Pennsylvania. In addition to two projection classrooms, like the one illustrated, the school's visual instruction center also includes an audio-visual aids library, office, workshop, and photographic laboratory constructed in related units.

Projection Classrooms

The term, "Projection Classroom," as used by the writer, designates a room of average size which embodies the essential provisions of both a classroom and a projection room. Its design as a classroom is indicated by adequate lighting, heating, ventilation, blackboards, and bulletin boards, plus insulation against outside noise. As a projection room it contains many conveniences and facilities which contribute to the best use of projected aids in classroom teaching. Restricted size guards against the usual evils of auditorium projection. Blackboards, bulletin boards, and arm chairs make possible the usual classroom techniques associated with good utilization of instructional materials.

Desirable Projection Facilities

The answer to the question of what constitutes well-planned projection facilities for a particular school situation is more difficult to answer than one would suppose at first thought. Beyond accepted standards of room shape, seating areas, and screen placement, educational literature offers only general suggestions without many examples of specific application.

Final room plans, shown in the illustration, represent the combined thinking of school officials, department chairmen and classroom instructors. The entire construction from blueprints to equipment installation was handled as a training project by veteran and high school students in the various school departments.

In addition to the general points of information shown in the illustration, the following classroom and projection features are worthy of special mention:

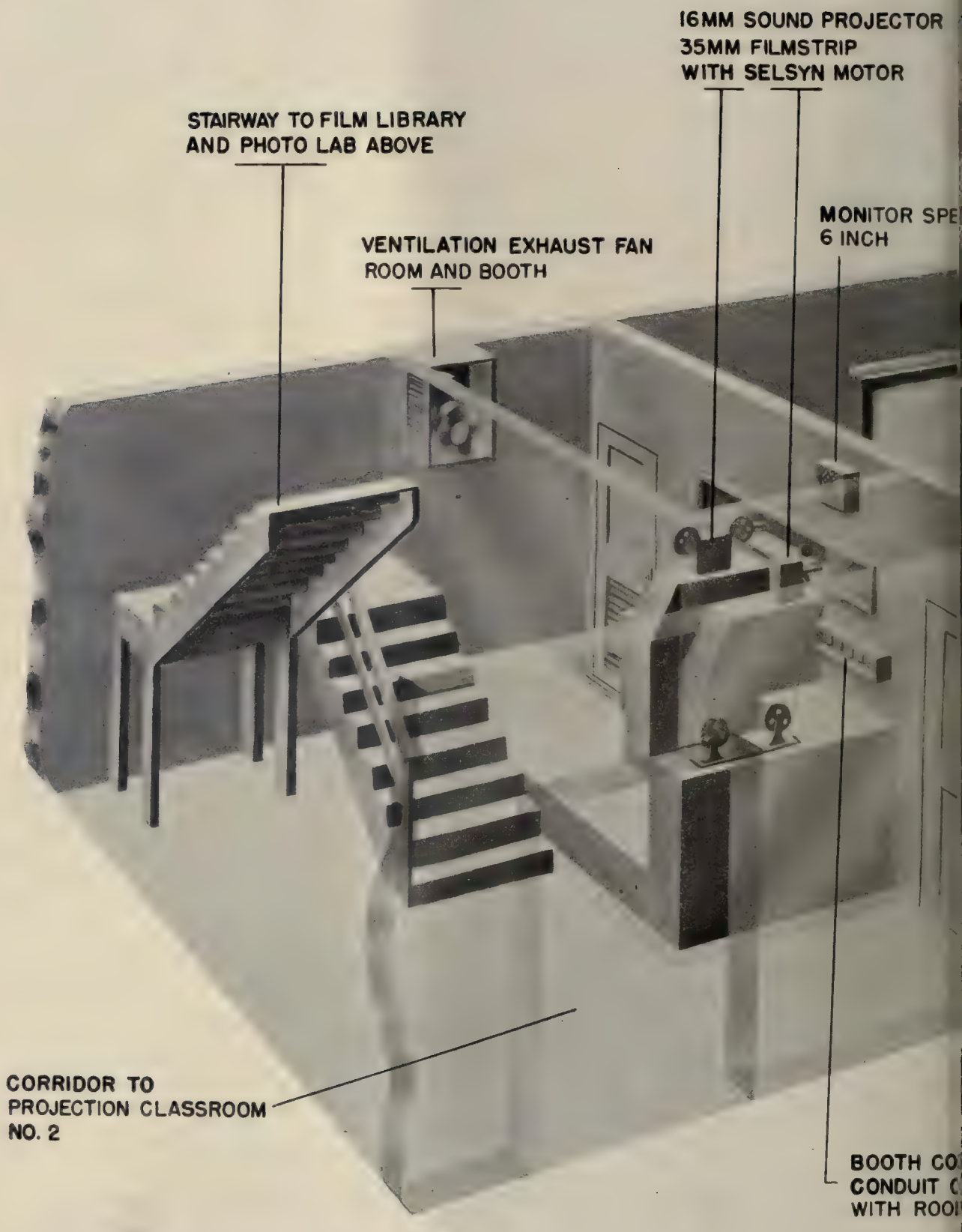
1. MACHINE BOOTH—A machine room or booth adjoins and opens into the rear of the classroom. A sixteen millimeter sound motion picture projector and a thirty-five millimeter filmstrip projector, controlled remotely by Selsyn Motors, are permanently installed in the booth, thus eliminating setup time and providing maximum security for the equipment. The booth control panel contains switches for sound lines, classroom ceiling lights and classroom pilot lights. Also mounted on the same panel is a microphone jack from the instructor's station line, a signal light for slide changes controlled from the instructor's station, and a signal buzzer to the library office on the floor above. All power outlets in the booth are "made dead" from a single switch inside the booth door. The throw of a single switch thus secures all electrical and sound equipment in the booth, an important feature when facilities are used by a great number of instructors.

2. INSTRUCTOR'S STATION—It is generally agreed that the instructor should be at the front of the room during a lesson in which slides and filmstrips are used. The unwillingness of many instructors to delegate the manipulation of equipment to students all too frequently places him at the rear of the room, from which point he tries to lead a discussion of information projected on a screen some twenty or thirty feet away. The instructor's station is so planned that the greater part of the film or filmstrip lesson can be handled from that location at the front of the room. A stand-up desk is located on the raised floor section

(*Continued on page 452*)

About the Author: Mr. Trusal is Director of the Division of Audio-Visual Materials, School District of Williamsport, Williamsport, Pennsylvania.

About the Artist: Edward R. Holcombe, whose airbrush wash drawing appears on the following pages, is a veteran student enrolled in the Technical Illustration course of the Williamsport Technical Institute.


16MM SOUND PROJECTOR
35MM FILMSTRIP
WITH SELSYN MOTOR
STAIRWAY TO FILM LIBRARY
AND PHOTO LAB ABOVE
MONITOR SPE
6 INCH
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ROOM AND BOOTH
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PROJECTION CLASSROOM
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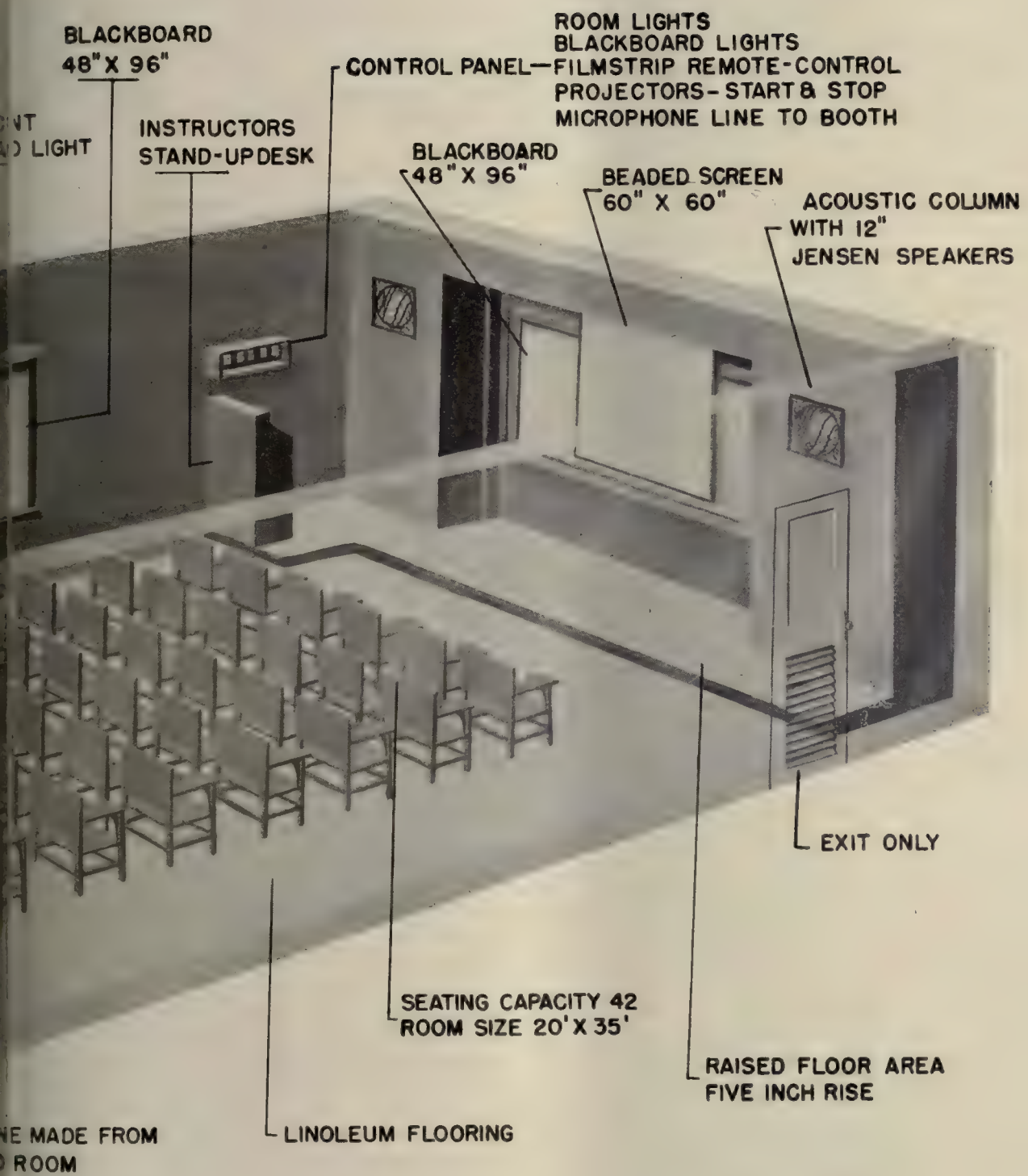

A MODERN PROJECTION CLASSROOM

Drawn by Edward R. Holcombe

(Trademark Reg.)

A Modern Projection Classroom

(*Continued from page* 449)

against the side wall. On the wall beside the desk is a panel connected to all electrical facilities and projection equipment in the classroom and the booth. The panel contains the following controls:

a. Room ceiling lights
b. Blackboard lights
c. Power outlet and desk light
d. Signal light to machine booth for the projection of slides.
e. Selsyn motor control for the filmstrip projector which enables the instructor to change frames remotely from his station at the front of the room.
f. A switch controlling all power outlets in the machine booth, thus allowing for the starting and stopping of all booth projection and sound equipment from the instructor's station.
g. Microphone sound jack connected to the booth panel.

3. Separate Entrance and Exit Doors—The exit door, located at the front of the room, is equipped with a panic bolt and can be opened only from the inside of the classroom. Entrance to the room during projection is made to the rear of the class, thereby minimizing distraction from the film lesson. Simultaneous entrance and exit of classes is also possible by separate entrance and exit doors.

4. Ventilation and Illumination—The problem of securing a darkened room and still maintaining sufficient ventilation was solved by the elimination of windows in the wall design. A forced air ventilation system insures the proper number of air changes per hour. To eliminate total darkness, particularly desirable during a filmstrip or slide lesson, dim pilot lights were included on the side walls near the floor. These lights are controlled from the booth panel. Room ceiling lights can be controlled from three points: instructor's station, booth, and room entrance.

5. Concealed Wiring—All electrical and sound wiring between the booth, instructor's station and speaker locations was provided for in conduits laid in the room ceiling before the concrete was poured.

6. Heating—The location of the projection-classroom in an inside area not only simplifies the problem of securing a darkened room but also eliminates the need for room heating facilities. Since the four walls and room ceiling are surrounded by heated walls, no special heating facilities are included in the design.

7. Acoustical Treatment—The ceiling and rear wall is treated with acoustical tile. The side walls are covered with acoustical planking.

A Need for Planning

While no one would question that many good lessons are taught daily with the help of projected aids in traditional classrooms void of special projection facilities, it is also true that a few well-planned projection facilities make the classroom use of audio-visual materials more convenient and much more effective.

While some of the projection-classroom features presented by the writer are most easily applied to new construction, many could well be included when remodeling existing classrooms for more effective use of instructional aids.

War Came to America

(*Continued from page* 448)

of such Senators as Hiram Johnson, Nye and Thomas along with Willkie and Lindbergh.

One hears Secretary Acheson and Berle of the State Department explaining the policy of that department in its foreign relations with Japan and the Axis powers.

Through such personal interviews, the names of the historical characters who played such a leading part in these events make a lasting impression on any audience. The film makes American and Modern European history a living subject. Students can actually see and hear Secretary Cordell Hull speaking at the Havana Conference of the Pan-American Union when the Western Hemisphere set up a blockade against the Nazis and supported the U. S. program. One is also impressed when Mr. Hull reads the infamous document presented by the Japanese envoy on the fateful afternoon of December 7, 1941 while one sees through captured Japanese film the attack on Pearl Harbor.

War Came to America should be a valuable and useful film from the 9th grade through the college level. It is an authentic and important documentary. Walter Huston is the narrator; the music score is quite outstanding as recorded by the Air Force Orchestra.

The VA DELINEASCOPE

Basic INSTRUMENT FOR VISUAL TEACHING

AUTHORITIES on visual education recommend this combination opaque and lantern slide projector as the fundamental audio-visual instrument.

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TEACHER - COMMITTEE EVALUATION of NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Stanley Takes a Trip

(National Film Board of Canada, 400 West Madison Street, Chicago 6, Illinois) 12 minutes, 16mm, sound, color, 1947. $75.

Description of Contents:

Suggesting that its purpose is to show that eating the right food is fun, this film recounts the adventures of Stanley, a small boy who is always tired.

A curious fish climbs up a fish line and pole, only to find Stanley asleep on a tree limb. After trying unsuccessfully to awaken him, the fish summons the rooster, the dog, the goat, and the bull, who also try. When the squirrel finally arouses him, the animals agree that Stanley must not be eating the right foods, since he is even too tired to fish. They then decide to help Stanley find the right foods.

Climbing on the bull's back, Stanley and his animal friends set out on their journey. First they meet a cow, but they decide to get pasteurized milk from a nearby dairy instead. They next get fruit from an orchard and vegetables from a truck with which they collide. They stop at a factory, where Stanley obtains cereal and whole-wheat bread. While Stanley is getting meat from a butcher shop, the rooster gets an egg for him. After the bull eats some hay, to keep up his energy, they go back to the fish pond.

When Stanley arrives home with his basket of good foods, he is surprised to find that his mother already has an identical basket of food. He soon decides that eating the right food is both easy and fun.

Committee Appraisal:

The combination of an unusual type of animation, using paper cut-outs and backgrounds, gay color, appealing humor, pleasant musical accompaniment, and vigorous action should impress the purpose of Stanley's trip upon a juvenile audience. The film does not pretend to be technical, even to the extent of talking about relative quantities of each type of food, or the "basic seven," but it should be effective for the stimulation of further study and discussion of nutrition and for the formation of favorable attitudes.

The Language of Graphs

(Coronet Films, Coronet Building, Chicago 1, Illinois) 15 minutes, 16mm, sound, color or black and white. 1948. $112.50 or $56.25. Teacher's Guide available.

Description of Contents:

The business staff of the "Ross Reporter," a high school newspaper, use graphs to study data about newspaper circulation and to present their reasons for increasing the price of the paper.

Finding that their circulation costs are consistently exceeding their income, the boys on the paper's staff decide to analyze the situation systematically. Putting their knowledge of graphs, which they acquired in mathematics classes, to work, they construct a bar graph to show increasing costs of publication. The narrator, meanwhile, describes the characteristics of bar graphs.

The faculty sponsor suggests that a line graph can show a comparison of two or more tendencies at the same time. After locating graphs in well-known magazines, the boys construct a line graph to show the average weekly sales of papers in four other high schools where the price of the papers was increased the previous year. Such points as the horizontal, or X, axis, the vertical, or Y, axis, a broken line to indicate omission of intervals, the choice of intervals, the labeling, the determination of intersecting points, the plotting of lines through the points, and the use of the legend are explained by the narrator.

Convinced by their line graph that set-backs in circulation because of price increases are only temporary, the boys next make a circle graph, which shows just what portion of the total cost of the paper is borne by each of the current sources of income.

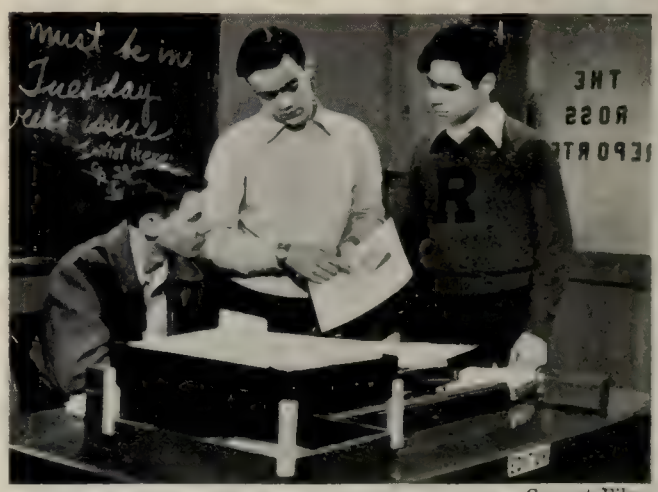
In order to predict the income which would be derived from any given number of sales at the increased price, the boys construct an equation graph by substituting two quantities in the equation I=.05N, which yields the total income for any number of sales within the limits set. In order to compare the income at both four and five cents per copy, the equation I=.04N is plotted on the same graph.

Concluding that an increase in price is the only possible way to obtain the necessary income, the boys present their findings to the entire staff and answer all arguments with facts. A staff member then suggests publication of the graphs in the paper to explain the increased cost to the readers.

The summary reviews the types of graphs presented by showing common uses for them all over the world and emphasizes the fact that graphs are an important means of communication.

Committee Appraisal:

This film should be especially effective for motivating an interest in graphs as a type of language and developing a



Coronet Films

The business staff of the Ross Reporter use the language of graphs to explain and justify increasing the price of their high school newspaper.

realization of the fact that their use is not limited to the field of mathematics. The situation is natural and allows the presentation of varied material without seeming forced. The film should be useful on the junor and senior high school levels with groups interested in mathematics, reading skills, social studies, journalism, or any other subject in which data are presented.

Facts About Film

(International Film Bureau, 6 North Michigan Avenue, Chicago 2, Illinois) 10 minutes, 16mm, sound, black and white. 1948. Produced by Phototronics, Inc. $50.00.

Description of Contents:

This film describes many of the characteristics of both 16mm and 35mm motion picture film and explains the correct ways to handle 16mm film for best results.

A man and a small boy find out that although 16mm film is small and easily projected, it is less durable than the 35mm film used in theaters and must be handled accordingly. They also learn that 16mm film, made of acetate cellulose, is non-inflammable, while cellulose nitrate 35mm film necessitates specially-constructed fireproof projection booths.

The narrator next explains how friction anywhere along the film's path through a projector will cause annoying scratches, which are shown to project as heavy lines. The man points out on a projector the features of construction which minimize friction, and the narrator warns against careless threading. Correct procedures for cleaning the aperture plate and sprockets and checking the guide rollers are also demonstrated.

When the boy tries to tighten a film too loosely wound on a reel by pulling the end of the film, or "cinching" it, the narrator stops him. The footage containing the resultant black lines, or cinch marks, is then projected.

The last part of the film shows how a film moves through a projector by means of the projector's sprockets and intermittent claws and the perforations on the edge of the film. It shows why footage which has torn sprocket holes will not project satisfactorily and illustrates the results as they appear on the screen when the film loop is lost. It suggests stopping the projector immediately and re-threading the film, as well as always checking the threading by means of the manual knob. After a brief suggestion that splicing a broken film is sometimes necessary, the film closes on the note that a clean, well-adjusted projector and a film in good repair will make a good showing possible.

Committee Appraisal:

A great deal of useful information about motion picture film is presented in an interesting and sometimes humorous manner in this film. Many types of projectors are shown in use in a simple room setting. The approach throughout the film is that while there are precautions to be observed, the care and projection of 16mm film is really very simple and can be mastered by anyone above the primary grade level. The atmosphere is completely non-academic, and the film should be equally useful with both school and non-school groups interested in projection. Its careful study by groups inexperienced in projection is especially recommended, although it has suggestions equally useful to the seasoned projectionist.

The Living Earth Series

(Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois) 4 ten-minute reels, 16mm, sound, color. 1948. Produced by the Conservation Foundation in association with the New York Zoological Society. $400 less 10% educational discount.

Description of Contents:

This series of four films shows, by means of regular photography, speed-up photography, and animation, in color, the formation of soil, the balance of plant and animal life, the importance of forests and rivers, and the destruction of soil.

Encyclopaedia Britannica Films

Unusual photographic techniques and a skillful presentation of concepts make the "Living Earth" series a forceful argument for immediate soil conservation measures.

The Birth of the Soil emphasizes the importance of top-soil and shows how rock is gradually broken down to sand and gravel, how lichens grow and die on rocks, creating seed-beds, how water dissolves the minerals from rocks, how plant life transfers the sun's energy to the ground, how bacteria, worms, and insects improve the soil, and how a spongy humus is finally established. The function of humus in holding moisture is illustrated by means of an experiment, and plants growing in top-soil and sub-soil are compared. The summary shows the place of top-soil in the "chain of life," which also includes nature's raw materials, the sun's energy, and plant chlorophyll.

This Vital Earth shows the complete interdependence of plant and animal life and what happens when man upsets the balance through the mis-use of natural resources. It also describes an experiment in which rabbits were fed several kinds of hay having different mineral content. The effect on their rate of growth is shown to have direct implications in regard to human growth. The summary adds another link, "organization," to the "chain of life."

Arteries of Life shows in detail the functions of plant life in catching and storing water and in maintaining a humus layer. The problem of the dwindling water table and the increasing necessity for artificial reservoirs and irrigation systems is next discussed. The film suggests that the answer lies with the man who uses the forests, drains the marshes, and tills the soil. It asks whether the fate of the soil should rest with the individual man or the people of the nation.

Seeds of Destruction pictures the results of breaking any one link in the "chain of life." Soil erosion is shown in many forms, and the effects on plant and animal life are pictured and discussed. As the various links of the "chain of life" break, dust storms, floods, drouth, and muddy streams are shown. The solution to the problem is presented as over-all planning and supervision by federal, state, and private conservation agencies. The narrator urges individuals to join such agencies and to do their part in preserving the land. "Conservation" is shown as the final link in the "chain of life."

Committee Appraisal:

Unusual photographic techniques, including excellent time-lapse photography, striking color, and a cumulative presentation of certain concepts make this a forceful statement concerning the desperate need for immediate soil conservation measures. The four titles should be used in sequence because of their structure. Their content should be of interest to all ages from junior high school to adult. The treatment is suitable for both formal and informal groups.

Mrs. ETTA SCHNEIDER RESS, Ed.D., Editor

BOOKS AND BULLETINS

- **Community Use of Films**—Assn. of National Advertisers, Inc., 285 Madison Ave., N. Y. 17. 1948. 52 pp. mimeo.

This is a pilot study made in Rochester, N. Y. by the A.N.A. Films Committee, with the cooperation of the Rochester Film Council, which at the time was part of the Council of Social Agencies. The purpose was primarily to determine how many of the organized clubs and groups in and around Rochester had or had not used 16mm films in the previous year. Secondarily, the study was to find out the sources of films used, general types of films used, projection equipment available, and types of programs planned.

This bulletin presents a resume of the findings with no attempt to draw conclusions. It reveals a broad use of films by the community, and one that producers should heed.

- **A Guide to In-Service Study of Audio-Visual Aids**—William R. Fulton, Consultant in Audio-Visual Education. Dept. of Audio-Visual Education, University of Oklahoma, Norman. 30 pp. 1948. 50c.

An excellent manual for study groups, with good organization, good bibliographic information, provocative questions and brief but well-planned guides to activities. Here is a pamphlet which does not repeat what has already been well stated in textbooks; it is as directional as road signs in a well-planned tour.

- **The Air University Reading Improvement Program**—Maxwell Air Force Base, Montgomery, Ala. June, 1948.

An invaluable brochure, describing a Reading Clinic which achieved very significant results with the aid of such devices as the ophthalmograph and other testing devices and the tachistoscope and reading rate controller for training. The nature of the six-week reading course is described, with charts, in only 23 pages. Fully the same space is given to samples of reading tests, etc.

In an explanatory letter accompanying this bulletin, Murray Lincoln Miller of the educational advisory staff points out that the type of training in visual perception in reading of verbal matter could apply to the ability of a student to comprehend meaning from a motion picture, since it is a pacing medium. Further, the Air Force plans to engage in similar studies of comprehension of graphic and pictorial instructional media.

Put this bulletin on your reading list.

- **Informational Film Year Book, 1948**—Albyn Press, 42 Frederick St., Edinburgh 2, Scotland. 200 pp.

The second edition of this useful source book, which contains articles by leading 16mm film and filmstrip personalities, a Buyers' Guide, an annotated list of informational films of the year, and directories of organizations, technicians, and studios, cutting rooms, preview theaters, laboratories and distributors. We repeat last year's wish that such a reference book could be issued for the U. S., although ANFA has made a beginning.

- **Film and Education**—Godfrey M. Elliott, editor. Philosophical Library, 15 East 40th St., N. Y. 600 pp. 1948. $7.50.

From the announcement, this volume has 37 chapters on the non-theatrical film as applied to the school, church, government, industry. Each chapter is written by an authority.

- **FCA How-to-do-it Pamphlets**—Film Council of America, 6 W. Ontario St., Chicago 10, Illinois. $1.00 for set of eight; 15c a single copy.

A series of eight "How-to-do-it" pamphlets, designed to assist film councils and other community organizations in developing effective programs of film use, will be issued this fall and winter by the Film Council of America, according to an announcement by Glen Burch, executive director.

The eight booklets, telling how to obtain films, use them effectively, conduct film surveys, workshops and film festival and film forum projects, are being written now by recognized leaders in the films field. The pamphlets will be distributed by the FCA to groups and individuals interested in film use, whether it be in the school, church, club or community, at a cost price of $1.00 for the set of eight, or 15c for individual copies.

The first three booklets in the series will be available in November, while the remaining five will be issued at intervals during the winter.

The first booklet in the series has been written by Burch and tells "How to Organize a Community Film Council." The experiences of the more than 100 councils established so far are highlighted in this initial pamphlet, which is a blueprint for the successful establishment and effective operation of local councils.

Number two in the series is entitled "How to Obtain and Screen Films for Community Use." Written by Cecile Starr, associate editor of the Film Forum Review and a staff member of the Film Laboratory of the Institute of Adult Education at Columbia, it outlines basic and easy procedures to be used by community groups in selecting, ordering and booking films. Sources of information, lists of leading national distributors of informational films and forms for planning regular film programs are included in the booklet.

The third booklet, entitled "How to Conduct a Survey of Community Film Needs and Resources" has been written by Rex Johnson, director of research of the Rochester (New York) Council of Social Agencies and a founder of the Rochester Film Council.

Johnson, who recently helped direct the Rochester community film survey, explains in his booklet how to plan and determine the scope of a community film survey, how to prepare questionnaires for it and how to obtain lists of group activities which will help improve the effectiveness of the survey.

"How to Organize a Community Film Information Center," describing steps in organizing a center to dispense film information of all kinds in the average community, is number four in the series. Sources of material available and an outline of the types of groups which can undertake such a project are included in the booklet. Its author is Miss Charlesanna Fox, director of the group services department of the Lawson McGhee Library in Knoxville, Tennessee. Miss Fox is now establishing such a center in the Knoxville Library.

The fifth booklet is entitled "How to Organize and Conduct Community Film Worshops." Its author, Louis Goodman, is supervisor of the Audio-Visual Center at the City College of New York and is the author of numerous articles on film utilization problems and film workshops. Ways and means of planning and organizing workshops so that they will increase skills in film utilization and train workers in the operation of film equip-

(*Continued on page* 458)

21
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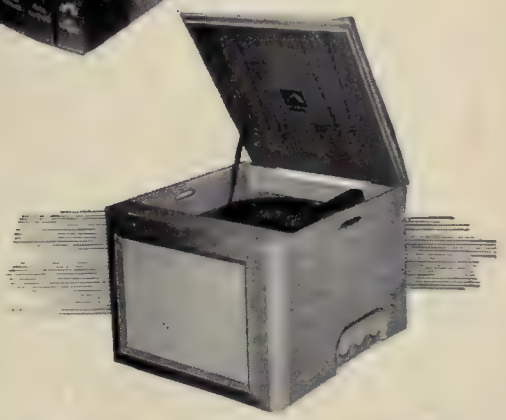

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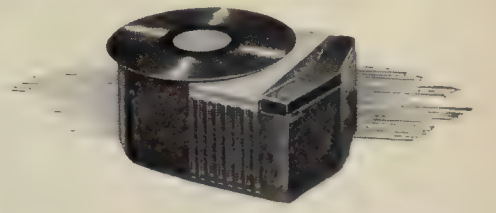

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ment are given in Goodman's booklet.

"How to Conduct a Community Film Forum" is number six in the series. Outlining methods used in conducting discussion meetings in which films or filmstrips are used as the basis for debate, it is being prepared by Robert H. Schacht of the University of Wisconsin. As director of the University's Bureau of Information and Program Services, Schacht has had wide experience conducting film forums throughout Wisconsin and is the author of several articles on the subject.

The seventh booklet will be called "How to Evaluate Films for Community Use" by Robertson Sillars, editor of the Adult Education Journal and assistant to the director of the American Association for Adult Education. Sillar's work will analyze problems confronting community evaluating groups, discuss sources of film appraisal and suggest practical means of film evaluation for group use.

Miss Virginia Beard, curator of films of the Cleveland Public Library, is writing the final booklet: "How to Organize a Community Film Festival." Miss Beard was one of the leaders of Cleveland's recent successful film festival and is now leading the Carnegie Corporation project in Ohio to increase the use of films by public libraries. Her booklet will outline practical procedures in organizing film festivals, telling how to form film selection committees, how to decide what types of films to show at festivals and covering all steps from Alpha to Omega in carrying out festival projects.

Film leaders who have discussed and planned the booklet-series have seen it as a master blueprint for more effective and widespread use of films in this country. As a handbook for all groups who are seeking new types of discussion programs and who wish to capitalize on the tremendous effectiveness of the film medium for presenting issues and imparting information, it will provide a valuable introduction to the entire field.

Sets or copies of individual booklets in the series may be ordered from the Film Council of America, 6 West Ontario Street, Chicago 10, Illinois.

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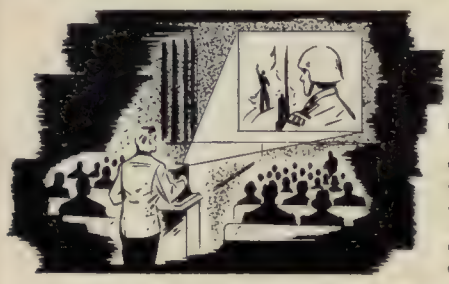

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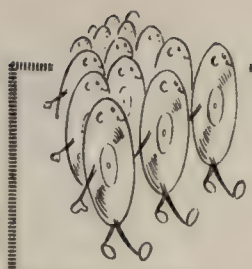

Records on Review

"God bless us every one!', said Tiny Tim, the last of all."

Each of the five available recordings of Charles Dickens's "A Christmas Carol" faithfully follows the original narrative. This favorite Christmas story was written just over a hundred years ago, 1843 to be precise, as a "pot boiler" from which the author hoped to realize a sufficient sum to pay off immediate debts. Was Ebenezer Scrooge real to Dickens?

A Christmas Carol—Album G/DG 29

RCA-Victor Company, Camden, New Jersey. Four twelve-inch discs (eight sides). Adapted by Ernest Chappell. Musical Director, Lew White. Ebenezer Scrooge played by Eustace Wyatt.

A Christmas Carol—Album MM 521

Columbia Records, Inc., Bridgeport, Connecticut. Three twelve-inch discs (six sides). Adapted by Edith Meiser. Musical Director, Leith Stevens. Ebenezer Scrooge played by Basil Rathbone.

A Christmas Carol—Album 290

Decca Records, Inc., New York, New York. Three twelve-inch discs (six sides). Adapted by George Wells. Musical Director, Ken Darby. Ebenezer Scrooge played by Ronald Colman.

A Christmas Carol—Album

M-G-M Records, Inc., Hollywood, California. Four twelve-inch discs (eight sides). Adapted by Dailey Paskman. Musical Director, Samuel Timberg, Ebenezer Scrooge played by Lionel Barrymore.

A Christmas Carol—Discs No. 130 and 131.

Popular Science Monthly, New York, New York. Two twelve-inch discs (four sides). Produced under the trade name "Studidisc."

In each case the adaptor has wisely taken liberally from the precise words of Dickens in both speeches and descriptive passages. The adaptations are basically condensations with story continuity given primary consideration. In every case, sound effects are adequate and contribute to both plot and mood development, as does the background music.

The versions produced by the major record manufacturers are all excellent. The Barrymore, Colman, Rathbone and Wyatt Scrooges are each well portrayed, each convincing performances. From the school's standpoint there is little to choose between these four on the basis of literary quality, direction and background music. Some auditors may find the pacing too fast in one version or another, will disagree with the scenes to be depicted or will find the graveyard scenes either over-emotional or frightening. But all will agree that "A Christmas Carol" represents a fine contribution to recorded literature. After all, this is Dickens at his most popular, faithfully recorded for listening pleasure and entertainment. Only personal taste can dictate a preference and your selection.

Students below the fourth grade will find practically no listening pleasure in this story and may even find the experience distasteful. The four versions discussed above, all excellent, are useful in Literature, Reading and Dramatics classes in the upper elementary grades, in the junior and senior high schools. You may anticipate such student activities as story telling, reading for appreciation and dramatizing from

the use of the records with older students. But in your pre-Christmas planning, don't overlook the very high sheer enjoyment value of these albums. The story makes a popular and powerful introduction to Dickens.

Needle Chatter . . .

PLANNING to use recordings in your class? Don't forget to inform the librarian so that she can prepare a reading shelf for your students . . . The number and variety of Christmas records available should be sufficient to satisfy most school needs. Have you compared the carols sung by popular singers . . . and by opera and concert stars? . . . A carol sing by your Glee Club presented over the Central Sound System may be a very good way to "close school" before the Christmas recess . . . "The Night Before Christmas" recited by Milton Cross ("Jingle Bells Fantasy" of traditional Xmas music included on RCA-Victor set Y-20 or Y-9) will entertain your k-3 graders . . . or try "The Christmas Adventure of Billy and Betty" (Ernest Chappell—RCA-Victor—Y 311) for the younger group. You will find it useful and satisfactory . . . Have you oiled your phonograph lately? . . . Do you carefully follow manufacturer's recommendations regarding needle care and use? It's a good idea.

—MAX U. BILDERSEE

What Is a Labor Union?

How is it organized? What is the union view on prices and profits, on civil liberties; on the Taft-Hartley Law? To help teachers answer these questions, the International Office of the United Electrical, Radio and Machine Workers of America (11 E. 51st St., N. Y. 22) has prepared for distribution a "Teachers Kit." The Kit contains various booklets and leaflets and information on how to obtain three 16mm sound films.

Education by Radio in Germany

More than one hundred German educators gathered at Nurnberg recently for the first Workshop-Conference for the U. S. Zone of Germany on education by radio. Directors of the conference were Dr. R. R. Lowdermilk, radio specialist from the U. S. Office of Education, and Mr. Charles MacInnis, director of educational broadcasting for the public school system in Columbia, South Carolina.

This workshop is one in a series of conferences on the production and utilization of instructional materials being carried on by the E&CR Division of Military Government, according to Dr. R. T. Alexander, Chief of the Education Branch. Plans are already under way to have an International Conference on Instructional Materials next year in Germany with emphasis on modern teaching aids such as radio, program recordings, related visual materials, and professional educational publications.

Spaeth on Record

The role of records in helping children learn the language of music is one of the subjects discussed by Dr. Sigmund Spaeth in his booklet, "Music and Your Child", published by The Magnavox Company. More than 200 selections are listed and classified by the age groups for which they are recommended. The booklet is available through any Magnavox dealer or by request to The Magnavox Company, Fort Wayne 4, Indiana.

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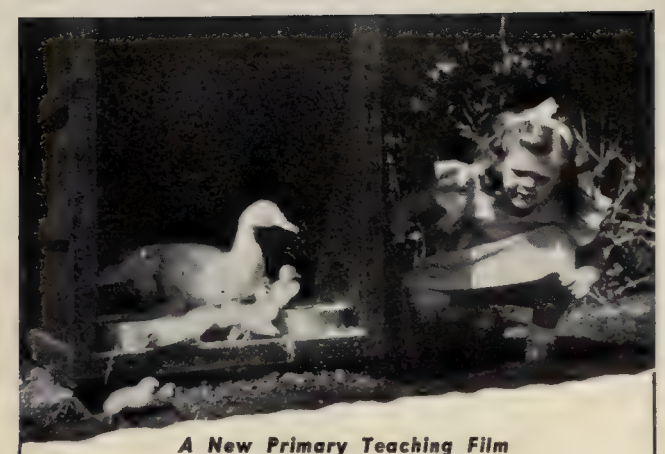

A New Primary Teaching Film

Seven Little Ducks

Seven Little Ducks, A Paul Burnford Production, is suitable for kindergarten-primary and middle elementary grades; bird and nature study groups; Brownie Girl Scouts, Bluebird Camp Fire Girls and Cub Boy Scouts, and children's entertainment program audiences.

PURPOSES OF THE FILM

1. To show how a child can help in caring for a family of pets, including feeding, watering, housing, and providing methods of protection.
2. To offer an opportunity for close and intimate bird study by showing the characteristics and life habits of a family of domesticated Muscovy ducks in relation to their bird neighbors.
3. To promote desirable qualities of living on the part of the child, such as cleanliness, responsibility, punctuality, helpfulness, kindness, and a willingness to share their belongings with others.

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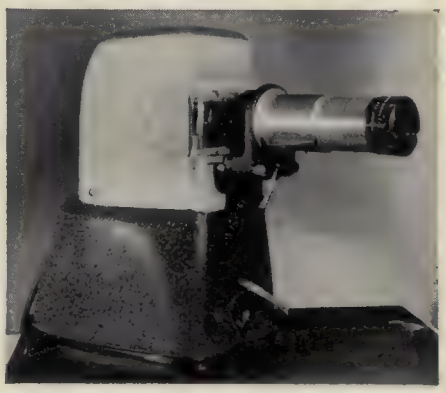

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Four Hundred Feet of Eggs

(*Continued from page* 438)

tranced them as the eggs rolled along, disappearing from sight, the large eggs first, the small eggs last.

Discussion

After the film was run, the children were eager to talk about it. They had found many machines and named the candling machine, the egg cases, the scales, the grading machine, the electric egg cleaner, the sand paper brush to clean the ends of the eggs, the conveyer, the moving belt, the cartons, the hand truck, the truck, and the egg apron. They told which ones were run by motor and which ones the farmer worked by means of his muscles. We talked about how long and hard the farmer would have to work if he did not have those machines, and how much less he would be able to do. We compared the machines the farmer used with machines that the children have in their homes, such as the sweeper, washing machine, toaster, electric iron, telephone, clothes basket, tea kettle, step ladder, dish pan, etc.

We discussed how the egg farmer spent all of his time raising eggs; how he sold his eggs and got money to buy things he needed. We compared him with the bus driver who does nothing but drive people from one city to another, and so earns money for food, clothing, and other necessities. We talked about the fireman who works all of the time putting out our fires and keeping our homes safe for us. Then the children told the different kinds of work their fathers do all day long; and how this work helps other people and also enables the fathers to earn money to provide food and clothing for themselves and their families.

We discussed the importance of eggs in building strong bodies. We listed the different ways of preparing eggs and the many wholesome dishes that contain eggs—such as ice cream, custard, pudding, cake, and pie. We enumerated the things that the farmer did to keep his hens healthy. He provided them with fresh air, sunshine, lots of cool, fresh water, and plenty of healthful food; and he kept them clean. We said that these are the same things that are necessary to our own health.

The next question on our list on the board was "How does the farmer discover which hens lay the most big eggs?' A number of children were eager to explain this. Terry, with some help from others, told how the hen can not get out of a trap nest until the farmer takes her out. As he takes the hen out, he also takes out the egg she has laid in the trap nest, weighs it, records it on the chart together with the number on the band on the hen's leg and the date. Thus his charts show which hens lay the most big eggs.

The last point the children were to look for was: "What is done with the eggs which are not perfect?" They had observed the candling machine closely; and they could tell that the eggs which showed a spot or crack in the shell were separated

from the others. Someone remembered that these eggs were not bad eggs to be thrown away; but not one child knew what would be done with these eggs.

Jimmy suggested, "Let's see it again and find out what they will do with those eggs."

"That's a good idea, Jimmy," I said, "but first, are there any other questions about the film?"

Bobby Jean wanted to know why there were corncobs on the floor of the hen house. Donald was able to tell her that the corn cobs helped to keep the floor clean.

Elton asked, "Why does the farmer clean his eggs? That machine must cost a lot of money; and anyway, he had to clean the ends of the eggs with a sandpaper brush."

Fred replied, "My father says that clean eggs bring a better price than dirty eggs."

Alonzo wanted to know why the farmer separated the big eggs from the small eggs, and again Fred was ready with the answer. "My dad charges more for a dozen big eggs than for little eggs," he said.

Our discussion had carried through our three objectives, namely, to show examples of different ways work is done, to give the pupils a better understanding of our civilization, and to compare our own health rules with those necessary in the care of chickens.

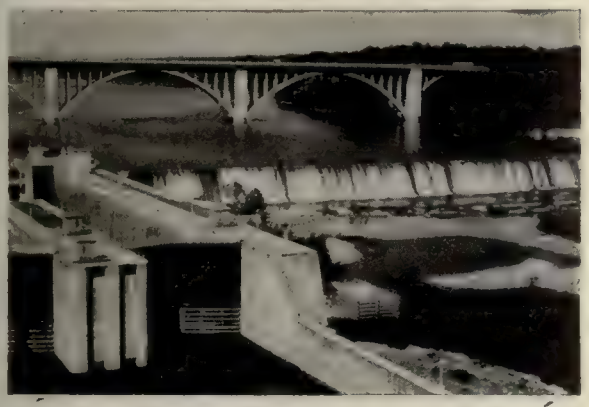
One question, however, remained unanswered; and the pupils were unanimously in favor of re-showing the film immediately. As soon as the title appeared on the screen, they spelled in unison, "E-g-g-s, Eggs." All seemed to enjoy the second showing even more than the first; the anticipation of each scene which they particularly liked seemed to give them an added pleasure.

Terry commented, "Every time a hen gets on that rod, it turns around and she falls off."

Said Donald, "That's so they can't get their feet in their food."

An amused ripple swept over the group as they again saw the cleaning rollers revolve the eggs first this way and then that way, in order to clean as much of the surface of the egg as possible. To help them find the answer to our question, "What is done with the imperfect eggs?" I stopped the projector, put it in reverse, and showed that particular part over again. Then they all got the answer and sang out in unison, "Powdered, dried, and frozen."

We planned our follow-up activities together, and committees were formed to carry out the different projects. Some of them, such as the trip to the hatchery, were carried on by the whole group. Others, such as our mural and the picture strip for the opaque projector, were done by small groups, discussing, planning, and working together. Some children worked alone, writing stories about the film, our trip to the hatchery, or making drawings. Fred, for instance, wanted to make a poster such as his father might have in his store to advertise choice eggs. Each child was permitted



Scene of Dam and Lock on Upper Mississippi River

Barge and Tug on Lower Mississippi at New Orleans

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• **MISSISSIPPI RIVER (Lower River)**—From mouth of Ohio River to Gulf of Mexico, this film features industries, vital river transportation of goods and farm products, dramatic scenes of disastrous floods, flood control, levee construction, sandbagging, dredging—and the river ports of Memphis and New Orleans. Excellent color photography, maps, diagrams and very clearly presented narration add to the effectiveness of both films.

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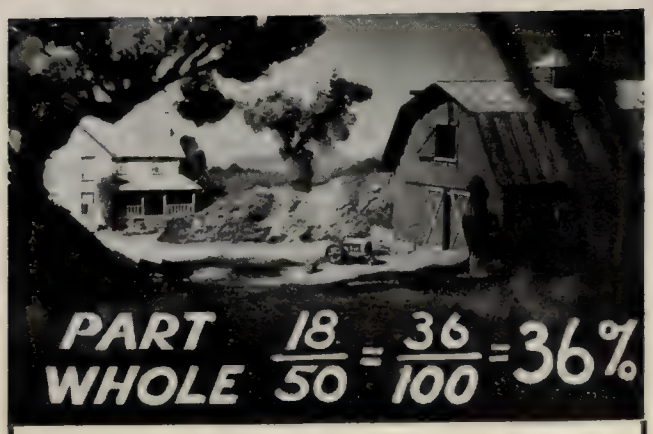

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to take part in the activity that he found to his liking; this took care of the several levels of ability in the group. Some of our other projects were dramatization of a story about "Little Peep" in our reader "Friends and Neighbors"; a scrap book of pictures and stories cut from back issues of the "Weekly Reader" and some that were brought to school by the children; a frieze of eggs, tiny chickens, hens, and roosters; chickens modeled of clay and a cardboard hen house for a sand table display; and a booklet of a number of stories about eggs, how many in a dozen, a half dozen, etc., and what they would cost. One group made lantern slides about the film; and each child got to show his own slide and tell about it. Cora Bell made a comic strip about a hen who was trying to keep her eggs so that she might hatch them. Several pupils read to the group stories from "Story Pictures of Farm Animals" by John Y. Beaty.

As a concluding activity we invited the mothers to come to school to see our work, hear some of our stories, watch the children show their lantern slides and opaque projector strip and tell about them, and learn about our whole unit of work. We served ice cream cups, for eggs are used in making ice cream; and besides, all of the children liked it. Showing the mothers just how the motion picture film can play a vital part in education makes for better public relations and gains the backing of the parents when financial help is needed for the visual education program.

Summary

Teaching with films must be just as carefully planned as teaching with any other material or the results will be nihil. When teachers do plan carefully, they discover the infinite possibilities of the sound film as a dynamic teaching aid. It makes both the teaching and the learning process easier, more attractive, and stimulating. Raptly giving his undivided attention to every scene as it unfolds on the screen, each pupil personally enacts the incidents portrayed. He lives through many vicarious experiences which would otherwise be impossible. He gains a better understanding of our complex civilization; and that understanding and knowledge sticks with him longer because he has lived it. The many splendid films that are being produced can help correlate former unrelated school subjects with events of everyday life and so make learning meaningful and effective.

List of School-Made Motion Pictures

As a special service to its readers, EDUCATIONAL SCREEN offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, Evander Childs High School, New York City. To obtain a copy of the list, write to the Service Department, EDUCATIONAL SCREEN, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

White Returns to Oklahoma

Thurman J. White recently assumed his new duties as acting director of the University of Oklahoma Extension Division. Formerly assistant director of the Extension Division and director of visual education, Mr. White returned from a year's leave of absence, during which time he studied for his doctorate at the University of Chicago. A specialist in the audio-visual education field, he is a member of EDUCATIONAL SCREEN's Editorial Advisory Board and was formerly executive director of the Film Council of America.

New A-V Consultant in Georgia

Dr. M. D. Collins, Georgia State School Superintendent, has announced the appointment of Mrs. Gale C. Griswold as consultant in evaluation and utilization of audio-visual aids. Mrs. Griswold has spent several years in Washington with the U. S. Office of Education in the Division of Audio-Visual Aids and recently was employed with the U. S. Department of Public Health. In her new position, she will be available for county teachers' meetings, faculty meetings, and other teacher group meetings to help improve the use of classroom films and other audio-visual materials.

News From FCA

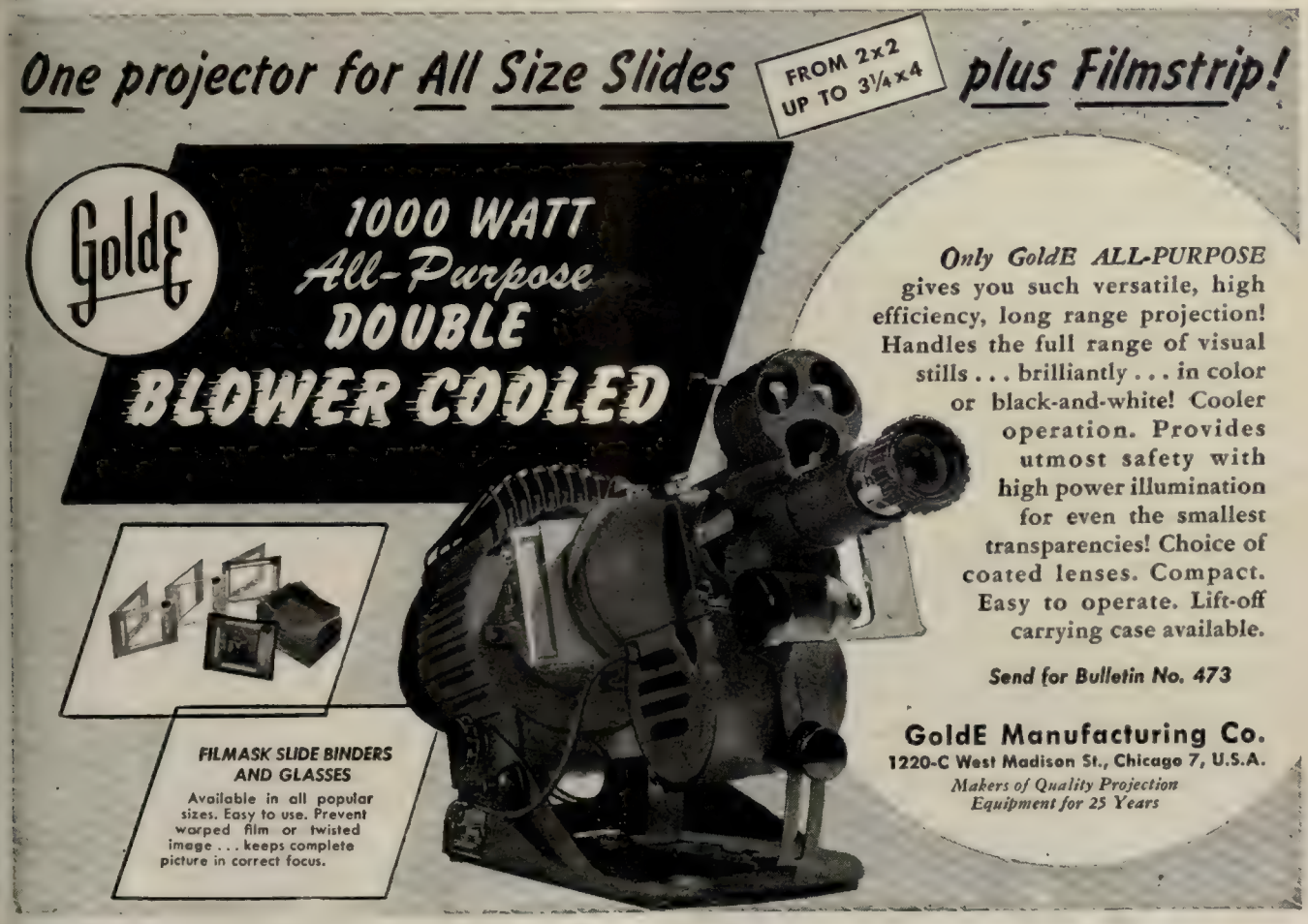
Evans Clark, executive director of the Twentieth Century Fund, has been named a member of the Board of Trustees of the Film Council of America, according to an announcement by L. C. Larsen, chairman of the board.

Clark joins other leading Americans on the FCA board who are directing the council's efforts to increase the use of informational film materials throughout the country. Already the FCA has organized more than 100 community film councils which are actively assisting discussion groups and other organizations in using films for their programs.

Executive director of the Twentieth Century Fund since 1928, Clark is author and editor of a number of books, principally on economic issues, published by the Fund. For the last four years he has directed the Twentieth Century Fund's motion picture programs, designed to use films as an educational medium in the broad dissemination of problem analyses prepared by the organization's research departments. Among Twentieth Century Fund motion pictures produced during his directorship are "Distributing America's Goods," "Building America's Houses," "Round Trip" and "The U.S.A. in World Trade."

N. Y. Film Council Workshop

Program chairmen representing several national and local community organizations met recently with members of the New York Film Council to cooperate in the planning of a film workshop to be held in November. The workshop will be designed to help education and recreation leaders in the New York area make good use of 16mm films.



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Holiday Helps from NEA

"Christmas Throughout the World" is the title of a bibliography of suggested materials, including films, plays, pageants, projects, and stories for Christmas activities with an international theme, recently published by the Committee on International Relations of the NEA. Materials have been adapted to all grade levels. Send your request for a free copy to the Committee on International Relations, National Education Association, 1201 16th St., NW, Washington 6, D. C.

Film-Book Correlation for Britain

A new educational program to coordinate the verbal and the visual is being sponsored in Britain by GB Instructional Films, Elder Film Productions, and a Glasgow publishing company. It aims to match a series of school readers, suitably illustrated, with a series of educational films. Stills from the films will be used to illustrate the readers, which are based on the scripts of the instructional films. Teachers will be provided with a series of notes from which to work. Thus the plan is to fully coordinate school reading, school films, and teaching notes, and yet allow flexibility in the use of each.

A-V Week in Atlanta

Like any good film council, the Atlanta, Georgia, film council takes its community responsibility seriously. Typical of its leadership in visual-education affairs is the extensive program it planned for Audio-Visual Week, October 25-30, in which schools, churches, industry, and government agencies participated. A concerted effort was made during the week to familiarize as many people as possible with the potentialities of audio-visual teaching materials. Features included an exposition of all types of a-v equipment and materials, open-house expositions at several Atlanta schools, demonstrations in the use of religious films at a number of churches, and radio and television programs.

Out of the Ether

Kodak, that familar household word, literally came "out of the ether," according to those who should know —the Eastman Kodak Company itself. The word was coined by George Eastman about 60 years ago and was registered as a trademark in the U. S. in 1888. In Mr. Eastman's own words, "I devised the name myself . . . A letter 'K' had been a favorite with me—it seemed a strong, incisive sort of letter. Therefore, the word I wanted had to start with 'K'. Then it became a question of trying out a great number of combinations of letters." And out came "Kodak," meaningless in itself, but pretty meaningful to the average man with a camera.

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Television Goes to School

(*Continued from page* 441)

use of a simple converter. It is also wise to check that the video set you purchase is equipped with a full set of channel coils so that expensive or time consuming changes do not have to be made as additional TV stations commence operations.

5. Schools incorporating a technical department or having capable and specialized leadership in the science division should investigate the advantages of television kits (build it yourself). An appreciable saving can be effected and many worthwhile experiences provided for the pupils.

6. The obsolescence bugbear always comes up. According to the best authorities, color television will not reach the present perfection of black and white television for at least five years and possibly not for double that time. It is predicted that when the new system is in, an adapter can be employed to obtain monochrome images from the color transmissions using your present receiver. Rumors are current that frequency changes will be made to provide more and wider channels. While this is an eventuality it will not be allowed to happen for a matter of at least a decade or two. This is due to the tremendous investment in equipment that would be made useless, and that the F.C.C. and the manufacturers and station owners would never permit.

7. Schools located far from any television station should still begin to make plans for the use of this medium since the proposed coaxial and micro-wave relay networks will virtually blanket the country within the next four years. Experiments with stratovision (transmissions from aircraft flying in the stratosphere) show that this method permits large-scale coverage from a single radiating source.

8. One of the newest developments in the field is the creation of a portable receiver. Such a set is now actually in existence and may be on the market by the time this article is published. Many special applications will suggest themselves to the educator.

Appreciation on Wheels

William S. Hockman is fully appreciated, we're sure, by readers of Educational Screen's Church Department. And we've just learned that he is fully, and very tangibly, appreciated by the 500 members of the Lakewood, Ohio, Presbyterian Church. In September at a surprise testimonial, he was honored for his 20 years of service as director of religious education—not with flowers or a medal—but with an AUTOMOBILE.

Although he didn't know it until that night, there really had been a new Ford in his future—a birch-grey one with all the trimmings. We salute you, Bill, as you go wheeling by.

—The Screen Staff

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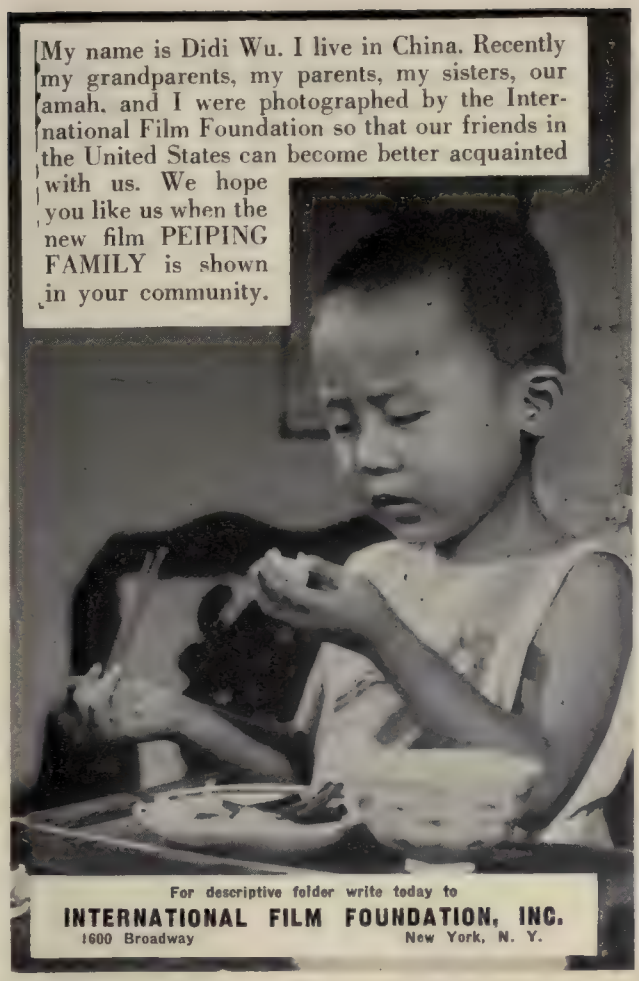

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Grierson on Documentary

John Grierson, pioneer of British documentary films and new film controller for the Central Office of Information, has announced extensive plans for a series of documentary films on commerce and culture in Britain. His organization is scheduled to produce 200 films this year, many of which will be available for the pleasure and profit of the U. S. and other parts of the world as well as Britain. Included in the production schedule is a large number of teaching films for use in schools and in British colonies.

Scientific Film Activities in Canada

The Canadian Scientific Film Association, formed in Ottawa in 1946, has merged its activities with the National Film Society, to become the Scientific Division of the Society. The purpose of the merger, according to Dr. L. M. Hampson of Ottawa, President of the Canadian Scientific Film Association, is to serve more effectively the interests of makers and users of scientific films in Canada, and to avoid duplication of services.

The first project of the Canadian Scientific Film Association has been realized in the publication last spring of a 700-page catalogue of scientific films available in Canada. This catalogue, the second of its kind to be issued in the world, fills a long-felt want of scientific film users.

The second project, the preview and appraisal of scientific films, which was begun early in 1947, will be continued by a committee of the Scientific Division of the National Film Society. A group of 40 scientists, organized into preview and appraisal panels, has undertaken the gigantic task of assessing the available films on scientific subjects.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of The Educational Screen, published monthly except July and August, at Pontiac, Illinois, for October 1, 1948. State of Illinois, County of Cook,

Before me, a notary public in and for the State and county aforesaid, personally appeared Josephine Hoffman, who, having been duly sworn according to law, deposes and says that she is the business manager of The Educational Screen, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Marie C. Greene, 64 East Lake Street, Chicago, Ill.; Editor, Paul C. Reed, 116 Crosman Terrace, Rochester, N. Y.; Business Manager, Josephine Hoffman, 64 East Lake St., Chicago, Ill.

2. That the owner is: The Educational Screen, Inc., 64 E. Lake St., Chicago, Ill. Marie C. Greene, 5836 Stony Island Ave., Chicago; Paul C. Reed, 116 Crosman Terrace, Rochester, N. Y.; Josephine Hoffman, 64 E. Lake St., Chicago; E. J. Baker, Beech Grove, Ind.; Mrs. J. J. Weber, Bay City, Tex.; M. F. Sturdy, Swift & Co., Chicago.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

JOSEPHINE HOFFMAN, Business Manager.

Sworn to and subscribed before me this 24th day of September, 1948.

BEVERLY J. NELSON, Notary Public.

(My commission expires Dec 11, 1951.)

AUDIO-VISUAL TRADE REVIEW

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

Production

During the closing weeks of the Chicago Railroad Fair, DUDLEY PICTURES CORP. had six camera crews on the grounds shooting the pageant "Wheels A-Rolling" and separate pictures on the fair proper for the Association of American Railroads and on the Indian Village for the Santa Fe Railway. Any of you, who, like us, got tired of waiting hours in line just for the privilege of buying tickets to the pageant—let alone getting in—and went home, can now or in the near future really relax as you see the show on film.

Building and Moving

The building expansion program begun last year by REVERE CAMERA COMPANY has now been completed. It includes the addition of two entire floors to its main plant at 320 East 21st Street, Chicago, and the construction of three separate buildings at nearby locations.

Western offices of the VICTOR ANIMATOGRAPH CORP. have been moved to a new location in the Cine Mart Building, 6912 Hollywood Boulevard, Hollywood 28, according to an announcement by Harry Grubbs, manager of the Western Sales Division. Mr. Grubbs has also moved his other interests to the new location, such as the world-wide distribution of all educational films formerly distributed by the Educational Division of Hollywood Film Enterprises Inc.

INTERNATIONAL FILM BUREAU INC. and COLLEGE FILM CENTER have moved from 84 East Randolph St. to 6 North Michigan Avenue, Chicago 2, Illinois. The Chicago Film Council will share offices with the company, according to June M. Hamilton, Secretary. International Film Bureau also maintains an office at 15 Park Row, New York 7.

Distribution

UNITED INTERNATIONAL INC. has been reorganized after purchase by a financial group headed by Edward Doherty of Chicago, with offices at 338 S. Michigan Ave. The company will re-issue 35mm reductions of theatrical films and hopes to produce 16mm features at some future date. Camera enthusiasts are encouraged to communicate with the Hollywood office of the company, 8582 Sunset Blvd., with respect to the possible utilization of their travel pictures into newsreels, shorts, travelogues, etc.

CRAIG MOVIE SUPPLY COMPANY has announced its appointment as exclusive distributor for the eleven western states, Alaska, and Hawaii of "March of Time" Forum Edition Films and as co-distributor for the Busch Precision Camera Corporation.

PEERLESS FILM PROCESSING CORP., 165 W. 46th St., New York, has announced that their vacuum-vaporating treatment is now available in the laboratories of Byron, Inc., in Washington, D. C., and in the plant of the Atlas Film Corp., 1111 South Blvd., Oak Park, Illinois.

DEVRY CORP. has announced the signing of a U. S. Navy contract for nearly a million dollars' worth of the newly-developed 16mm motion picture sound projectors made by that organization. A second contract from the Signal Corps calls for a considerable number of DeVry 35mm sound projectors. . . MOVIE-MITE CORPORATION is offering its current model 63LMB Sound Motion Picture Projector at a new low price of less than two hundred dollars. This marks a 33 1/3 percent drop in price of the Movie-Mite since the first of the year. . . . SCREEN ADETTES, INC., has closed with Coronet Instructional Films to distribute Coronet Films for rental only from exchanges located in Hollywood and Portland, announces Merriman H. Holtz, President of Screen Adettes. This arrangement will mark the entry of Screen Adettes into the field of distributing strictly classroom teaching films to schools on a rental basis only.

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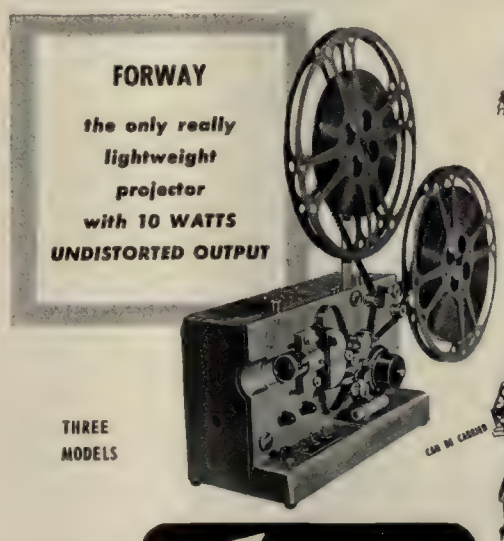

There are many fine films for churches and classrooms. It pays to be sure that the projector you buy will bring out the full significance, inspiration and interest in every film you show. FORWAY assures this with brilliant pictures and 10 watts undistorted output. This means more effective telling of the screen story—greater clarity, freedom from distortion, and no straining of eyes and ears.

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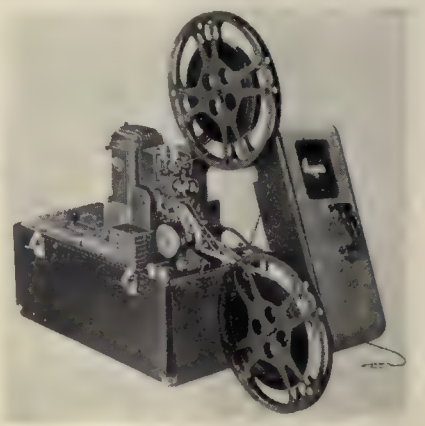
Equipment

Ampro's Compact Projector

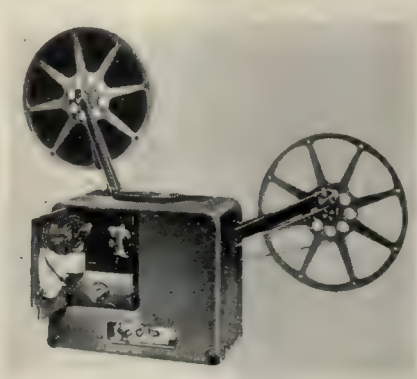
The Ampro Corporation has taken its basic Premier-20 motion picture projector and redesigned and redistributed its component parts into a handy, one case, compact sound projector. All features of the Premier-20, incorporating the well-known Ampro characteristics, have been retained, but the projector mechanism proper ends just back of the lamp house and swings backward and downward for ease in carrying. The small lid-speaker may be set by the projector or at a distance from it.



Ampro Compact

Bell & Howell's 179-K

Bell & Howell Company have developed a single case Filmosound Projector, weighing approximately 44 pounds, through the medium of a light weight amplifier and the incorporation of a small speaker into the back of the projector's blimp case. This speaker swings outward or it may be removed and placed at a distance from the projector. The amplifier output of 10 watts is sufficient to drive standard speakers if desired. All other component parts of the 179-K are practically identical to the previous 179 models.



B&H Single-Case Filmosound

Slide and Filmstrip Apparatus

ARGUS, INCORPORATED announces two new projectors, of 200 and 300 watts, of the all-purpose type. Both are equipped with the "right-side-up" rotary slide holder and heat absorbing glass protection. New type pressure pads on the larger model open fully before filmstrips are advanced through the projector and close after the film stops, reducing film wear. Both single and double frame filmstrips are accommodated, as well as 35mm and Bantam slides. The PA 300 is equipped with a five inch 3.5 lens, and the PA 200 with a four inch lens.

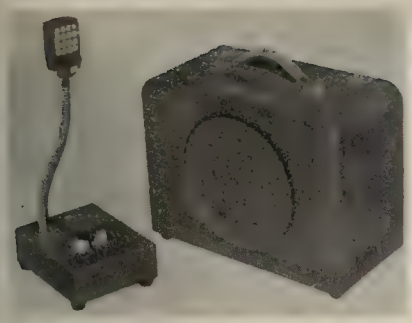
Kodaslide Table Viewer

Newest among 2x2 inch photographic slide projection systems is the new KODASLIDE TABLE VIEWER (illustrated). Although it occupies less than 10x12 inches of table space, it incorporates a high quality slide projector, automatic slide changer, and viewing screen—sized 7½ x 7½ inches. The viewer will hold 75 readimounts or 30 glass slides or intermixed. The lamp intensity is said to be sufficient to project color slides in a fully lighted room. KODAK also announces a new color densitometer which does not require a "warm-up" period, and which operates without glare so that it is easy to locate the desired section of the negative to be sampled.

GOLDE MANUFACTURING CO. of Chicago is now producing a new aluminum 2x2 slide binder. 35mm film is automatically centered in these "Snap-it" binders between two pieces of glass, and the aluminum, rounded corner binding snaps shut. Bindings may be re-used, as the "Snap-it" also snaps open. Has identification panel for projection guide.

Public Address System

MOVIE-MITE CORPORATION has announced the EMCEE portable announcer system for immediate release. The equipment includes the



Movie-Mite Portable Announcer System

"Movie-Master" 10-inch auxiliary speaker and the combination microphone-amplifier unit illustrated. The latter is enclosed in the speaker case for carrying purposes, and this total unit weighs only 16 pounds. A turntable input plug is a part of the amplifier, and two speakers may be used if desired by means of an additional plug.

Wire Recorder

AIR KING PRODUCTS CO., INC., of Brooklyn has announced a third wire recorder addition to its magnetic line. The new Model A-725 is a complete unit, including: amplifier and speaker, microphone, radio, phonograph and telephone inputs; automatic shut-off at end of play, recording, or rewinding. The new recorder weighs only 21½ pounds and measures approximately 14x12x9 in size.

Still Cameras & Accessories

The phenomenal FOTON still camera has recently been announced by the BELL & HOWELL COMPANY. News of the precise system of "T-stops", to be utilized in the lens of the Foton, appeared in these columns in the September issue. In addition, the Foton is a fully automatic 35mm double-frame still camera. A built-in spring motor advances the film and also winds the shutter. 15 frames at the rate of five a second may be shot with the new camera. Bell & Howell expects to be manufacturing Fotons at the rate of 20,000 per year when production is in full swing. Ten years of research and over a million dollars are said to have been spent in developing this new seven hundred dollar camera.

E. LEITZ, INC., announces that a Synchronized Triple Flash Unit is now in production as an accessory to the Leica Camera, Model IIIc and the Focaslide. The multiple synchronized flash illumination throughout the full range of shutter speeds up to 1/1000 sec. is said to be a definite advantage for the photography of live insects or where vibration cannot be eliminated.

Amateur photographers will welcome the announcement by CAMERA CORP. OF AMERICA of their new popularly-priced 100 Series of Perfex Camera. These new cameras, except for the focal plane shutter, are much like the present more-expensive Perfex Camera. These new cameras are fitted with an Alphax shutter with speeds to 1/150th second and an F4.5 Wollensak coated lens. The same camera is available with shutter speeds to 1/200th second and an F3.5 coated lens.

Additional information may be had by writing directly to Camera Corp. of America, 844 W. Adams St., Chicago 7, Illinois.

Screens

RADIANT MANUFACTURING CORP. of Chicago have begun production on a new type theatre screen called "Per-Fold". The screen is perforated for sound, has an improved folding quality which reduced shipping space to one-fifth that of the old type screens and reduces the weight two-thirds. The screen material is also washable, as well as fungus-proof, mildew-proof, and flame-proof.

DA-LITE SCREEN COMPANY of Chicago is sending out its new screens in a double cardboard container. The outer container is removed by the dealer on arrival, and the inner, clean box may be used by the customer in carrying the screen home or as a temporary carrying case. The box is so arranged that the screen may be carried by its own handle.

Splicing and Editing Aids

An all new 8mm Projecto-Editor has been announced by the CRAIG MANUFACTURING COMPANY of Los Angeles. Designed by Norbert

Shaeffer, who also designed the similar 16mm model, the 8mm Projecto-Editor has a screen size of 3¼x4¼ inches with an illumination intensity comparable to average screen illumination, making for more reliable editing of home movie films. Craig announces that the various Projecto-Editors have been adjusted upwards in the Fair Trade Agreement prices, as of September first.

AMPRO CORPORATION of Chicago has produced an 8 and 16mm sound and silent film splicer. Among the points of superiority claimed for this Ampro Model 600 Splicer are: single shearing action, rapid repeated splicing operations, narrow pressure-welded splice, and splicing of sound with either heads up for amateur editing or tails up for inspection or repair service. Standard finish is bronze,. crinkle-baked enamel.

Booklets

AMPRO CORPORATION has mailed to thousands of the nation's schools and colleges copies of its new booklet "A New Tool for Teaching." The brochure describes the advantages of using sound films, the rudiments of proper utilization, and financing the program, and other pertinent topics. Copies may be obtained at a small fee from the company at 2835 N. Western Ave., Chicago 18.

DA-LITE SCREEN COMPANY, 2711 N. Pulaski Road, Chicago 39, and RADIANT MANUFACTURING CORP., 2627 W. Roosevelt Road, Chicago 8, are both offering give-away swatches of their respective glass-beaded screen fabrics so that the prospective customer can compare before he buys. The swatches are accompanied by attractive leaflets describing the construction of the screens and their respective merits.

People

FILMS INCORPORATED President Eric Haight has announced the appointment of Dr. J. Wallace Page, Jr., as Director of the Education Department and Editor-in-Chief of Instructional Films Inc., production subsidiary of Films Incorporated. Dr. Page received his Ph.D. from Columbia University, and, before joining Films Inc. in 1946, had served on the faculties of Columbia, Ohio State, Syracuse Universities, and was Director of the Maryland Academy of Sciences at Baltimore.

Dr. George L. White, Jr., who recently resigned from the Educational Directorship at Films Inc. to accept a position with Silver Burdett Co. as Di-

Dr. J. Wallace Page, Jr.

rector of Educational Services, will continue as a member of the Educational Advisory Committee, according to Mr. Haight.

FILMS OF THE NATIONS Director Maurice Groen has returned to Gotham after a successful three months trip to many of the European Capitals. During his visit he supervised the production of new color films on Holland, Belgium and Switzerland and talked to government officials about the purposes and ideals of Films of the Nations.

KODAK RESEARCH LABORATORIES announces that its Emeritus Photographic Scientist, Dr. Samuel E. Sheppard, passed away on September 29th. He had been in retirement since January, 1948, after 35 years with Eastman.

HERBERT V. WEBB, who art-directed over 200 filmstrips for the U. S. Office of War Information, is now director of his own firm, Projection Art Studios, 144 East 86th St., New York 28. Projection Art offers original illustrations, cartoons, visual maps, graphics, art titles, and other items for the modern slidefilm—as a service to producers.

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MY NAME IS HAN

"Han"—just released, was praised by enthusiastic audiences everywhere. "Has a basic nobility . . . restores our faith . . . photography has a truly poetic imagination." —Frank Eng in *Los Angeles Daily News.* "Classic simplicity . . . poignantly touching." —*Los Angeles Times.* "Packs more punch than many a Hollywood double feature." —*Parade.*

MY NAME IS HAN — 25 min., 16mm. sound. Rental $8.00, 3-year lease $175.00

↓ BEYOND OUR OWN

"Beyond"—a record-breaking film with a vital religious message. Designated "Film of the Month" in the December *Christian Herald.* "Four (Church) Bells"—*Pathfinder.* "A milestone in the history of religious motivated film."—*Religious News Service.* "The Protestant Film Commission is to be congratulated."—*N.Y. Herald-Tribune.*

BEYOND OUR OWN — 40 min., 16mm. sound. Rental $10.00, 3-year lease $250.00

Produced by the Protestant Film Commission Premiered in more than one hundred cities

↓ LETTER FROM CHINA

A fine new documentary film photographed by the same camera crew of the International Film Foundation that made My Name is Han. "Letter From China" tells the story of what a missionary does in China as seen through the eyes of a young American. It provides a comprehensive view of missions and is an excellent sequel to "Han."

LETTER FROM CHINA — 30 min., 16mm. sound—Color: Rental $9.00, Lease $240.00— Black and white: Rental $6.00, Lease $135.00

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Current Film News

■ **UNITED WORLD FILMS,** 445 Park Ave., N. Y. 22, announces that the first six subjects in its new 36-film series on world geography, produced by Louis de Rochemont, have been completed. The title of the series, originally "Your World and Mine", has been changed to "The Earth and Its Peoples", a title considered more descriptive of the contents and the purpose of the series. The first six releases (each 2 reels) are as follows:

Malaya—Nomads of the Jungle—everyday life of a typical nomad family, told through the story of the development of a boy and his preparation for adult responsibilities.

Norway—Farmer-Fishermen—life of a typical Norwegian farmer-fisherman—his home, his family, his work, his physical environment.

Java—Tropical Mountain Land—land and people of Java, with a framework story about four men of a train crew.

Guatemala—Cross Section of Central America—a camera trip through old and new Guatemala.

South Africa—Riches of the Veldt—life of a typical family in the city of Johannesburg, their work and surroundings.

Argentina—Horsemen of the Pampas—inside story of a gaucho and his family, their environment, work, and pleasures.

■ **WILLIAM G. COX STUDIOS,** Malibou Lake, Agoura, California, announces that the following film is now available for distribution:

Mushroom—an educational and entertaining film about the mushroom; Joan Butner, staff botanist for the Santa Barbara Museum of Natural History was the technical director.

■ **ENCYCLOPAEDIA BRITANNICA FILMS,** Wilmette, Illinois, has released the fourth in its series of sound and color films on the seasons:

Winter on the Farm (1 reel)—designed to give school children an idea of farm life through a film story of Joan and Jerry Johnson and their work and play on a farm in southern Wisconsin.

■ **HAWLEY-LORD,** 61 W. 56th St., N. Y. 19, announces the following new films:

Holiday in the Caribbean (color)—a holiday trip to the islands of the Spanish Main, including native songs and dances; this is the first in a "Holiday" series.

These Sporting Scots (1 reel, color or b&w)—a sports travelogue, giving an over-all picture of outdoor life in Scotland.

■ **PRINCETON FILM CENTER,** Princeton, New Jersey, has released for nation-wide distribution the following sound-color 16mm motion pictures:

The Story of Human Energy (1 reel)—the story of dextrose and the part it plays in the daily diet of mankind; sponsored by the Corn Products Company.

New Horizons—the story of rich Southern traditions and a report on the great strides of progress being made in the South today; sponsored by the Seaboard Air Line Railroad Company.

■ **VIKING PICTURES CORP.,** 115 E. Huron St., Chicago, offers five new color films in a series entitled "The World School of Adventure":

Rough Road to Panama (3 reels)—an automobile tour through Mexico and Central America over the proposed Pan American Highway route.

Rugged Road to Cape Horn (3 reels)—a tour through South America, showing customs, peoples, and scenery.

Jungle Rubber (2 reels)—history and development of rubber.

This Is the Place (2 reels)—the Centennial Trek of Sons of Utah Pioneers from Nauvoo, Illinois, to Salt Lake City, as part of Utah's 100-year celebration.

Land of the Crimson Cliffs (3 reels)—film story of the great sandstone country of the Colorado in southeastern Utah, including Indian ceremonials.

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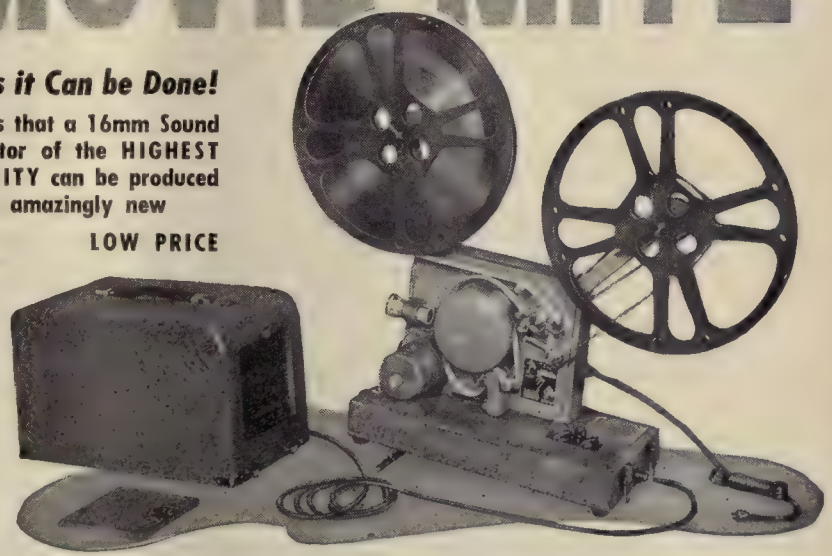

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■ **EMERSON YORKE STUDIO,** 35 W. 45th St., N. Y. 19, offers a new 16mm film on nursing:

This Way to Nursing (2 reels)—a factual film presentation designed to show the theoretical and practical instruction incorporated in the student-nurse course of a typical accredited school of nursing.

■ **INTERNATIONAL FILM BUREAU,** 6 N. Michigan Ave., Chicago, announces the release of two new 16mm films:

Facts About Films (1 reel)—designed to help all users of 16mm film by showing the "how" and "why" of film and projector handling.

The Brush in Action (1 reel)—designed to show how to use water color brushes and to stimulate a desire to try water color painting.

■ **HOFFBERG PRODUCTIONS,** 620 9th Ave., N. Y. 18, announces that it will edit and release for the 16mm and television markets the following three films:

Memories of Shakespeare—a study of famous places associated with the poet, including anecdotes of his life, habits and the origin of his plays.

The Works of Charles Dickens—highlights of the novelist's life, interwoven with extracts from his novels.

The Pearl of Nyat-San—story of the discovery of a fabulous pearl in the South Seas and the strange events that befall the people into whose hands it passes.

■ **A. F. FILMS,** 1600 Broadway, N. Y. 19, offers the following new 16mm releases:

Journey to Mecca (1½ reels)—full account of the annual Mecca pilgrimage; actual scenes taken by a non-Moslem who dared penetrate the confines of the holy city of Islam.

Kabylia (1 reel)—a trip to Kabylia, situated between the Sahara desert and the Mediterranean Sea; the people and their culture.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, has available a new 16mm film:

Each for All (1 reel)—the story of British trade unions, including a meeting of the Trades Union Congress.

■ **RKO RADIO PICTURES,** 16mm Educational Division, 1270 Avenue of the Americas, N. Y. 20, has available several new educational subjects:

Panama—story of the Panama Canal, its history and present value.

Northern Rampart—picture study of Alaska, its economics and opportunities.

A Nation Is Born—development of the Philippine Islands and its final independence.

The 49th State—story of Hawaii, its industries and culture and its claim to statehood.

Germany Today—what is happening in the conquered country and how democratic principles are being established.

Battle of Supply—pictorial record of a Naval logistic problem, showing the assembling and delivery of a standard landing craft repair unit.

China Life-Line—story of the maintenance of a life-line of supplies from San Francisco to China.

Policing Germany—problems which faced the American Military Government and their rehabilitation program.

Airline to Everywhere—account of the Air Transport Service and the job it accomplished.

Report on Japan—how the life of Japan and its people is being directed into the paths of peace and democracy.

■ **HOLLYWOOD 35MM CO.,** 1626 N. Wilcox Ave., Hollywood 28, Calif., announces a new 16mm film available in sound or silent versions and in color or black and white:

Your Movie Camera and How to Use It (1 reel)—designed to help the amateur movie-maker enjoy his camera, showing him in a humorous presentation, things to do and things not to do.

Catalogs

■ **INTERNATIONAL FILM BUREAU,** 6 N. Michigan Ave., Chicago, announces the publication of a new descriptive list of motion pictures available on a sales basis. Among titles listed are films on Art, Audio-Visual Education, Social Sciences, Education, English, French, Spanish, Natural Sciences, Psychology, and Psychiatry. Copies will be sent free on request to the Chicago office or to the New York office at 15 Park Row, N. Y. 7.

■ **PRINCETON FILM CENTER,** Princeton, New Jersey, has available Catalog Number 11, a compilation of the latest in 16mm sound films. Illustrated and featuring eight sections in which a variety of visual materials and entertainment shorts are listed, the catalog runs to nearly 100 pages. Included are classroom teaching films, documentaries, films on international understanding, sport and travel shorts, etc.

■ **CORONET FILMS,** Coronet Building, Chicago, has released a new catalog of its instructional films. The illustrated, 32-page descriptive catalog lists films in the following subject areas: Study Skills, Guidance, Language Arts, Social Studies, Science, Mathematics, Home Economics, Health and Safety, Physical Education, and Teacher Training.

■ **PUBLIC LIBRARY OF CINCINNATI,** Films and Recordings Center, 629 Vine St., Cincinnati 2, Ohio, announces that its Fall 1948 16-page motion picture catalog is available for 25c per copy, 10c each for additional copies. The catalog is an annotated, classified list of 155 16mm sound films.

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THE FILM AND THE PUBLIC LIBRARY, by Russell Munn, Librarian, Akron Public Library.

BASIC TECHNIQUES OF FILM USE, by Walter A. Wittich, Director of Bureau of Visual Instruction, University of Wisconsin.

THE PSYCHOLOGY OF SEEING MOTION PICTURES, by Herman F. Brandt, Director of Visual Research Laboratories, Drake University.

RESEARCH IN THE EDUCATIONAL FILM FIELD, by A. L. Long, Stephen F. Austin State Teachers College, Nacogdoches, Texas.

THE FILM IN SCIENCE, by Oreon Keesler, Director of Teaching Aids Library, Kern County Schools, California.

THE FILM IN MATHEMATICS, by Irene Sauble, Director of Exact Sciences, Detroit Public Schools.

THE FILM IN SOCIAL STUDIES, by William H. Hartley, State Teachers College, Towson, Maryland.

THE FILM IN LANGUAGE ARTS, by Hardy R. Finch, Head of English Department, Greenwich (Conn.) High School.

THE FILM IN VOCATIONAL ARTS, by Thomas A. Chad, Burgard Vocational High School, Buffalo.

THE FILM IN MUSIC EDUCATION, by Lorin F. Wheelwright, Supervisor of Music, Salt Lake City Schools.

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Catholic Movies
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Church Film Service
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Coronet Instructional Films
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Filmstrips and Slides

■ **SIMMEL-MESERVEY,** Beverly Hills, California, announces a new series of nine filmstrips on various phases of child discipline in classroom and on the playground. Titles include: What Would You Do? (26 frames); The New Book (30 frames); Working Together (23 frames); The Slide (33 frames); The Field Trip (36 frames); Jimmy Didn't Listen (26 frames); Schoolground Discoverer (21 frames); Share the Ball (32 frames); and Share the Sandpile (26 frames). The filmstrip "Field Trip" is also available in color.

■ **JAM HANDY ORGANIZATION,** 2821 E. Grand Blvd., Detroit 11, Michigan, has added a new series of discussional filmstrips on fresh and salt-water life to its "Science Adventures" series. The filmstrips present basic information about many animals and plants found in the water. The seven subjects, all in natural color, are organized into several units, each suitable for presentation during one period.

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■ **VISUAL SCIENCES,** Suffern, N. Y., announces a new addition to its filmstrip family:

How to Study (68 frames)—a cartoon presentation of the story of a typical schoolboy and how he finds solutions to his problems with his lessons as he acquires successful study habits.

■ **AMERICAN LIBRARY ASSOCIATION,** 50 E. Huron St., Chicago 11, Ill., has released a new filmstrip by E. Ben Evans:

Use Your Library (77 frames)—designed to show junior and senior high school pupils how to find books, facts, magazine articles, pamphlets, etc. and to encourage them to use library facilities.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announces the availability of the following filmstrips accompanied by a study guide:

Home of Shakespeare (26 frames)—scenes in Stratford-on-Avon associated with the poet—his boyhood school, Anne Hathaway's cottage, the Memorial Theatre.

Agricultural Show (34 frames)—events in a British agricultural show, where farmers meet to display their products and exchange ideas.

Coventry: City of Wheels (39 frames)—some of the industries which have given the city an important place in Britain's economy.

■ **JOHN WILEY & SONS,** 440 Fourth Ave., N. Y. 16, have issued a new set of 250 custom-made color slides to assist college and university geology instructors using the book "Physical Geology" by Chester R. Longwell, Adolph Knopf and Richard F. Flint. The slides are arranged to follow the general chapter pattern of the book and are accompanied by an instructor's manual.

Recordings

■ **AMERICAN LIBRARY ASSOCIATION,** 50 E. Huron St., Chicago 11, has released a set of five double-faced 12" Folk Tale Records, produced by RCA-Victor for the A.L.A. Division of Libraries for Children and Young People. Humorous, fanciful stories popular for generations make up the set. Titles include: "The Frog", a Spanish folk tale, and "Schnitzle, Schnotzle and Schnootzle", an Austrian Christmas folk tale, both narrated by Ruth Sawyer; "Brer Mud Turtle's Trickery", an Uncle Remus story narrated by Frances Clarke Sayers; "A Paul Bunyon Tale" and "A Pecos Bill Tale", both narrated by Jack Lester.

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BRETT HALL
DEC 14 1948

EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Season's Greetings

DECEMBER 1948

with your

VICTOR LITE-WEIGHT

16mm SOUND MOTION PICTURE PROJECTOR

THIS HOLIDAY INTERVAL provides Victor with an opportunity to convey thanks to thousands of teachers everywhere for their unanimous praise of the Victor Lite-Weight. Now, with a new year ahead, Victor pledges to continue and expand efforts to aid teaching for better education.

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Marie C. Greene, Publisher

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Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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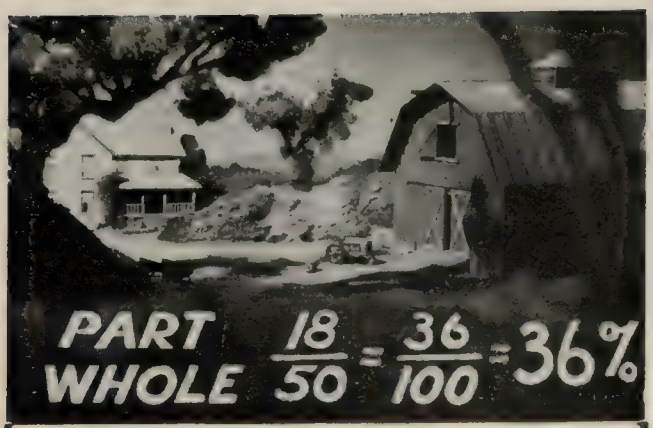
Volume XXVII Number 10, Whole Number 267



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These film strips may be obtained from BIS $3.00
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30 Rockefeller Plaza New York 20, N. Y.

An Important Announcement

THE EDUCATIONAL SCREEN is pleased to announce that all advertising promotion and public relations will henceforth be handled by WM. F. KRUSE AND ASSOCIATES, a new firm* specializing in the field of visual education. "Bill" Kruse's more than twenty-five years of broad and varied experience in producing, distributing, and publicizing visual education materials will be applied in guiding users and advertisers alike toward maximum benefits from these media.

Mr. Kruse, one of the pioneer educational film executives, spent over 17 years with Bell & Howell, successively head of the educational, industrial, and films divisions, and he served the past two years as public relations head for United World. He also spent a year with the U. S. Department of the Interior as film production specialist. He is honorary president of the Allied Non-Theatrical Film Association, after two terms as president and two as secretary of that organization. During 1946 he headed the Photographic Industry Coordinating Committee, composed of the seven trade associations of the industry. In August he was elected Senate Chairman of the Film Council of America.

Mr. Kruse has expressed his pleasure in the new relationship, and the SCREEN's *editor,* Paul C. Reed, and all others on the staff anticipate a happy association with one so eminently fitted by temperament and training to serve in the capacity of a "bridge" between the users of audio-visual materials and the commercial interests who supply them.

MARIE C. GREENE, PUBLISHER

New Appointments

INDIANA: W. Roger Zinn, formerly Educational Consultant for the Jam Handy Organization, is now Assistant Professor of Education in the Division of Adult Education of the School of Education, and Associate in Production on the staff of the Audio-Visual Center of Indiana University.

ILLINOIS: Sydney Alkire, formerly Superintendent of Schools at Bement, Illinois, has been appointed to fill the position of Director of Audio-Visual Education in the State Department at Springfield, Illinois.

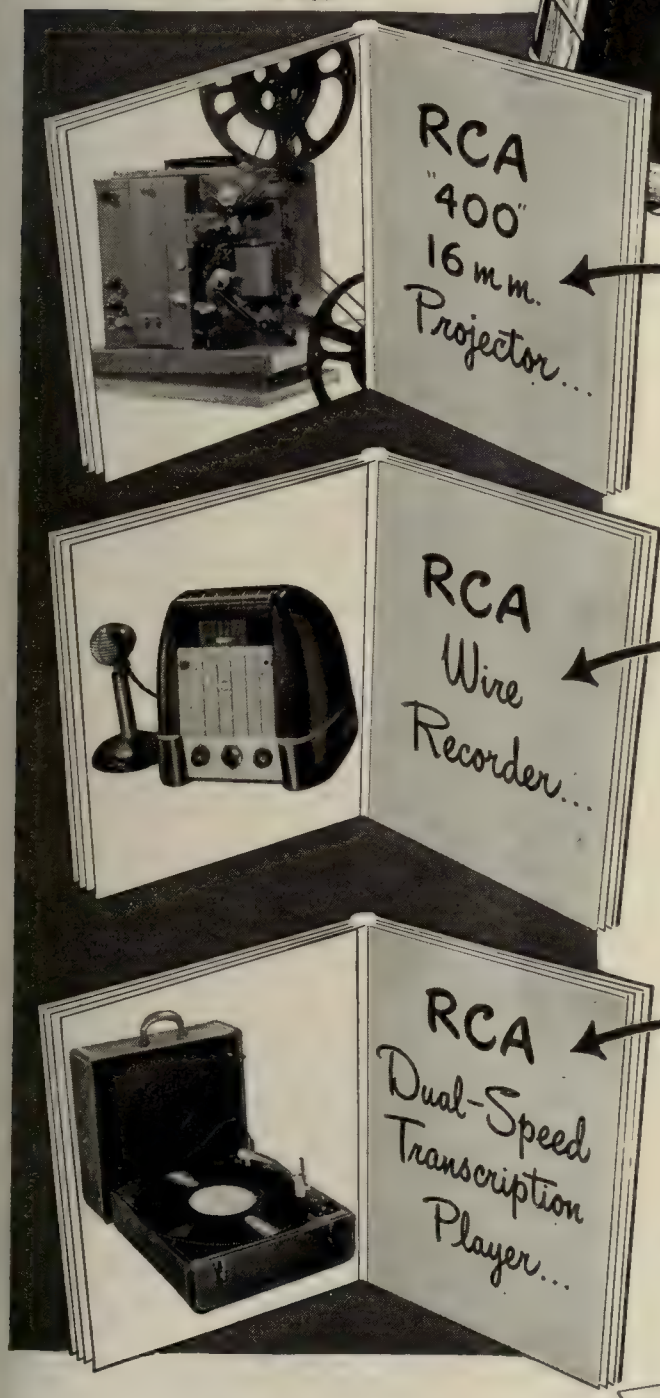
Returns to Travel Field

David E. Caesar, advertising manager of EDUCATIONAL SCREEN for the past two years, has resigned from the staff to do travel promotion in connection with the Chicago Tribune Charities Outdoor Show.** Previous to his association with the SCREEN, Mr. Caesar had some 25 years of varied experience in the travel field. Members of the staff wish him the greatest success in his new position.

*The business address of Wm. F. Kruse and Associates will be the same as that of EDUCATIONAL SCREEN, 64 E. Lake St., Chicago 1, Illinois.

**Offices at 127 N. Dearborn St., Chicago.

THESE RCA TEACHING AIDS speed instruction in the classroom



Show sound or silent, black-and-white or full color 16mm films at their best in brilliance, contrast and definition with this *all-purpose* projector. Hear sound films reproduced with "theatre-like" tone quality. Easy portability and lighter weight make it the ideal projector for use in classroom or auditorium.

The RCA "400" is the easiest and quickest 16mm projector to thread. It's so easy a child can thread and operate it. Change from sound to silent operation by merely turning a knob. The RCA "400" is precision-engineered to provide years of dependable performance.

You speed learning, create greater classroom interest when you make recordings . . . for immediate or repeated play-backs . . . in speech, language, music and drama classes —with the RCA Wire Recorder.

A "plug-in" cartridge containing spool of wire—exclusive to RCA—records up to a half-hour. Recordings can be played back hundreds of times. Recordings can be erased and new recordings made using the same cartridge. It is as easy to operate as a radio.

RCA Wire Recorder with secretarial attachments speeds dictation and transcription of letters, memos and reports.

Here's a high-quality portable player that meets the present-day needs of schools.

Plays standard phonograph records and up to 16-inch transcription records. Uses two separate motors to supply positive, constant speed to turntable—one for 78 rpm and one for 33⅓ rpm.

"Music" or "Voice" switch, wide range tone control and detachable 8-inch speaker provide brilliant reproduction of speech or music in the classroom or small auditorium. Provision made for headphones for use in library. Weight 28 lbs. Luggage-type carrying case.

Write for illustrated literature-today!

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EDUCATIONAL DEPARTMENT, CAMDEN, N.J.

They see and learn quickly with these excellent HEALTH and HYGIENE FILMS

1. **HOW THE RESPIRATORY SYSTEM FUNCTIONS**
Exchange of carbon dioxide and oxygen within lungs and body tissues; mechanism of breathing; action of ribs and diaphragm.

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Explains action of muscles in conjunction with lever action of bones and joints. Correct and incorrect application of leverage principles during muscular efforts is shown.

3. **THE NINE BASIC FUNCTIONAL SYSTEMS OF THE HUMAN BODY**
Includes Skeletal, Muscular, Excretory, Circulatory, Nervous, Sensory, Digestive, Lymphatic and Endocrine.

4. **THE HUMAN SKIN**
The construction and function of the human skin; how it protects us from our environment and regulates the temperature of our bodies; importance of care and cleanliness.

5. **THE HUMAN HAIR**
Shows growth duration, renewal and other characteristics. Emphasizes importance to personal appearance.

6. **THE KIDNEYS, URETERS AND BLADDER**
Describes the important anatomical features and functions of the kidneys, ureters and urinary bladder.

7. **THE HUMAN THROAT**
Shows anatomy and functioning of the throat as a passage for air and food, its defense mechanism, and how air and food are diverted into their proper channels.

8. **OUR FEET**
Shows construction and function of the human foot, as a weight carrier and means of locomotion.

Write for Details and New Catalog

BRAY STUDIOS Inc.
729 Seventh Avenue, New York 19, N. Y.

The Readers Write

By Any Other Name

EDITOR:

Since when did the teacher, Mary Brown, change her name to Mary Smith in McGraw-Hill's "Learning to Understand Children" film? Or could it be that Dr. Mary Leigh Palmer, who wrote so interestingly about "Ada Helps the Teachers" in your October issue, used a special version of the film?

NORMAN B. MOORE

Head, Reynolds Audio-Visual Division
Rochester Public Library, New York

[By any other name Mary Brown is still Mary Brown and a good teacher. —Ed.]

And We Blamed the Chinese!

EDITOR:

Apropos of your excellent editorial in the October issue ("What Is a Proverb Worth?"), I have just noticed in "Graphic Arts Monthly" for October the following item: "The oft used quotation, 'One picture is worth 1,000 words' has been credited to the Japanese, the Chinese, and to Confucius. However, Fred R. Barnard, a New York advertising man, originated the phrase in 1927, after using a similar phrase in 1921. Source: Carnegie Library of Pittsburgh."

DON WHITE

Executive Secretary, NAVED
Evanston, Illinois

Which End?

EDITOR:

Have just finished reading "What Is a Proverb Worth?" Congratulations on your most excellent "verbal" analysis of the true relationship existing between objective and verbal presentation.

While I will agree that "Pictures are a means; and the meaningful use of words is an end," I only hope those reading will not interpret your statement as "the meaningful use of words is the end."

We certainly need more of this basic thinking. Hit us again?

W. H. DUBR

Supervisor, Bureau of Teaching Materials
State Board of Education, Richmond, Va.

A Classroom Film Speaks Up in Swedish

EDITOR:

In Number 7 of the EDUCATIONAL SCREEN (September issue), you have published an article "A Classroom Film Speaks Up" which we find very interesting and would like to use in translation here in Sweden, and thus we write to ascertain whether you would be kind enough to let us have a permit to do so.

We have a department for Educational Films and supply the Swedish schools with such films, and now we should like to send to the teachers of the schools in question a translation in Swedish of your article, as we find it very instructive.

A. B. EUROPA FILM

Stockholm, Sweden

[Permit granted, with pleasure—Ed.]

Has Anyone Else Tried It?

EDITOR:

We have developed something here in Atlanta that we think is a new idea, the Audio-Visual Education Exposition. As can be seen from the program, the exposition is not a film festival, open house, conference, convention, clinic, or exhibit, but really an exposition.

The exposition was not only to be a good public relations device but also of great in-service teaching training value. This was especially true since it involved teacher participation on a large scale.

If other cities are interested in staging such an exposition, we will be glad to supply requests for sample copies of the program as long as they last.

WALTER S. BELL

Director, Audio-Visual Education
Board of Education, Atlanta, Ga.

A Blue Book for Puerto Rico

EDITOR:

We have gone over your Blue Book of Non-Theatrical Films and find it very interesting. We consider it a very good source of information of educational and entertainment films.

The Department of Education of Puerto Rico, conscious of the vital importance of audio-visual material in education, is organizing a film library with the purpose of rendering free service to the public schools all over the island. We are at present preparing a film catalog which is to be mimeographed or printed. Some of our films have been purchased, others loaned or given us free.

Inasmuch as we want to put in circulation these films as soon as possible, we are herewith requesting your cooperation. We have not been able yet to appoint a committee which may work on synopses of films; thus we are using the descriptions or contents given by the producers and dealers. However, we have a number of films given us for which we have no descriptive information. Some of these films, as we noticed, are included in your catalog. Could you authorize us to use their descriptions given in your manual?

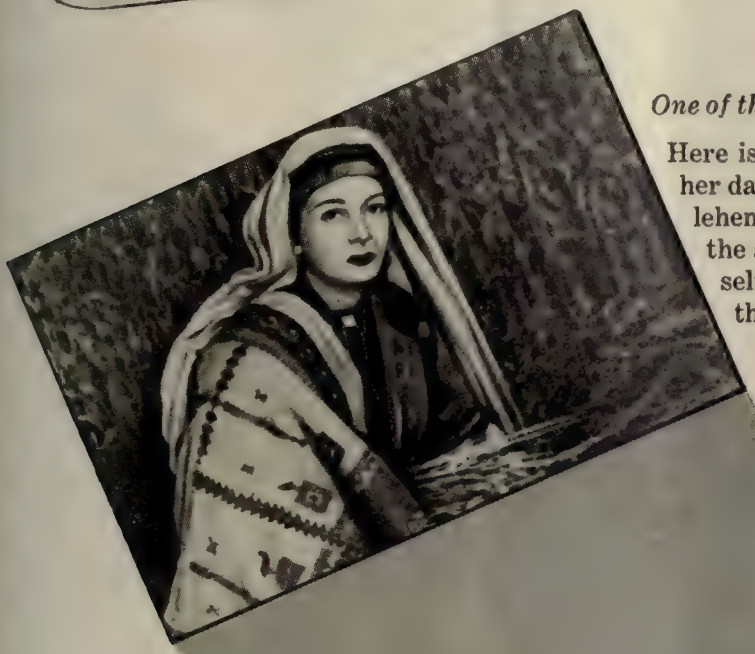
Hoping to receive a prompt and favorable reply in benefit of our school children,

JOSE LEAVITT

Chief, Bureau of Adult
and Extension Activities,
San Juan, Puerto Rico

[Favorable reply promptly sent—in benefit of Puerto Rican school children.—Ed.]

TWO INSPIRING NEW RELIGIOUS FILMS



"RUTH"

One of the most beautiful Biblical films ever produced!

Here is the wonderfully tender story of Naomi and her daughter-in-law Ruth . . . their journey to Bethlehem . . . family life and farm scenes, set against the aftermath of famine and struggle . . . and the selfless love which culminated in the marriage that made Ruth ancestress to King David.

Magnificently photographed, with much of the footage actually filmed in Palestine. Suitable for all denominations. A *must* for every user of religious films.

Running time: 38 minutes *16mm Sound*
Sale $200 *Rental* $12

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This is the deeply absorbing story of the conversion of a native Rhodesian community. A native youth, Mission-trained, tries to teach his people a better way of life. His own brother fosters bitter opposition, until a dramatic climax causes his own conversion.

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A new Catalog of Entertainment, Educational and Religious Films offered by United World has just come off the press. Ask for your free copy now.

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Religious Film Strips "TWO THOUSAND YEARS AGO" (Life in Bible Lands)

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THE SCHOOL — Schoolboys learning their lessons at the Synagogue.

THE TRAVELLERS — Wayfarers arrive at an inn, while a silk merchant plies his trade and a beggar asks alms.

THE DAY'S WORK — A carpenter and a potter work in their shops.

THE SYNAGOGUE — Worshippers bow to the Ark, say their prayers, and listen to sermon.

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ES-12

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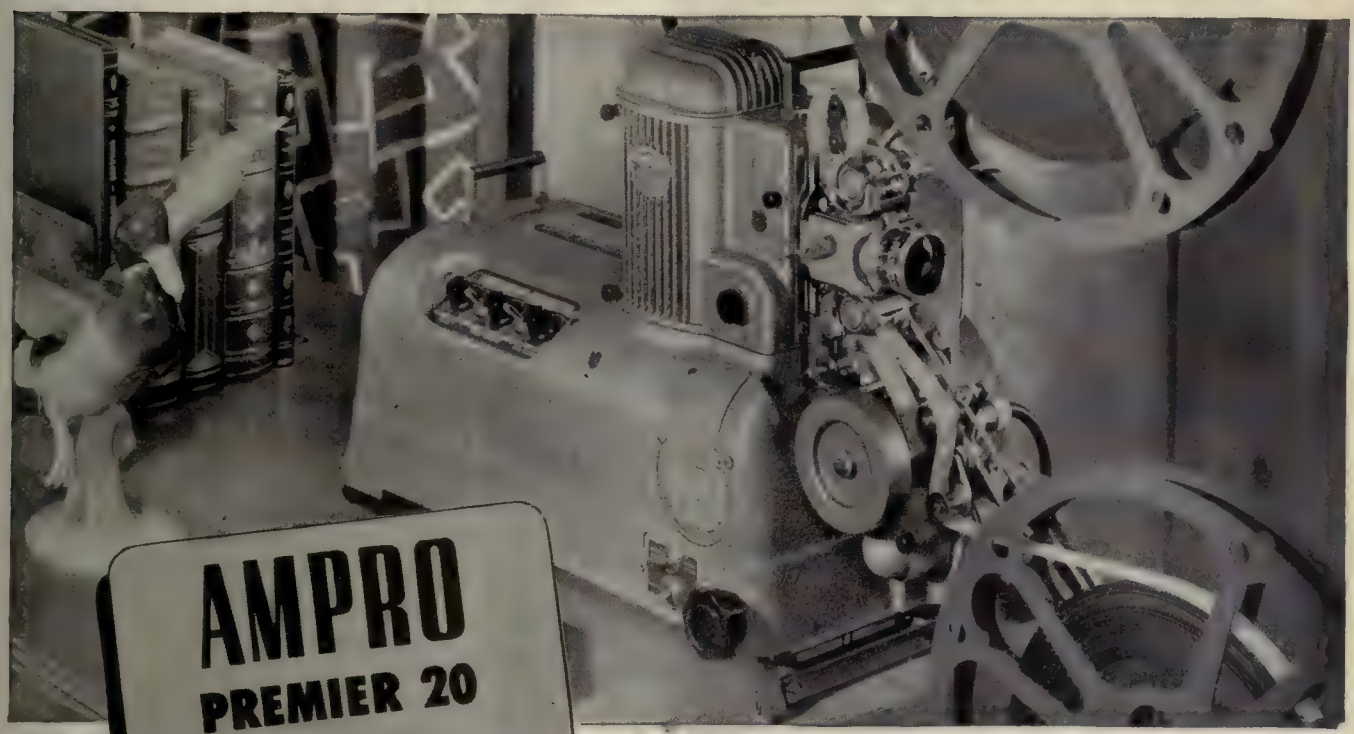

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The Ampro "Premier-20" is a *tested* design, developed by studying and learning from millions of performances. Ampro 16mm. projectors have been "put through the mill" by this country's leading school systems, universities and government departments.

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Look—listen—remember Ampro's record—and *then* decide!

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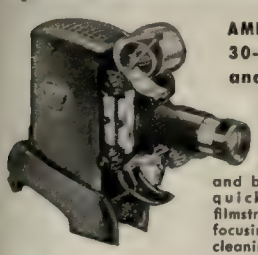
Mail coupon for full details on the new Ampro Premier 20. Also send 10c for interesting booklet "The Amazing Story of 16mm. Sound Motion Pictures" (the illustrated story of how sound pictures are made and projected)—and FREE copy of "A New Tool for Teaching" (the story of sound films in the classroom)—These informative booklets will be mailed postpaid.



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Films and People: T

I SHALL NEVER FORGET my last talk with C. R. Reagan. It was a hot July night and we sat together for more than four hours in his hotel room in Dallas, Texas. I had been with the Film Council of America but a short time and since it was only the second time we had been together, we had a lot to talk about.

It is always hazardous to select for any one man a dominant motive or motives from among the many drives that may impel him to embrace and pursue a particular course of action. But after listening to C. R. Reagan talk that night about the film council movement, what it meant to him, what he hoped it would mean to other people, I thought I found some clues that, for me at any rate, pointed to an explanation of his great interest in the film council movement.

I knew that Reagan had contributed more than any other single individual to the "cause" that was the community film council movement. I was curious as to why he had done it. What did this movement mean to him that he should devote so much of his time, his money, his very health to its advancement? The easy answer, of course, was that he hoped to profit from a movement that would increase the use of films. He was a commercial dealer, he would benefit materially by the spread of the film council idea. But this theory didn't stand up under a close examination of the facts.

It was common knowledge that while he devoted his time to the promotion of film councils, his business suffered. I knew that his friends among the dealers were worried. They were proud of him, they had a deep affection for him, but they were also a little annoyed at him. He was, in their eyes, carrying a good thing much too far. There wasn't any chance that he could recoup to any great extent on this tremendous investment of time and energy. He was being totally unrealistic. And meantime his business was suffering. But if it wasn't money that he was after, what was it? Power? That didn't add up, either, for I happened to know that he had helped to provide the Film Council of America with a constitution which put the control of the organization in the hands of a Board of Trustees, no member of which could have any connection with the commercial side of the 16mm industry. That let him out. Well, what was it then?

Some years ago J. B. Priestley, the English novelist and playwright, remarked that he found himself dividing all those he knew into two classes: those who believed in people—and those who didn't. No one who had ever talked with Reagan for more than five minutes had any doubt as to the class in which he belonged. His belief in people amounted to a passion, to which his wide circle of friends was an eloquent attestation. It was an active belief, which constantly demanded expression. After all, if you really believe in people, you want to help them; you want to see that they are provided with the means of self-improvement; that they have a chance to make the best of their capacities; that they can learn to work with one another, govern their common affairs in a democratic manner. That, I am sure, is the way Reagan felt about it.

th of C. R. Reagan

But along with his passion for people, Reagan had another passion—a passion for films. True, films and other audio-visual materials were his bread and butter. But he looked on them not merely as something to be bought and sold to make a living, but as important tools useful to people in bettering and understanding their own lives and the lives of other fellows. For a man who believed in people as passionately as Reagan did and who dealt with a medium of such great potential service to people, only one course of action was possible: a militant championing of films and film materials as essential tools of learning and information—tools that must be made suitable to the varied needs and interests of all people—tools that must be made accessible to all people. It was this unique synthesis of purposes, I feel certain, that gave Reagan his great drive. It provided him with a vision, and like most men possessed by a vision, it wouldn't let him rest.

As we sat in his Dallas hotel room he tried to tell me—as I'm sure he tried to tell everyone he talked with—what this film council movement really meant. He saw 16mm films—the non-theatrical films—as the last of the so-called mass media susceptible of popular control. The newspaper, the radio, the 35mm films were, he felt, all Big Business dominated. But the larger interests had thus far not bothered about the informational and educational film. Its possibilities as a medium of communication of important ideas were relatively untouched. If people in communities all over America could get together and learn to evaluate and use more effectively films as aids in the acquisition of new skills, new understandings, new attitudes, they could, he was certain, ultimately exercise real control over the *content* of this medium.

Like every other sensitive person in our time, Reagan was deeply disturbed by the current widespread drift toward a third World War. (Headlines in July were no more reassuring than they are today.) This gave a special sense of urgency to his tireless advocacy of the film council movement. Time was again running out all over the world. People had so much to learn, so much to understand in order to act intelligently on the issues before us. Films could, he knew, help people "learn more in less time". In the crisis of war their efficiency and effectiveness had been proved beyond the shadow of a doubt. Weren't they even more important in the present crisis, masquerading as a peace? (Later, when the sad news came of his sudden passing in Paris, I saw another reason behind this sense of urgency—his realization that his own time was running out—and there was so much to be done!)

I doubt if Reagan ever realized fully all the difficulties, the deep social implications of the film council idea which he so vigorously and eloquently expounded that last night in Dallas. But there is no doubt that he grasped clearly the central fact that here was an almost perfect way in which his two fundamental faiths could be put into practice. He believed in people. He believed in films—not as ends in themselves, but as enormously useful tools in helping people help themselves. What could be more appropriate than to have people in the communities in which they lived cooperate to create the resources needed to enable films and film materials to play the vital role he knew they *could* play in their lives!

by C. J. ARNOLD, Director,
Dept. of Audio-Visual Aids,
Mankato Public Schools, Minn.

- ***for better projecting***
- ***for better lighting***
- ***for better heating***
- ***for better learning***

TAKE OUT THE WINDOWS!

MODERN school classrooms will be built without the usual windows on one side. There are several reasons for this, but as is usually the case the compelling reason is the call of educational progress.

The Armed Services very dramatically demonstrated during the recent war that the full use of projected visual materials results in more efficient and more effective learning. These projected materials have produced similar results when used in the school classroom. In round figures, it adds up to about this: 35% more learning in 40% less time with 50% greater retention of what has been learned. Some educational experiments show a higher percentage, some not as high, but all show a definite improvement.

To make full use of projected visual materials, it becomes necessary to darken the classroom quickly and conveniently. The modern classroom must have instant darkness as well as instant light. The windowless classroom provides the only satisfactory means of meeting these requirements. Present methods of "darkening" windows have not proved satisfactory. Teachers do not object to pulling shades before and after the use of a projected aid if such use is confined to about once a week. But that is far from making full use of projected materials and making them an integral part of classroom instruction. Instant darkening and instant lighting are "musts" for any modern classroom. The push of a button should be all that is required to secure the proper light conditions required for the projection of pictures in the classroom.

Today most classroom motion pictures are one reel in length, or about ten minutes long. Films are of this length largely to justify the trouble of setting up for a "show." Most educators are agreed that an arbitrary ten or twenty-minute film hardly fits good teaching practice. In the ideal classroom, showings will not be based on the time element but on educational need. Indications are that these educational needs call for the showing of but a single film or a short sequence of films. When motion pictures are called for, they will be only long enough to present a single idea, process, or event, rather than attempting to cover a large field of subject matter at one sitting. Such effective and smooth classroom procedure is ruled out if there are windows with shades or drapes which have to be "pulled" or "let up" every time a projected aid is used.

The coming of modern electric lighting has made the window obsolete as a source of light for the classroom. Many state legislatures have passed laws setting up certain conditions which must be met in the construction of the classroom. For example, they say there must be a certain amount of window space for a given amount of floor space, and rooms must be a certain specified width so that the student will not be seated too far from the window. Students must be seated so that the light will come over their left shoulders. Other regulations of this type were set up, all in the interest of the child. Today the interests of the child are still paramount and call for doing away with the window altogether.

When one considers how difficult and utterly impossible it is to light a classroom adequately and uniformly from a source at one side of the room, one wonders why the attempt has been continued. When one further considers that this source of light is never constant but varies from hour to hour and from day to day, it would seem to suggest that ideal working conditions for the student in the classroom may not be the main consideration for the continued use of the window as the source of light. Here is perhaps the explanation for the fact that one person out of five wears glasses, and a second person is getting along without glasses who has some important sight defect. Ninety-five out of 100 children are born with good eyes. Today, with modern artificial lighting systems, it is possible to give each student, no matter in what part of the room he is seated, and regardless of whether he is right or left handed, adequate and uniform light of proper intensity and brightness con-

The modern classroom must have instant darkness as well as instant light.

trast that will enable him to do his visual tasks without strain or fatigue. As long as there are windows in the classroom, children will continue to have to grow up to wear glasses, for in our present attempt at economy, we are proving to be penny wise and pound foolish! We cannot secure good classroom lighting by means of the window.

In spite of laws requiring certain amounts of window area, the intent is largely defeated by the use of shades and blinds. Shades and blinds are necessary wherever windows are used to attempt to control both light and glare. Studies made in one large school system showed that shades were pulled and lights were on approximately 75% of the time classrooms were in use. As long as artificial lighting is required anyway, it would seem that the installation of windows is an unjustifiable expense in school building construction.

The window does not provide the two important needs of the modern classroom to make it an ideal work room for students engaged in doing visual tasks. When light is needed, it cannot be depended on and the light provided is not adequate; it is not of uniform intensity from hour to hour or from place to place within the room; it usually cannot be had without glare and without a too large brightness contrast between the window itself and other parts of the room. When darkness is needed for the use of projected materials, it again cannot be depended on because on bright days it is difficult to darken sufficiently for satisfactory use of such equipment as the motion picture projector; it is necessary to use special drapes and shades, and when they are used, much valuable classroom time is consumed in the operation and their manipulation distracts the students, resulting in a loss of attention.

Modern electric lighting has made the window obsolete as a source of light for the classroom.

The case against the window in the classroom, however, does not end here. In fact, even if projected aids were not to be used, the elimination of the window would be justified. Consider the matter of original cost in contrast to the regular wall which will take its place. Consider the cost of maintenance, painting, repair, washing, etc. This is one of the biggest cost items in building maintenance and upkeep. Consider the cost of shades, blinds, and other special darkening equipment. Consider the cost of window screens and storm windows. The cost of maintenance alone will more than pay for the cost of the operation of a modern lighting system, and the original cost will more than take care of the difference in the cost of the usual lighting system and the one that will give good and adequate light to the classroom.

In northern latitudes another item that must be considered is "heat loss." This item alone should provide a saving great enough to provide these schools with all the projection equipment needed for each classroom. One needs only to talk with an insulation specialist to learn what the saving in fuel would amount to if there were no windows to allow the heat to escape to the outside. Windows are poor insulators regardless of which way the heat is going. The same windows that let heat escape in winter time also let it enter in summer time. In addition, during the sunshiny days, windows act as heat traps. Heat trap action is desirable if you are operating a greenhouse or heating a sun porch, but it is a great handicap in the classroom where the room temperature soon rises on sunshiny days well above the efficiency level for the average student.

In this same category comes another consideration: that of ventilation. Windows interfere with ventilation within the room when they become colder or hotter than the air in the room, tending to set up convection currents which interfere with and often stop those of the air conditioning (heating and/or cooling) system of the building. If we attempt to ventilate by

As long as there are windows in the classroom, children will continue to have to wear glasses.

means of opening the windows, we open the classrooms to germs, dust, vermin, insects, infections, and a host of other disturbing elements, not the least of which are drafts and outdoor noises and odors.

Again, windows take up much needed wall space. There is always a demand for more wall space for chalk boards, bulletin boards, magazine racks, book shelves, etc. Take out the windows . . . and you have adequate space for an inspiring mural or other work of art.

Perhaps the greatest competitor that classroom activity has for the attention of the student is the distraction offered by the window. Natural reflex action causes the eye to turn to the source of brightest light in the level of vision. The student is compelled to keep turning his eyes away from the window. This requires the use of nervous energy. Once the student's eye is turned to the window, the teacher has lost his attention and has lost the desired classroom atmosphere. Looking at the window, the student notes the outside weather conditions and is affected accordingly. He begins to hear the sounds from the outside and his thoughts follow them and his mind becomes lost in imagining the things he cannot see, rather than concentrating on the assigned task. The modern classroom should be a room in which the student is isolated from all distracting influences from the outside. It should be a place where he can work and not have his working activities interrupted by the sights and sounds that continually enter through the window.

Modern schools will learn a lesson from the modern motion picture theater, modern office buildings, and factories. Theaters no longer board up or cover windows when they want darkness; they eliminate windows. Modern office buildings and factories are

(*Continued on page 509*)

Windows are poor insulators regardless of which way heat is going.

RECORD Techniques for Teaching Modern Languages

By FRANCES MALONE
High School Teacher,
Greenwich, Conn.

Public Schools, Greenwich, Conn.

ONE of the frequent and often justifiable criticisms of modern language instruction is that the student after being taught over a period of two, three or four years has only an inadequate reading knowledge and absolutely no facility for intelligent speech and no ability to participate in a simple conversation.

But just as the airplane has replaced the stage coach, so the rapid infiltration of more modern methods and techniques is rapidly making completely obsolete and false this type of previously deserved censure. However, the exact degree of improvement in foreign speech of our American students in public high schools is squarely up to the parents in their role of taxpayers.

We do not buy a Tiffany jewel at a Woolworth store, nor do we expect to do so. Good instructional materials, costly to the taxpayer but invaluable to his children, are necessities in the modern classroom.

Another fact that must be realistically faced in the teaching of modern languages is that a department staffed by instructors themselves unversed in the languages, unfamiliar with the countries whose languages they are teaching, is in its essence an inadequate department—and will not, because it cannot, teach languages either intelligently or effectively. A foreign people, their language, way of life, music, art and literature can be really learned only by direct, live experiences—never solely by reading encyclopaedias or seeing movies.

Teachers who really know the people and languages they are teaching, however, find good instructional materials invaluable in making language learning a live experience for their students. I am now going to be more specific regarding supplementary material, speaking only of what I have learned through experience—the techniques that I believe are of value and the results obtainable from them.

The material I have used consists of a set of Linguaphone records and two machines: one a record player, the other a recording machine. Accompanying the records is a small book in which all the lessons, in the language, are numbered to correspond with the records. The students previously are assigned a

Good instructional materials can make language learning a live and lasting experience

Left: A Greenwich, Connecticut language class listens and learns with the help of a record player, records, and correlated teaching booklets.

Right: Student-made recordings alert language learners to their mistakes in pronunciation and intonation.

Public Schools Greenwich, Conn.

Below: "The student learns the lesson" as a wire recorder plays its part in the language class.

Webster-Chicago Corp.

lesson to assimilate (never to translate) in order to learn new words. Their attention is called to difficult sound combinations. Then they listen to the record (with their books open)—never once, but three, four, or more times, as the situation may require. Then, closing their books, they listen again, while I play back any sound or phrase or sentence that may elude them.

Their interest in this technique is extraordinarily keen. I smile as I write this, for I think far too many of us adults overvalue the enthusiasm of younger people who are exposed to our ministrations. Our students' keen interests often arise not from their thirst for knowledge, but because there is engendered a highly competitive spirit, with a possible reward. They cannot gain the latter without the acquirement of a specific knowledge and attainment.

Each lesson is followed by conversation in the language in regard to the subject matter presented, and it is extremely factual—everyday conversation about the family, home life, theatre, shopping and such. Students whose work justifies it are permitted to make their own recordings (in groups of two) of any lesson they may wish. Since they can then actually hear how they sound, they are more alert to their mistakes in pronunciation, intonation, etc., and can more easily correct such mistakes by repeated listening and by proper study and practice.

Such use of student-made recordings should become a common teaching technique in language classes now that many practical recording devices—disc, wire, and tape—are available.

As a department, we are pleased with the results obtained. Subtly, the realization that the pronunciation of the cultivated voice of the man who is a native of Seville differs in certain nuances from the pronunciation of the man from Madrid makes students comprehend what is true here in their own country concerning variations of speech in different sections. It tends to make them more tolerant and to give them more understanding of people. In its essence, probably only in tolerance and understanding does democracy really live. And democracy to be the great living force that we adults, who have been exposed to two World Wars, want it to be must begin with our youth. Every possible aid should be given to them to make the new "One World" within the scope of their vision and understanding and within the realm of their accomplishment.

by ELIZABETH BLOSS, Primary Instructor
C. M. Bardwell School, Aurora, Ill.

The Audio-Visual Way to Number Learning

Learning number concepts can be made a meaningful, interesting, and enjoyable experience . . . if teachers use audio-visual teaching techniques like those suggested in the following two lesson plans developed by Miss Bloss.

These plans are soon to be published in Chapter XIV of the revised edition of the book "Audio-Visual Aids to Instruction" by Harry C. McKown and Alvin B. Roberts (McGraw-Hill Book Co., New York). We are grateful to the authors and to the publisher for permission to bring to EDUCATIONAL SCREEN readers such useful and lively teaching suggestions.

The Editor

A Let's Count Activity

IN the academical process of learning, one of the first things children learn to do is count. This counting must not be mechanical or by memory of the mere forms of speech alone, but must have purpose and understanding. This can be promoted by using varied approaches and techniques. The following suggestions are to make counting more meaningful.

GRADE: First SUBJECT: Numbers

MOTION PICTURE FILM: "Let's Count" (Coronet Films)

OBJECTIVE: To put thought, purpose, and understanding into counting.

MOTIVATION: Center attention and build interest toward counting with a quick group activity.

Take the number of small blocks that it is desired to have counted, and before the children arrive, put them in partly hidden places in the room. At a given period, permit the children to scatter about the room and hunt the blocks. They are not to pick them up, but as they see each one they are to count it. As the child thinks he has seen and counted all the blocks, he comes to the front of the room and sits.

When all the children are finished, suggest that they can count the blocks as a group to see how many have the correct number. Give individuals an opportunity to go get a block that was seen and place it on a table. As each block is placed on the table, a child puts a mark on the blackboard. When all blocks are on the table, they should be counted. Also count the marks on the blackboard. This experience is helping the children form the concept that each block is one, but as a whole there are many— the number counted.

Then tell the children that with the help of a motion picture film, you are going to let them watch two children, Sally and Joe, count. Suggest that they watch carefully and count with Sally and Joe to see that they make no mistakes.

Show the film "Let's Count" without comment.

Clarifying Experiences

Small children always enjoy trying what they see someone else do—even the very simplest of things. Therefore, it seems very suitable to clarify this film by letting them go through the same experience as Sally and Joe. It may not be possible to repeat everything shown, but use as many of the materials as available. Use the same techniques and the same numbers. For instance, make sure there are ten marbles in a bag and that they are counted as taken from the bag to the box. Also, have nine blocks in the house, and as counted,

From the Coronet Film "Let's Count"

"One, two, three . . ."

The summing up.

make a mark for each on paper, etc. The children are learning through clarification of Sally's and Joe's experiences. Seeing, doing, and understanding is for better remembering.

Follow-up Activities

Make use of every opportunity possible to count. The children must feel that counting is necessary; that it is something they need to know. Therefore, count attendance, count the books needed for group reading, count the erasers and chalk needed at given periods, count the chairs needed for various activities, count scissors, pencils, and paper as they are prepared for use, exercise counting during play periods, etc.

Provide ways to make individual counting attractive. As an example, two simple ways are given:

1. Have a container filled with shelled corn. Let the group find out who can hold the biggest handful. Each takes a large handful and goes to his table and counts the grains. The pupils are exercising their ability to count. It has meaning because there is a motive for it, and they are finding out how many.

2. Make up games with dominoes, such as: Put the dominoes, turned upside down, in the center of a table. Have a small group of players sitting around the table. Each takes a turn in drawing a domino and placing it right side up in front of him. They keep doing this until the dominoes are gone. Then each player counts the dots on all the dominoes he has in front of him. The one with the most dots wins. This game is fun and promotes counting.

As a whole, the value of this activity is to help fix concepts in mind. The film, as an audio-visual technique, is meaningful because it is related to the pupils' own classroom activities. They watch the film children count in the same manner that they are being taught; then they repeat Sally's and Joe's experiences and follow up with many more counting activities. Repetition is clarifying, and gives meaning and understanding to counting.

A Number Activity

From "Number Family in Addition" (Popular Science Pub. Co.)

THE following lesson was developed to meet the definite purpose of presenting and teaching a number family in addition. The filmstrip used—"Number Family in Addition" (Popular Science Publishing Company, Inc.)—was integrated with the motivating and classroom activities to teach the basic facts and to obtain desired objectives.

I. OBJECTIVES

General: To teach the basic number facts of the family of 7's in addition.

Specific: (Given in sequence of activities.)

1. To develop in the children the desire to know about the family of 7's.
2. To present each addition fact through a meaningful experience.
3. To clarify each fact by the use of concrete things.
4. To make the learning more effective by means of pupil problems drawn from their own experiences.
5. To enrich the process of learning addition facts through classroom activities.

II. VISUAL AIDS:

Filmstrip
Bulletin board
Objects, specimens, and models
Manuscripted captions to direct activity
Blackboard
Flat pictures

Teaching Procedure

I. MOTIVATION. Two methods of arousing interest and extending the desire to learn.

1. Have a work table scattered with many objects, specimens, and toy models, seven of each.

Toy airplanes	Apples
Erasers	Acorns
Crayolas	Ears of corn
Pieces of chalk	Marbles
Toy cars	Books

Ask the children to arrange each group of objects and specimens in straight rows of seven.

After they have enjoyed making the row arrangement, point out that there is a family of seven in each row. Also, that you know of other arrangements, but you are going to let them find these by themselves while watching a filmstrip about the family of 7's. (After the lesson, using the filmstrip, follow up with the activity suggested in that section of this plan.)

2. Write on the blackboard a large number 7. Under it write:

I am the number 7.
I am important.
Do you know about my family?

Place a small card (2" by 2") with 7 on it on each child's desk.

Arrange seven attractive pictures on the bulletin

(*Continued on page* 504)

Mrs. ETTA SCHNEIDER RESS, Ed.D., Editor

UTILIZATION

- **Visual Aids Can Do Great Things for Education**—Ivor Pearcy, University College of Southampton—"Look and Listen" (30 Fleet St., London E.C.4) Oct. 1948. p. 189.

In refuting the arguments against the use of visual aids, the author cites an interesting study reported in the November, 1946 issue of the British Journal of Educational Psychology, which concluded that visual aids roughly gave an 8% improvement in teaching efficiency even under conditions that are not too favorable. The article includes most of the familiar arguments for and against the use of visual aids.

- **Experiences with Filmstrip at Oxford**—Prof. G. D. H. Cole—"Look and Listen," Oct. 1948. p. 194.

The first of a series of articles on the types of filmstrips produced by the author after many years of experience in preparing other types of illustrative material.

- **Public Relations through Films**—Robert B. Holtman, Louisiana State Univ., Baton Rouge—"Social Education," 12:263. Oct. 1948.

A program of one hour weekly served students in the history courses as well as the general public. One series, "World War II", alternated with another, "History in Films." Enrolled students were given credit towards their outside reading assignment. The series was publicized in the local press as well as in the student newspaper.

As a measure of the popularity of the film programs, the author tells that some 90-100 persons came to each, in spite of the fact that it is difficult to get an audience for evening affairs at LSU. The cost of $80 included postage and transportation as well as rental costs. The next season will provide for greater use of films in class periods and an integrated program with corollary reading. An accredited course is planned for the general public, where college credit will be given for those attending the films, reporting on supplementary reading, and passing a test.

MUSEUMS

- **Art Objects as Visual Aids**—Hannah S. Dodge, Director, Slater Memorial Museum, Norwich, Conn.—"Audio-Visual Guide," 15: no. 2:24. Oct. 1948.

The high school students of Norwich, Connecticut would appear to be particularly fortunate in having within their midst so dynamic a source of enrichment as the Slater Memorial Museum. It is situated, with the library, on the campus of the Norwich Free Academy (which, it is explained in a footnote, is actually the secondary education division of the town of Norwich.)

The permanent collections of the Museum are primarily of art material, including printed fabrics of the last 200 years, ceramics of antiquity, American furniture, painting, Japanese art, etc.

Special programs are arranged to aid the teachers in the high schools. These include special exhibitions, museum talks, films and the like. An exhibition on 18th-century France, for example, was used by teachers of history, French and literature.

FILM FORUMS

- **Film Forum Review—Summer, 1948**—Institute of Adult Education, Teachers College, Columbia University, N. Y. Quarterly. $2.00 yr.

This issue describes the evaluation study undertaken by the Institute and in an article, "Toward Better Film Evaluation" by Robert Sillars, the techniques and sample rating forms are given. The magazine contains excellent reviews of new films for use in film forums.

FOREIGN FILM USE

- **Documentary in Denmark**—Ebbe Neergaard, editor. Statens Film-central, 1, Dahlerupsgade, Copenhagen V, Denmark. 89 pp. 1948. $1.00.

One of the most important reasons for recommending this book is the illuminating article by Arthur Elton of the British Film Centre. It describes the origins and present status of the documentary film movement in Denmark and evaluates the techniques in terms of the British documentary standards. The catalog contains well-annotated synopses of 100 "films of fact in war, occupation, liberation, peace, 1940-48". Such an impressive catalog of films made by government financing and distributed in the same way should bring this small nation to a high rank among documentary film makers.

AUDITORY AIDS

- **Magnetic Recorders in the Social Studies**—Herbert B. Gooden, N. J. State Teachers College, Montclair. "The Social Studies", 39:248.

One of the first articles on the possibilities of this type of recording equipment for school use. The values are the same as those often given for school-recording equipment where electrical transcriptions are made and played back. The magnetic or wire recorder has the additional advantages of permitting 30 and 60 minute programs on a very small area, at a low cost and on material that can easily be stored and/or used again.

- **The Development of an FM Radio Station for Classroom Use**—Russell L. Lewis, Santa Monica City College. "Sierra Educational News", Sept. 1948. p. 10.

An account of the experiences of the Santa Monica school system in operating an educational radio station.

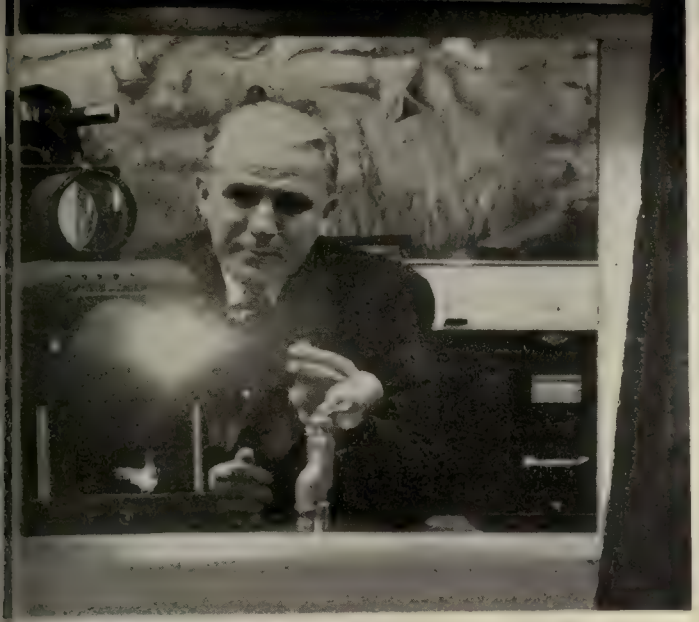
SOURCES

- **United Nations Film News**—U. N. Bulletin, vol. 5, no. 8. Oct. 15, 1948. p. 840.

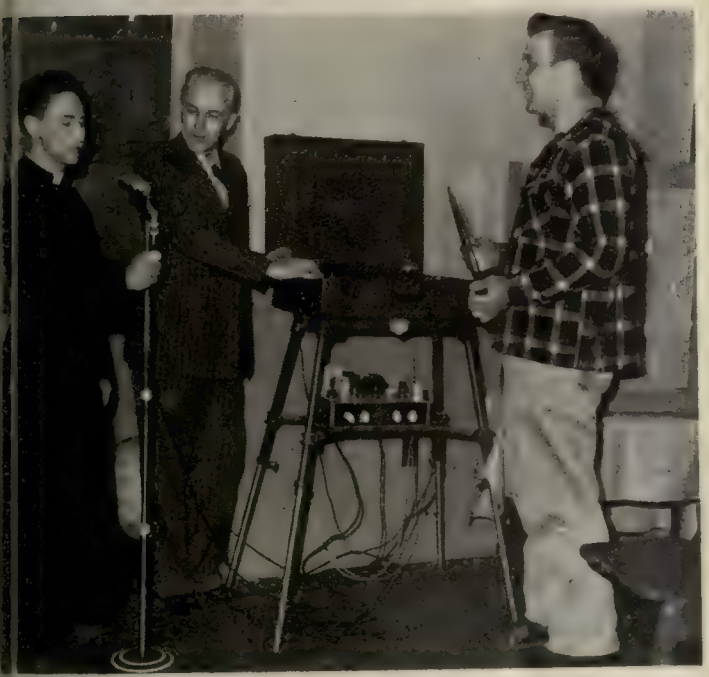
An interesting summary of activities by the United Nations Film Division, Dept. of Public Information, monthly.

- **Sources of Teaching Material**—Catharine Williams, Teaching Aids Laboratory. Bureau of Educational Research, Ohio State University, Columbus, O. Vol. 1, no. 7. June, 1948. 20c (quantity rates: 11-19 copies, 15c; 100 or more, 10c)

A carefully selected listing of references which include texts and bulletins; catalogs; magazines; organizations on the general subject of audio-visual education and on films, filmstrips, radio and recordings.



He plans the forward moves
Orville Foster, Head of the New A-V Department



AUDIO
Tackling teaching with the best material
VISUAL

By A. J. SCRIBA

Notre Dame Takes the Field

Goes audio-visual in a big way

EDUCATION at Notre Dame University is due for some radical changes with the assistance of its new and progressive Audio-Visual Department. Begun as a special project by Father Howard Kenna, C.S.C., Director of Studies, the department has grown until it is almost ready to start its function of supplying university classes with the very latest educational pictures and recordings.

As stated by Mr. Orville Foster, head of the new department, "It is the hope of the Audio-Visual Department eventually to supply educational films and recordings for every subject in the University. Audio-visual education is a dynamic educating medium that has too long been neglected by Catholic schools and universities in America. The administration of the University of Notre Dame, and particularly Father Kenna, should be highly commended for having fostered such a vital, forward-looking educational project."

The Audio-Visual Center is the new showplace of the campus. Attractively decorated and acoustically engineered throughout, the main classroom is designed and equipped for making high-quality tape, wire, and disc recordings. As explained by Mr. Foster, "with this high-fidelity sound equipment, the Audio-Visual Center's sound motion-picture projectors, filmstrips, slides, and complete set-up for the revolutionary new opaque production combine to make the new Notre Dame department one of the best equipped in the country."

Facilities already in use at the Center include ten portable record players, individual booths, and a library of recorded language lessons. During the summer session of the university, the Center previewed a variety of sound films. A similar series is planned for later in the present semester. Though the library of available films for class work is not yet extensive, the program of supplying educational films for nearly every subject at Notre Dame is under way and expanding. Two classes in audio-visual education were taught during the summer term by Director Foster. Classes in the department are now in session, and additions to the curriculum are planned for the spring term.

Department director Orville Foster has had a lot of experience in radio and audio-visual work. He took his M.A. in education at Notre Dame and did graduate study in audio-visual aids at the University of Chi-

(*Continued on page* 508)

This article is reprinted in part from the October 1, 1948 *issue of "The Notre Dame Scholastic."*

TEACHER - COMMITTEE EVALUATION of NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Introductions

(Simmel-Meservey, Incorporated, Beverly Hills, California) 10 minutes, 16mm, sound, black and white. 1948. $49.

Description of Contents:

This film emphasizes the importance of proper introductions as a phase of social relationships which make for the pleasure and congeniality of groups.

The film begins by giving brief scenes in which individuals of various ages and classes are being introduced, such as a boy being introduced to the governor and ordinary citizens being introduced to royalty. The next sequence shows Bill Henderson meeting Joe and Joe's cousin Dave. Bill and Joe visit while Dave stands by and listens. He is very ill at ease because he doesn't know Bill. After Bill has left, the camera stops all three boys and calls them back to the situation in which they met. This time Joe introduces Bill to Dave and the three boys go together to the drug store.

Bill's mother and father chance to stop at the drug store while the three boys are having refreshments. Bill introduces Dave to his mother and then to his father. The commentator points out that the young people arose during the introductions and that the older people began a short but interesting conversation.

The film next follows Bill Henderson and Mary Graham during an evening in which Bill takes Mary to a dance. When Bill calls for Mary, Mary introduces him to her mother and dad. They draw Bill into an interesting conversation. Before Bill and Mary leave, friends of the Graham's arrive. Mrs. Graham presents Mary to the guests and then introduces Bill to them. Mary then asks to be excused. Scenes from the foregoing sequence plus commentary review the procedures in the introductions. At the dance Mary is shown introducing Bill to the chaperon and to a group. Bill is later shown applying for a job in which instance it is necessary for him to introduce himself to the prospective employer.

"How do you do" . . . Simmel-Meservey's new film "Introductions" gives students social know-how.

The film recapitulation, through flashbacks and commentary, summarizes the content by pointing out the need for knowing acceptable procedures and using them to put everyone at ease.

Committee Appraisal:

This straightforward and lucid explanation of introductions and meeting people should be effective with junior and senior high school classes in English and guidance. Typical situations are sampled, and generally accepted procedure is demonstrated. The characters include representatives of all age-groups with varying degrees of importance and prestige. The committee felt that the few technical flaws were minor and would not detract from the value of the film. Dialogue greatly enhances the value of the film.

Tierra Mexicana

(International Film Bureau, 6 North Michigan Avenue, Chicago 2, Illinois) 20 minutes, 16mm, sound, black and white. $80. Produced by Wesley Greene. Complete Spanish narration available.

Description of Contents:

This film shows in a documentary style some aspects of Mexico's economic system and customs as they relate to the land, with simple Spanish narration and titles and several maps.

After locating the physical features of Mexico on a map, the first sequence shows how corn, the staple food, is still raised by extremely primitive methods. Grinding the corn on a metate, a woman forms and cooks tortillas for the family meal. Tamales and corn on-the-cob are also shown being prepared.

The uses of the "maguey," or century plant, are next enumerated. Men suck out the juice, called "aguamiel," which is fermented into a liquor. The fibers are used for soap, and the skins are used to cover housetops. The fibers are also shown being made into rope. "Tule," a reed which grows in water, is gathered and woven into mats.

Market scenes typify the weekly trading of pots, baskets, and vegetables which the peasants carry on. On a hacienda near Vera Cruz, in the coastal lowlands, women pick and arrange gardenias to be sold locally or exported. Tropical fruits, coffee, and dairy herds are shown also as products of the hacienda.

The "ejidos," or government-protected cooperatives, in the cotton-growing area around Torreon, in the north central area, are pictured in operation. Men work at irrigating the fields, picking the cotton, packing it, operating machinery, and making up the bales.

Committee Appraisal:

Teachers of Spanish should find this film unusually effective both for stimulating an interest in the Spanish language and for showing the dependence of Mexico upon its land. The outstanding photography by Julien Bryan, with its many close-ups, provides pictorial information of unusual interest, while the well-presented Spanish narration contains chiefly the words and phrases known to students of elementary Spanish.

The holiday trek from timberland to tinsel . . . as pictured in the EBFilm "A Christmas Rhapsody."

Christmas Rhapsody

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 10 minutes, 16mm, sound, black and white, $19.50; 8mm, silent, $6.50; 16mm, silent, $13.95. 1948.

Description of Contents:

This is the story of a little fir tree who learned that its mission in life was to make a family happy at Christmas time.

With a background of Christmas carols throughout, the narrator begins the story of the little tree as winter scenes in the Rocky Mountains are shown. The fir tree whose story is related is finally located under its towering snow-covered neighbors. As it bewails its failure to be important, the children of the forest ranger in their snow battle become aware of the little tree. When their father comes with his hatchet, the boy cuts the tree, and he and his sister haul it away on their sled.

Bewildered by this sudden change of status, the little tree wonders why it has been chosen in preference to its majestic and sparkling neighbors, until it is carried into the forest lodge and placed upright near the glowing hearth. Realizing its true function in life at last, the little tree gradually takes on splendor rivaling that of its former neighbors as the family load its branches with ornaments and place the traditional star at its top and the tiny manger at its base.

As the members of the family stand in front of the beautiful tree, admiring it, they join in a Christmas carol which reflects their true feeling toward that which the tree and the holiday season symbolize.

Committee Appraisal:

This unpretentious film, originally produced for home use, should be an eagerly welcomed addition to the meager list of films suitable for use on Christmas programs. The price is low enough to enable a number of schools and community groups to purchase prints for use during the holiday season. Its photography is much superior to the musical background, which nevertheless adds the desired holiday atmosphere. Although the story should be appealing to all age levels, children will probably demand it repeatedly.

Baby Animals

(Young America Films, Inc., 18 East 41st Street, New York 17, New York) 10 minutes, 16mm, sound, black and white. 1948. $40. Teacher's Guide available.

Description of Contents:

The film shows the young of some animals and explains the nature of parental care. Beginning with a picture of baby pigs nursing their mother, the film raises such questions as "Do all mothers feed their young?" and "Do all baby animals resemble their mothers?" Canadian geese, deer, pelicans, skunks, raccoons, and opossums are shown in the film. The sequence on Canadian geese shows that the nest is on the ground, that the baby geese hatch from eggs, and that they eat the same food their parents eat. In giving information on the deer, the film shows a mother with her two babies. The fawns have spotted coats and drink milk from their mother. Their mother guards them very carefully and diligently washes the babies with her tongue.

Next are shown the characteristics of the mother pelican and her young. Since pelicans live along the seashore, their feet are adapted to catching fish. The new babies are naked, but in a few weeks they have feathers and look like the mother. In the sequence on skunks, a litter of four or five young are shown as they go with their mother for food and adventure. The treatment on the raccoon shows the mother guarding the young and watching them carefully as they play. Finally the mother opossum is shown carrying her babies in her pouch or on her back. Antics of the opossums in trees, where they spend much of their time, show the opossums' agility. The film ends by indicating that there are many other kinds of baby animals and inviting the audience to tell about some that they know.

Committee Appraisal:

Designed to correlate with the science program in grades one to three, the film should serve to (1) show the relationship of baby animals to their parents, (2) trace the changes in baby animals during the first few weeks of their lives, (3) raise questions about other young animals, (4) stimulate an interest in sharing experiences, and (5) provide a common vicarious experience which might be the basis for further activities. Student participation is built into the film by the use of such questions as, "Would you like to tell about some other baby animals?" The teacher planning to use the film should realize that it does not treat domestic animals or young animals that take care of themselves at birth.

List of School-Made Motion Pictures

As a special service to its readers, EDUCATIONAL SCREEN offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, Evander Childs High School, New York City. To obtain a copy of the list, write to the Service Department, EDUCATIONAL SCREEN, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

THE FILM IN WORSHIP
An Experiment

by NORMAN A. McNAIRN*

FILMS have frequently been used as part of church programs, either educational or recreational. They have even been used on occasion in worship services in place of a sermon. The exceptional thing is to find them made use of as an integral part of church worship services in such a way that worship and sermon and film are knit together in a unified whole. Such an experiment in integration was successfully tried under the guidance of the Visual Aids Committee of Summerville Presbyterian Church, Rochester, N. Y. It is their experience which forms the substance of this article.

A good many films, even religious films, could not easily be woven into a church service with good results. Some are more adaptable than others. For example, a drama film tends to be artistically and emotionally complete in itself. Even an educational film is often designed to say only one thing, and thus to have a somewhat narrow range of usefulness.

Beyond Our Own is a dramatic film, produced by the Protestant Film Board. It is non-sectarian and greatly inspiring. Being a drama film, it says what it sets out to say exceedingly well, but it leaves no more to be said. To follow it with a sermon would be an anti-climax, for it is sermon enough in itself. Something less self-contained is desirable for integration into a church service.

Another type of film altogether is represented by the J. Arthur Rank production known as the "Two Thousand Years Ago" series. It is the peculiar property of these five films that they are informational without attempting to teach any particular lesson. They do not tell a story. There is no plot, no drama, no climax, scarcely any emotion. What they give is a simple, accurate portrayal of every-day life in Palestine at the time when Jesus lived. The sound track carries only intermittent comments on what is taking place, such as: "The woman now goes out to prepare supper for the family." There is constant allusion throughout to situations referred to in the Bible, but the reference is always implicit, never explicit. It is left entirely to the audience, or a speaker following the showing of the film, to establish the associations between the film and the Bible.

In a sense it may be said that the "Two Thousand Years Ago" series do not teach any more than a museum exhibit teaches. What they do is to provide in convenient and living form the materials for teaching. And the restraint and emotional flatness of the films add immeasurably to their versatility. The stage is set visually for a wide range of possible messages, cultural, moral, historical, religious or Biblical. It is the kind of material which demands careful integration with some kind of teaching program if it is to be effective.

To indicate how this series of films was integrated into the church services, let us review one of the services. This one was built around the first of the series, whose theme is "The Home." It shows a carpenter's family in a Palestinian village, their home, and the activities in and around the home during one day. The service developed around this theme was divided into three parts of about twenty minutes each: worship, the film, the sermon.

The worship service followed fairly closely the customary pattern, centering about the congregation's approach to God in praise, prayer, and dedication. The Junior Choir sang "Memories of Galilee;" and the people united in a familiar hymn containing the words:

For the joy of human love,
Brother, sister, parent, child,
Friends on earth and friends above;
For all gentle thoughts and mild:
Lord of all, to Thee we raise
This our hymn of grateful praise.

Immediately the lights went down and the film began. After the presentation of the film, the minister attempted to do three things in the sermon period, as follows:

(a) To establish rapidly a series of associations between details of the film and passages of the Bible which they illustrated;

(b) To associate the home life depicted in the film with the environment in which Jesus lived as a boy;

(c) To point up the spiritual values which make home life rich even when it may seem economically poor, values which are being lost today even though our homes are so much more attractive. Recalling how from such bare little homes came such cultivated spirits as the poets and prophets of Israel and Jesus himself, and how the little family shown in the film closed each day with Scripture reading and prayer, the service was concluded with prayer for the homes of the people and the singing of a dismissal hymn.

From this experiment in the integration of films with church worship some conclusions could be drawn.

Though great care must be taken to keep the mechanical details of film presentation inconspicuous, it is definitely possible to incorporate certain films into

*Pastor, Summerville Presbyterian Church, Rochester, N. Y.

services of worship without losing the atmosphere of worship.

The correlation of worship with the film gives the worshippers a "mind set" which disposes them to be aware of enduring values and ultimate realities implicit in or lying beyond the film itself.

The correlation of film with sermons tends to make the ideas doubly vivid and memorable.

The sermon integrated with the film must sacrifice logical pattern for the psychological purpose of establishing associations and reinforcing them with meaning and emotion.

The sermonic message, following descriptive films of the nature indicated, must provide the climax to the service by relating the theme of the film to the life situation of the audience and adding motivation for appropriate action.

The series of five films was a little long for use in morning services. Three would have been better, if a series was necessary. The five could have been used more appropriately in a series of evening services had community conditions made it possible. And the series was such that it was desirable to use them all to get the complete picture of Palestinian life.

The appeal of services of this kind to children and young people was indicated by a marked increase in attendance of these age groups. And it was considered that the educational value of the experiment, especially for the young, was of unusual importance.

Who Works for Whom?

THE present distribution of films in the church field is unplanned, haphazard and a definite handicap to extensive use and good utilization. The field lacks a multitude of film outlets down close to the local church. This is a basic consideration. Too many films are spending too much time in transit. Churches are finding it hard to make bookings on the more useful films.

More prints must be sold to more local concerns, and the church and the film industry must find a way to encourage individuals and firms to enter distribution and thus multiply the number of outlets close to the church. This seems like an elementary consideration, and it is amazing to see producers, some of them new, announcing lease arrangements which call for a rental rate scarcely above the bare overhead involved in the handling of films.

Some firms will hesitate to lease these films. This will restrict rather than extend the availability of films for the church. If the terms of these "contracts" were more realistic, the total number of film outlets would be increased by such new firms as would start up.

Rental rates and overhead costs were discussed at length and in detail at the last meeting of EFLA. University film libraries, whose overhead per film transaction is lower than that of the commercial distributor, reported overhead costs from a dollar upward. Where commercial libraries have studied their overhead costs, the per transaction cost mounts toward two dollars, depending considerably upon the amount of customer service rendered.

A contract that sets the daily rental at 1/34 of the print price is not realistic. No distributor can survive on such crumbs. Such distribution arrangements will, in the long run, shrink the number of distribution outlets. A little arithmetic will show that the dealer who takes films on such a basis will be working for the producer principally and for himself secondarily. In the church field, just who does work for whom?

Futhermore, the scaling down of the rental rate for multiple-day usage will not stimulate to any appreciable degree the total volume of business. In the church field the frequency of use is not increased by a reduction in rental rate nearly so much or as directly as by an increase in the availability of films, the amount of skillful promotion given each film, and the total service given by the distributor. The circulation of a film renting for five dollars will not be doubled by cutting the rental to $2.50. Contrariwise, the utilization of a good film renting for $2.50 will not be halved by lifting the rental to five dollars.

The producer must recover his costs and make a reasonable profit on the films he produces. In like manner, the distributor must pay for his prints out of rentals, cover adequately his overhead, and make a profit for himself—or he will flunk out as a business concern and not be there on the business landscape to serve either the church or the producer.

Many large film libraries will not like contracts which set print prices high and rentals low. Some will go along, hoping that some other part of the business will carry the loss on the low-rental films. Smaller libraries, which need to increase their number of film titles, will greatly desire the new films but wonder how they are going to pay for the prints and meet the overhead, to say nothing of making a living as they seek to serve the church. Distribution arrangements should be realistic. No others can endure. The church should not expect the distributor to work for nothing. He is entitled to earn a living. The producer should not expect the distributor to work for him either. When it happens, it is bad for both and worse yet for the future of visual materials in the church field.—WSH.

Swedish Religious Film

The theatrical motion picture, *I Am With You,* is to be brought to America by The Religious Film Associa-

Pastors Henrik Ljung (left) and Helge Tellburg (right) try to instill a feeling for God in the good-humored but irreligious farmer, William Carlsson, in "I Am With You", a feature-length motion picture being released by The Religious Film Association.

tion, interdenominational distribution agency of major Protestant groups. This 75-minute film was produced on location in Africa under the auspices of the Church of Sweden and Studio Films, Sweden's leading motion picture studio. From the first it was a box office hit, and still enjoys wide popularity.

This challenging religious drama was filmed in Africa and here and there as the story unfolds are revealed interesting glimpses of African tribal life. The story is old—the soul-stirring conflict in the heart of a devout man who in the course of following God's will suffers personal tragedy and who emerges from that tragedy with a stronger and purer faith.

The film is professional in cast and direction. The original music, considered of exceptional quality, has been retained on the new English language soundtrack. (To be previewed)

Thumbnail Reviews

My Teacher Went to Lab School, 44-frame b. & w. filmstrip by Church Screen Productions recently released. Good! Useful in presenting training opportunities of lab schools to a group of teachers. (Previewed)

God of the Hills is a complete filmstrip worship service integrating hymns, responses, Scripture and other materials with excellent photographs of hills, lakes, and mountains. Reading material superimposed on certain frames should have been vignetted. Selection of materials good; integration acceptable; directions for rehearsal use practical and adequate. (Previewed)

Carol of the Harvest, a 10-minute Thanksgiving film in sound and color by The Harmon Foundation, is poorly organized and rambles without arriving. The photography is good to excellent, and the music is acceptable. (Used)

The Church in the Atomic Age is a 20-minute Film Forum Foundation (127 E. 12th St., Spokane 10, Wash.) film which says nothing new and helpful on the subject, and many church people will see little use for the film. (Used)

Where Will You Hide? (Encyclopaedia Britannica Films) asks many questions (and answers most of them) about the implications for society and the individual of atomic warfare. Seems designed to create an impression rather than to foster cool, clear thinking. (Seen three times; used twice) —WSH.

For Teachers and Parents

The 69-frame black and white filmstrip, *Do You Know Your Adolescent,* was produced by the A-V and Christian Family Departments of the Methodist Church (810 Broadway, Nashville 2, Tenn.) and deserves to be widely known and used. The 17-page script and utilization manual is very complete, down to suggested discussion questions. It is hard to think of a group of parents or teachers of youth who would need any discussion priming after seeing this four-episode presentation. In Episode One, the Cunninghams are doing a little worrying over the vocational interests of teen-age Willie. In Episode Two, Mr. Smudge lets his just-about-grown-up Susie know some of the things he thinks about "puppy love." In Episode Three, the young Rowley gets "laid out" for the kind of friends he chooses, and in Episode Four,

"The First Christmas" . . . a new 28-frame color filmstrip released recently by Filmfax Productions.

Mr. and Mrs. May do a little misplaced worrying over Alfred's Sunday School allergy. This provocative filmstrip may be used, you see, in its entirety or part by part. (Recommended.)—WSH.

The Story of a Prince

The African Prince, a 16mm sound and color film, is the latest release of the American Mission to Lepers (156 Fifth Ave., N. Y. 10). Julian Gromer did the photography for the Foreign Mission Commission of the Church of the Brethren, who put it at the disposal of the AML. In close consultation with the AML, Alan Shilin developed the narration, which was recorded by House Jameson.

The story is the life of a chief's son in Nigeria, from the discovery that he has leprosy as a small boy until symptom free, he yet chooses to stay in the Garkida Colony as its devoted and effective pastor. The pace of the film is good. It will hold the interest of Juniors, young people and adults. Because of its documentary and instructive character, this film can be used as a resource in several subjects at the high school and college level—sociology, folkways, medicine, religion. (Previewed but not used.)—WSH.

News Notes

• *The First Christmas,* produced by Filmfax, is available in either filmstrip or 2 x 2 slides and is accompanied by a manual outlining various presentations for children and adults. Miniature figures and sets were used and the scenes were photographed in Kodachrome by Henry Clay Gipson.

• United World Films (445 Park Ave., N. Y. 22) has printed the commentaries of the five well-known and highly-useful 20-minute black-and-white sound films of the "2000 Years Ago" series. Users will be able to plan the utilization of these film in advance with a more definite knowledge of the auditory content of each film. It is hoped that many other producers will follow this excellent example.

• A gasolene-kerosene powered 2 x 2 slide and filmstrip projector has been developed by The Society for Visual Education. It will operate on either fuel, burning from 10 to 12 hours on one filling. Missionaries working in areas of the world where electricity is not

available will be greatly interested in a projector of this type.

• The Protestant Film Commission has completed plans for permanent Hollywood organization, and Oren W. Evans has been appointed Hollywood director for PFC with offices at the Nassour studios. Dr. Louis H. Evans, prominent clergyman, is the West Coast representative on PFC's board of directors.

• In the years ahead the church will find considerable use for United World's "The Earth and Its Peoples" series of films in its missionary education program. It should quickly appreciate the excellence of these films, the handiwork of a competent documentary producer, Louis de Rochemont. As they are released, they should be evaluated in terms of their usefulness to the church.

• The Herbert E. Budek Co. (Dickinson, N. D.) announces the availability of four Old Testament and two New Testament filmstrips averaging about 40 frames each. It also announces *A Walk Through Vatican City* (54 frames) and *Mass Serving—Wrong and Right* (72 frames) and a 31-frame filmstrip, *"God's Magnitude in Nature."*

• During the recent NAVED convention a new organization, the National Association of Religious Visual Education Dealers (NARVED) came into being. Its purpose is "to foster the utilization of audio-visual aids in the best interest of religious education." Its officers are: Roger C. Marmon, Antwerp, N. Y., president; W. C. Petty, Charlotte, N. C., vice president; and Charles Dobbertin, Allegan, Michigan, secretary.

The Religious Screen

William S. Hockman, Editor

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Correspondence

Mr. C. Ackroyd writes: "The United Council for Missionary Education (Edinburgh House, 2 Eaton Gate, London, S.W. 1. England) is producing a handbook, "Look and See," on the use of visual aids in the church. Colin Beale is the author." . . . . The Reverend Charles A. Elliott, Associate Rector, St. John The Divine, Houston, liked the evaluation of flat pictures in the October issue.

Ralph G. Korteling, V.A. field director of South India for the National Christian Council, says of "Religious Screen": "Your little booklet is just the kind of help we need in our work of teaching and promoting the proper use of audio-visual materials." . . . Monkichi Namba, of J. Osawa & Co., Ltd., Kyoto, Japan, writes: "Visual education in the church field is only in the start, but I think its future development is rather promising. Church-goers are increasing tremendously and most of them are young men and women who like movies very much."

Thanks to Gilbert C. Docking, Victoria, Australia, for a print each of the filmstrips, *The Fisherman of Galilee* and *Amos*. These "first efforts" of a group of churchmen have good quality and utility . . . . Walter C. Bennett, Charlotte High School, Rochester 12, inquires if there are audio-visual materials on "folk-lore and legendary stories of beginnings of earth and sky." Write directly to him if you know of some.—WSH.

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The Audio-Visual Way to Number Learning

(*Continued from page* 495)

board. Put a large number *7*, written on construction paper, underneath them.

Arrange seven books around the reading table. Write a large *7* on a sheet of construction paper and place in the center of the table.

The object is to arouse curiosity. If children have been taught to look for new room interests each morning, the question will naturally come. "Why all the *7*'s?" The response can be, "It's a secret until number period." The period will not come fast enough for curious children.

II. Teaching the Basic Facts. The filmstrip shows the whole experience and does the real teaching. However, the thinking of the children is directed and clarified by the teacher in her statements and questions. More interest and better attention is gained if each child is given the opportunity to read a frame.

For example, the first five frames are shown, with suggested statements and questions for the teacher.

FRAME 1	Mother and Ruth are getting ready for something. Helen, you may read and tell us what it is.
FRAME 2	Ruth invited her very best friends. Ann, you may read the questions and answer them.
FRAME 3	Ruth's mother gave each one a balloon. Harold, you may read these questions and give the answers.
FRAME 4	I see a familiar sign. Buddy, you may name it. What does it mean? Now you may read the questions.
FRAME 5	Edith, you may read. Is the answer changed by changing the order of the numbers?

III. Classroom Activities.

1. On a work table place the following label:

> HELP!
> We are lost!
> Put us in family groups.

Have scattered on the table many objects, specimens, and toy models.

The children will have much fun in making the arrangements in such groups as:

6 acorns — 1 acorn
2 ears of corn — 5 ears of corn, etc.

As a motivation activity, they arranged them in straight rows.

2. Make a small booklet for each family of addition combinations. The child can draw or cut out pictures to use.

EXAMPLE: On one page have 4 hats in a row, 3 hats in the next row, and underneath write:

4 hats
3 hats
—
7 hats

Next page, first row—1 shoe, next row—6 shoes and underneath

1 shoe
6 shoes
—
7 shoes

3. Have a bulletin board for pupil use. Place on it the following label.

> 4 3 1 6 2 5
> 3 4 6 1 5 2
> — — — — — —
> 7 7 7 7 7 7
> We are the family of sevens.
> Make some problems about us.

Each child can make a picture for the display.

EXAMPLE: Pictures of five clowns 5
two clowns 2
—
Seven clowns 7

4. Each child can make written story problems from his experiences.

EXAMPLE: Saturday Dan and I went fishing. He caught five fish and I caught two fish. Altogether we caught seven fish.

5 fish
2 fish
—
7 fish

Such experiences organized around selected audio-visual aids make numbers meaningful and give effective outcomes.

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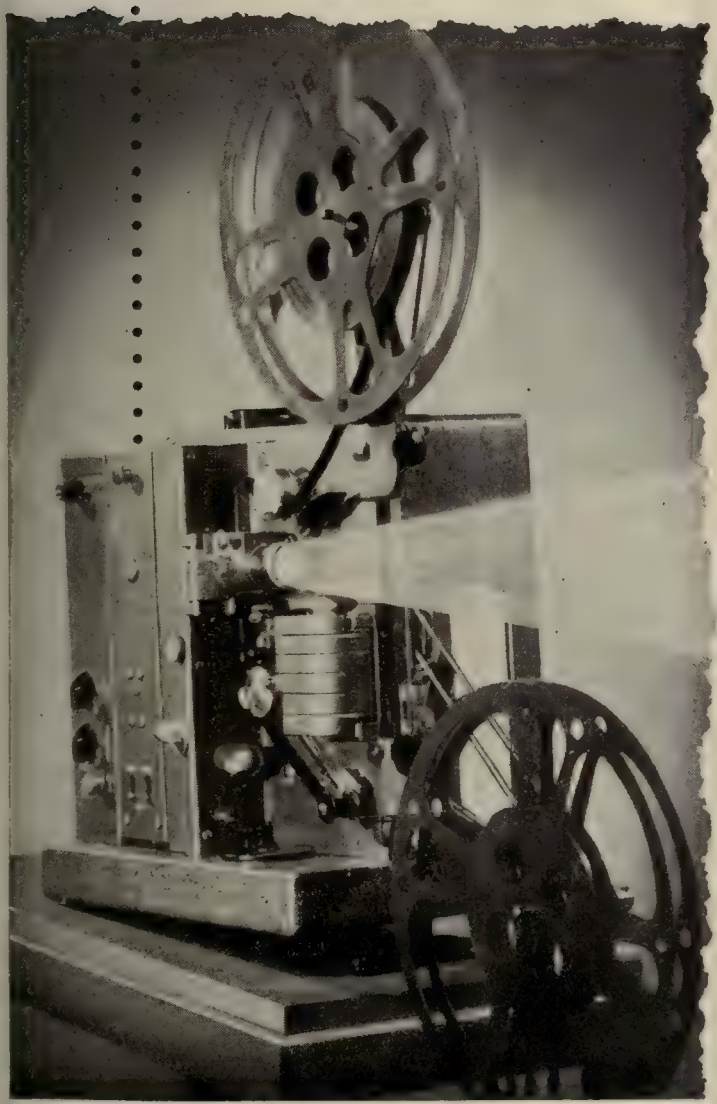

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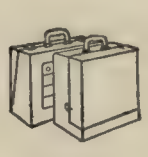

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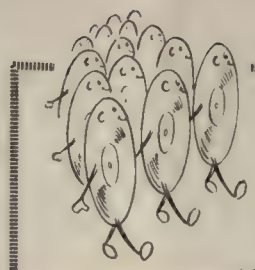

Records on Review

MAX U. BILDERSEE

LESSER-KNOWN PRODUCERS are not handicapped in the preparation and production of excellent children's records, although they cannot match the distribution organizations and advertising budgets of larger producers. The less well-known manufacturer takes a high personal interest in every record that bears his label.

The "Allegro Junior" series, which is almost "made to order" for instructional use in the lower grades, is a case in hand. All of these exceptional records are well recorded and pleasantly sung or narrated. Crane Calder, who performs on most of the discs, boasts a particularly attractive voice, a charming delivery, and a style that can be described as entirely natural and "folksy". The singing records contain gay, simple rhythmic tunes and verses that children find easy to follow and conducive to both dancing and singing.

With two exceptions, the records are readily classified under three general titles: "nursery songs"; "participation", and "self-recognition". In the first category are:

SINGING TIME WITH MOTHER GOOSE—Sung by Florence Calder
SIMPLE SIMON AND OTHER NURSERY SONGS—Sung by Crane Calder
RING AROUND THE ROSY—Sung by Florence Calder

The "participation" records include:

THE ELEPHANT AND THE FLEA—Sung by Crane Calder
THE PARTY RECORD—Sung by Crane Calder
THE BIRTHDAY RECORD—Sung by Crane Calder
SKIP TO MY LOU—Sung by Crane Calder
THE MULBERRY BUSH—Sung by Crane Calder
LET'S PLAY ANIMALS—Sung by Crane Calder
THE NUTCRACKER SUITE—Narrated by Crane Calder

Two records are classified as "self-recognition". They are:

SICK IN BED—Sung by Crane Calder
GOING TO SLEEP—Sung by Florence and Crane Calder

Two records which remain unclassified are:

COWBOYS AND INDIANS—Sung by Crane Calder
PETER AND THE WOLF—Narrated by Crane Calder

All produced by Allegro Records, Inc., New York.
Each title represents one ten-inch disc (two sides).

The "nursery" records suit nursery and kindergarten groups, encouraging group activities such as singing, dancing and playing. Performance is straightforward and unaffected, and the happy, friendly personality projected appeals to the youngest children.

The "participation" records are equally suitable for young school children, and they will find application in the first and second grades as well as in the kindergarten. They contain no extraneous material detracting from their educational value, the pace of delivery is good, and they attract and maintain the interest of children. They can be rated as "very good" or "excellent".

Two records need special mention. On the otherwise altogether charming "The Elephant and the Flea", the song "The Little Brown Jug" is sung. Many teachers will be justifiably reluctant to bring a recognized drinking song into the classroom. This simple song can hardly be classified as children's musical literature.

"The Nutcracker Suite" is entirely different from anything produced heretofore. An accepted selection of program music is presented through its major themes for the youngest lis-

teners. Only the piano is used. Simply stated and repeated instructions for dancing to the several melodies are integral in the record. This is an opportunity to introduce recognized music to the child on the child's own level and in its simplest form.

The "self recognition" records are different and unusual. A child can listen to them alone for sheer enjoyment because these records seem to be taken from each child's regular experiences. "Sick in Bed" deals with a little boy who is sick in bed. In the portrayal of his reactions you feel the child's restlessness, the frustration of stay-in-bed restraint, and the child's wholesome complete faith in both Mother and Doctor.

"Going to Sleep" is similar—dealing with the adventure of retiring for the night. The child goes through his bath, his "good nights" and the other preliminaries to sleep. You feel the guiding parental hand throughout as the child is helped through the established routine of going to sleep.

The first of the "unclassified" records, "Cowboys and Indians", presents three favorite cowboy songs and three authentic Indian songs selected from the Ojibway and Chippewa tribes. The record will appeal particularly to boys and girls who are studying Indian life and who play "Cowboys and Indians" as a result of their in-school and play-time experiences.

"Peter and the Wolf" takes recognized classical music and presents it simply, emphasizing themes and using the piano for musical presentation. The story is told much as it is on other recordings of the same musical tale—but the entire production is simple, arousing and holding the interest of younger children. It can be enjoyed and appreciated even by those who reject the longer and more complex rendition of this selection.

THE MAN WITHOUT A COUNTRY—Teach-o-Disc numbers 101 and 102.

Popular Science Publishing Company, New York. Two discs (three sides) with "Horatius At the Bridge (Macauley) on the reverse side of disc 102.

Junior and Senior High School teachers of English and the Social Studies will be interested in this recording of Edward Everett Hale's deathless story of Lieutenant Philip Nolan. This recording is entirely suitable for school use and there are no elements which detract from its educational value. This very sensitive and fine presentation of a touching story is suitable for use in English and the Social Studies in grades 7-12. It may be used for motivation, for the presentation of information, for summary or for pleasurable listening. You may expect increased reading for information and appreciation, oral reading, dramatizing and writing as possible outcomes of the listening experience.

Needle Chatter . . .

Is RCA-Victor planning to issue recordings on magnetic paper tape as well as in conventional disc form? This will eliminate breakage and shipping problems generally and should encourage the development of record libraries paralleling film libraries. . . . Look for better tape recording equipment or a moderate lowering of prices in a more competitive market in the not too distant future as Webster, Amplifier Company of America, Wilcox-Gay and others join Brush in the field. . . . If you have a tape or other type of recorder available, don't overlook the opportunity to have children develop their own recordings based on their play experiences. . . . Allegro will follow up the "junior" series with "Allegro Intermediate" and "Allegro Senior" discs designed to appeal to older boys and girls and teen-agers. They will start with well-known light opera and opera music. . . . With the Christmas season at hand, a new album has been announced by RCA-Victor, "The Story of the Nativity". Walter Hampden narrates under Earle McGill's direction. McGill directed many CBS School of the Air programs. . . . Have you tried using group singing to phonograph records in order to encourage the shy ones? . . . James Thurber's captivating story "Many Moons" is a recent Columbia release available on the new LP as well as standard records. . . . "Classroom Radio Receivers" is a recently published workable guide in the selection and utilization of radio equipment. Copies available from the U. S. Office of Education.—MUB.

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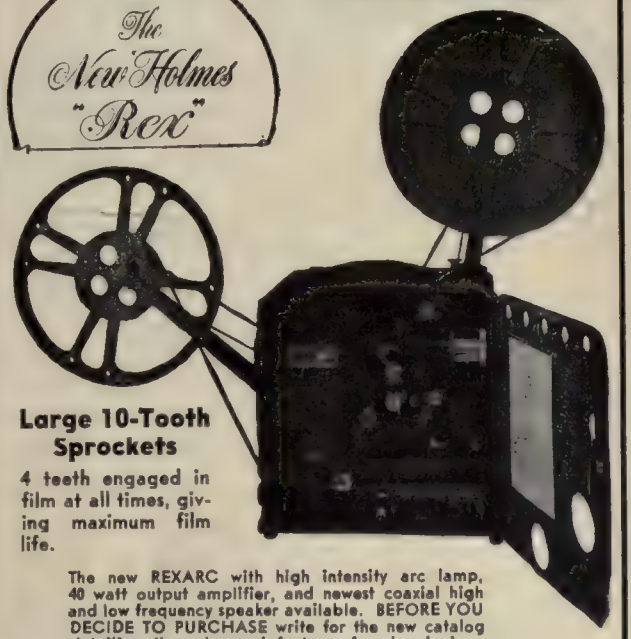

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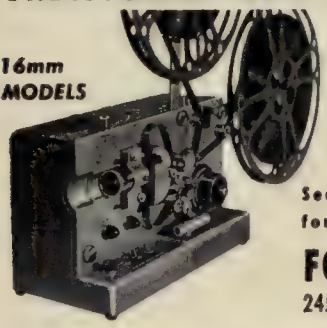

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CORRECTION

Mrs. Cecil Brickner (not Bricker!) is the author of the article "Four Hundred Feet of Eggs," beginning on page 437 of the November issue of Educational Screen.

Notre Dame Takes the Field

(*Continued from page* 497)

cago. In twenty-two years of commercial radio work, Mr. Foster held a variety of jobs, including staff announcer, program manager, and musical director. At one time or another, he produced programs for all of the major networks.

Mr. Foster came to Notre Dame in 1939 as a part-time instructor in the department of education. Father Kenna appointed him director of the new Audio-Visual Department in 1948, thus coordinating the earlier audio-visual work done by the other departments.

Says Mr. Foster, "The Audio-Visual Center at Notre Dame has made only a beginning in its work. At a forum discussion held last summer at the University, a panel of prominent men in the audio-visual field agreed that Notre Dame had assumed leadership in Catholic audio-visual education. Now from this start it is the aim of the department to develop its film and record library until it can ultimately supply Catholic universities, colleges, high schools and elementary schools on a regional, possibly national scale."

A flood of inquiring correspondence has swamped the center from its beginning. "Is the film rental library ready to take orders?" is the question most frequently asked by interested teachers, principals, and educators. Regrettably, the answer to this one must be that for the present the center has only enough films to take care of Notre Dame's own most vital needs. Though it is definitely planned for in the future, the center does not yet own a large film library.

The center got its first real trial this summer, and the enthusiasm with which it was greeted by students and teacher-students alike has inspired Mr. Foster and associates to bigger and better things. The range of films is almost limitless. For instance, on the center's bulletin board one week there were notices on films concerning insect life and the Olympic games tacked side by side.

The growing importance of audio-visual education was demonstrated by Mr. Foster when he predicted that in 18 months Indiana law will require teachers to have training in audio-visual education before they can obtain licenses.

"The possibilities of this new department are endless," says Mr. Foster. And possibilities are rapidly becoming realities at Notre Dame's new Audio-Visual Center.

Goodman Resigns as Head of CCNY'S A-V Center

The City College of New York has announced the resignation of Dr. Louis S. Goodman, supervisor of the Audio-Visual Center and head of its Business Film Library. During the two years of his leadership, the City College gained a wide reputation for its effective use of a-v materials. While continuing to teach at the College's School of Education and the Institute of Film Techniques, Dr. Goodman will work as a consultant on a-v techniques and their development for training, education, and public relations. As executive director of Film Research Associates, he will expand this organization's services to film sponsors and producers in market, distribution, and utilization analysis.

Take Out the Windows!

(Continued from page 491)

no longer confined to narrow widths in order to have an outside wall. In our schools it is now possible and in many cases desirable to have inside classrooms far from the outside wall. The school architect now has unlimited possibilities in designing a classroom to fit modern needs. He is no longer limited as to seating arrangement, room width, or any of the other factors imposed by the presence of the window.

This modern classroom is very important. We expect it to make possible much more learning in much less time. This the windowless classroom can do. It can do it by providing proper lighting, which will come about when we no longer depend on the window. Studies show that with proper lighting, students have learned as much in six months as they usually do in ten. It can do it by providing instant darkening facilities, thus permitting the full use of projected visual materials, which will result in more and better learning in much less time. The windowless classroom is the big "revolution" in education.

Montclair, N. J., Reports on School-Made Film

As the 12th grade Problems of American Democracy class began a project on "New Jersey, The Garden State" under the guidance of Dr. Maurice P. Moffatt, assistant professor of social studies at Montclair State Teachers College, with the help of College High School Librarian Mrs. Mollie C. Winchester, two CHS seniors began filming the class work. The result is a 16mm color film for which a sound disc is being made.

From Montclair comes this report on the meaning of the school-made motion picture experience: "While the film was really a side-line, it gives us a record of teacher-pupil cooperative planning, shows the community as a school laboratory, illustrates teacher-librarian-student relationships in a graphic way, and displays the pupil personalities in action for themselves and before their groups."

The film is scheduled for a public showing in December at the Audio-Visual Aids Institute at Montclair Teachers College.

AMNH Audio-Visual Aids Institute

On January 7 and 8, 1949, The American Museum of Natural History will hold its Fifth Annual Audio-Visual Institute. On Friday afternoon there will be a preview of new teaching films from outstanding producers of educational motion pictures. That evening it is hoped to have a preview of a new Hollywood feature film. On Saturday morning, the main program will begin, with the underlying theme "Accent on Utilization of Audio-Visual Materials." There will be two class demonstrations of the use of various materials covering the elementary and secondary levels, followed by a school broadcast and demonstration of its utility in the classroom. The showing of the five winning films in the Museum's "Oscar" competition and the presentation of the awards will bring the morning session to a close. The afternoon will be devoted to demonstration exhibits of the newest forms of auditory and visual materials.

"State Legislature"

One of the outstanding films of the year—authentic, impressive—a basic "must" for civics and government study in Upper Grades, Junior and Senior High and adult education—a truly "great" production—

IN NATURAL COLOR OR BLACK AND WHITE

"STATE LEGISLATURE"—filmed during a session of the Legislature, shows how the legislative branch of our State government operates and how it passes a law. A typical bill is introduced after visualization of the research and study preceding. Readings, hearings, committee action, debate, voting and final passage of the bill in both Assembly and Senate are shown in detail, step by step. Then the signing of the bill by the Governor, its challenge and review before the State Supreme Court and a decision upholding its constitutionality are shown in closing sequences. Exceptional color photography and very clearly presented narration add to the effectiveness of this unusual film.

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Death of Visual Education Pioneer

A. P. Hollis, former film and educational director of the DeVry Corporation and managing editor of EDUCATIONAL SCREEN from September, 1923, through June 1924, died recently at Kenosha, Wisconsin, after a long illness. One of the real pioneers in visual education, he devoted nearly 25 years to the fostering of the visual media as teaching materials. He retired from active service with DeVry in 1937.

Mr. Hollis was born in Wellington, Ohio, on March 28, 1870, where he received his early education.

Following his graduation from the University of Wisconsin, he taught school and in 1900 was elected to the faculty of the Valley City, N. D., normal school, where he became vice president and supervisor of teacher training. He served as president of the state teacher's association and was also a member of the state board of education. In 1913 he went to the North Dakota Agricultural College as a lecturer and established the visual education department there in 1918. His famous "Film Prayer" was written in 1920 for the Visual Instruction Service of the State College at Fargo. The prayer has since been widely used by film exchanges and has been reprinted throughout the years by many publications.

Renowned as an author, Mr. Hollis' book "Motion Pictures for Instruction" was published in 1926.

Films Bring Out the Vote . . . In Korea

The story comes back from the Orient (with a lesson perhaps for the U. S.) of how educational films helped to return democracy to one of the world's oldest civilizations—Korea, whose last 40 years of her 4000 were spent under Japanese domination.

Shortly before the recent elections in South Korea, American Military Government officials sent an SOS to the Department of the Army in Washington. They requested that they be immediately sent the latest and most effective educational films that could be found. Films, they said, were needed to help "bring out the vote" and to educate the Koreans in democratic voting procedures. The coming elections were of vital interest to Korea and to the entire world—and the Koreans didn't know how to vote!

The Army flew three films to Seoul, Korea. One of them was "How We Elect Our Representatives," produced by Coronet Films. The others were "Ballot Boxes," a Canadian production, and "Tuesday in November," which had been produced for the Department of State. In Seoul, the films were loaded aboard a mobile unit and sent on a high speed tour of towns and villages throughout Korea. Day and night, the unit made countless stops to show its films. There had not been time to process them with sound tracks in the Korean language so at every exhibition an interpreter gave his commentary through a public address system. At each stop, thousands of villagers thronged about.

On election day, more than 80% of Korea's eligible voters crowded the polls. They knew what voting meant, and they knew how to do it. Military government officials said that the films were invaluable in helping bring to South Koreans the independence and democracy for which they had waited so long.

AUDIO-VISUAL TRADE REVIEW

National Institute for Audio-Visual Selling

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

THE National Association of Visual Education Dealers will sponsor a National Institute for Audio-Visual Selling" in cooperation with Indiana University, to be held in Bloomington, Indiana, June 27 through July 2, 1949, it was announced following a meeting of the Association's Board of Directors in Bloomington November 2 and 3. The National Institute for Audio-Visual Selling will be an intensive training course to prepare NAVED members and their salesmen for more intelligent service to the customers and more efficient business operation.

Martin Stoeppelwerth, President of the Indiana Visual Aids Company, Indianapolis, Indiana, will serve as General Chairman of the Institute, working closely with Ernest Tiemann of Indiana University's Audio-Visual Center, who will represent the University in planning and staging the Institute. An outline of possible courses to be given is now in preparation; this will be submitted to NAVED members for selections of the courses which are considered most needed, and qualified instructors will then be selected for the courses. It is probable that a number of topics will be given by "teams" consisting of one NAVED member or other person experienced in the audio-visual business and one member of the University's staff, the two to share the development and presentation of the individual course. Other courses may be taught by professors on the regular staff of the University, and still others by NAVED members or outside specialists.

A feature of the Institute will be a separate course on commercial film library operating procedures. This will be a round-table "workshop" type of course in which details of efficient film library operation will be studied, with the assistance of professional consultants on accounting, advertising, cost reduction and similar items. For this specialized activity, as well as for the general courses of the Institute, the extensive facilities of Indiana University's Audio-Visual Center will be used.

As a means of relaxation from the 6-day schedule of intensive study, a recreational program is being planned, including an evening picnic at a nearby State Park and climaxing with a final banquet. "Students" attending the Institute will all be housed in the same or adjacent dormitories, and will have a special section of one of the University's modern dining halls for their meals.

Commenting on the plans for the Institute, Martin Stoeppelwerth (henceforth to be known as "Dean" Stoeppelwerth) said: "I believe the National Institute can mean a great deal to NAVED members and to the audio-visual field as a whole. Here, for the first time, we will have an opportunity to study better ways to serve our customers, with adequate time for intensive, down-to-earth work. In planning the Instiute, both we of NAVED and the University's staff recognize that it must be primarily a business course for business men, and that practical matters, rather than theoretical ones, must be emphasized throughout. Our arrangement with the University provides that we may develop the curriculum as we see fit, but that whenever and wherever needed we will have the assistance of qualified members of the University's staff in all fields. It is my opinion that the Institute, assuming it is properly planned and presented, can be of very considerable value to those who participate and to the whole audio-visual field."

Attendance at the National Institute for Audio-Visual Selling will be restricted to NAVED members (including both Dealer and Advisory members) and employees. Information about membership in the Association may be obtained from NAVED, 845 Chicago Avenue, Evanston, Illinois.

Members of the Board of Directors of the National Association of Visual Education Dealers, and guests, are shown in company with officials of Indiana University at Bloomington, Indiana, as they met to plan the National Institute for Audio-Visual Selling, to be held at Indiana University in June, 1949. Shown in the picture are: seated, left to right, Don White, Evanston, Ill.; Hazel Calhoun, Atlanta, Ga.; Merriman Holtz, Portland, Ore.; L. C. Larson, Indiana University; and Jack Carter, Raleigh, N. C. Front row standing, O. D. Fortner, Mattoon, Ill.; Alan Twyman, Dayton, Ohio; Ray Myerson, Chicago, Ill.; Laurence Saltzman, New York City; "Dean" Martin Stoeppelwerth, Indianapolis, Ind.; Keith South, Minneapolis, Minn.; Ralph Haile, Cincinnati, Ohio; and E. P. Tregilgus, Indiana University. Back row, Kenneth C. Rugg, Indiana University; Ernest Tiemann, Indiana University; and Don Horton, Indiana University.

Bertram Willoughby

It is with a grave sense of loss that we record the death of Bertram Willoughby, long president of Ideal Pictures Corporation and one of the most honored pioneers in the field of audio-visual education and non-theatrical film entertainment. He was an Honorary President of the Allied Non-Theatrical Film Association and an active supporter of the National Association of Visual Education Dealers and of the Film Council of America. He had been ailing for years, and passed away in California on November 21 at the age of 67. His business will be continued by the same group of close associates that have been in charge for many years—Marion Harvey, Elmer Willoughby (brother), and Martha Rath.

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Equipment

New Kodak Cine Ektar Lenses

A complete line of Kodak Cine Ektar Lenses, said to be the first series of professional-type high aperture 16mm camera lenses ever manufactured in the United States, has been announced by the EASTMAN KODAK COMPANY. All of the lenses are fast—one opens to f 1.4 and another to f 1.6, but even at their widest apertures they are said to meet high standards of definition and edge-to-edge sharpness. The complete series of seven includes: 15mm f 2.5, 25mm f 1.9, 25mm f 1.4, 40mm f 1.6, 63mm f 2, 102mm f 2.7, 152mm f 4.

At the same time Kodak also announced the re-availability of the heavy duty Sound Kodascope Model FB-40. This machine is similar to the other earlier models of the Sound Kodascope which precede the current FS-10-N. It is housed in a blimp case, sits on top of its own lid stand, and has a 40 watt amplifier with twin speakers.

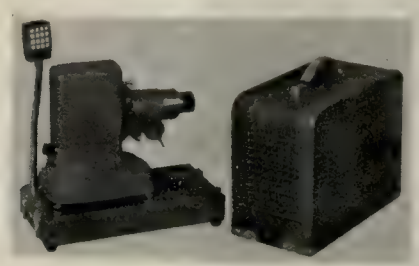
G-E 10 Watt Transmitter

A new FM broadcast transmitter, Type BT-11-B, for universities, schools and other non-commercial educational institutions, has been designed by the Transmitter Division of GENERAL ELECTRIC COMPANY at Electronics Park, Syracuse, N. Y. The unit furnishes ten watts of power output and operates in the 88-108 megacycle frequency range, where its signals may be received on standard FM receivers. Its coverage is from 5 to 10 miles. It meets FCC regulations.

Other Sound Equipment

John W. Morrisey, Director of Sales and Engineering of the Automatic Projection Corp., has announced that the new micro-grooved long-playing records can now be used on the SOUNDVIEW projector. The conversion from the playing of standard recordings to the micro-groove records is simple, involving only the change of the reproducer cartridge. Micro-groove recordings, when properly prepared, can be used for both manual and automatic operation of the slide film machine.

MOVIE-MITE CORPORATION has slightly revised its small portable public address system described in last month's EDUCATIONAL SCREEN so that the carrying case will also hold most popular makes of slide and filmstrip projectors. The projector is set on the amplifier-microphone base as shown.



Projector Base and Carrying Case from Movie-Mite

Miscellany

RADIANT LAMP CORPORATION of Newark has produced a ripple-free rectifier bulb which is said to provide a smooth, constant D. C. power for arc rectifiers, battery chargers, and similar equipment. The bulbs are argon gas filled with a recommended maximum output of 16 amperes at 60 volts D. C. A bulletin giving complete specifications is available from the manufacturers.

SCIENTIFIC PRODUCTS of East Orange, New Jersey, announces the availability of its new Hi-Lo Outlet and Control box, designed to help the photographer get the most out of photo flood lamps. Lamps may be used at a reduced voltage while composing subjects, using the full current only when taking the picture.

AMERICAN PRODUCTS COMPANY, 2287 Hollers Ave., New York 66, announces a new Model 203 of its "Professional" Project-O-Stand made of aluminum. Legs can be raised or lowered quickly for screen positioning. For carrying, the legs fasten underneath the top casting by permanently fixed straps. APC is also marketing a hand grip for movie and still cameras which screws into the tripod hole.

New Model Project-O-Stand

RAPID COPY SERVICE of 123 N. Wacker Drive, Chicago 6, is offering a new photographic service to educators and business men. Photographs of any objects are blown up to giant size by R.C.S. and then coated with a material that permits writing or drawing on the enlargement with a colored pencil. These markings can be erased with a rough, dry cloth, and the photos used over and over again. These giant photos are called "Eraso Prints."

AMERICAN STANDARDS ASSOCIATION announces that a standard method of calibrating exposure meters has been agreed upon by photographic equipment and film manufacturers, manufacturers of exposure meters, distributors, technical experts, and important users of photographic equipment. The committee which prepared the standard is sponsored by the Optical Society of America. Publication date for the "American Standard on Photographic Exposure Meters (Photoelectric Type), Z38.2.6-1948, was October 15th. Address the Association at 70 East 45th St., New York 17.

Production and Distribution

FILMS OF THE NATIONS, official distributors of films released by a large number of foreign nations and also by the United Nations, has announced that the Danish Information Office was admitted as a new member at the last Board meeting. At the same time two new directors were elected: Mr. C. H. W. Hasselriis, Director of the Danish Information Office, and Mr. Norbert Fryd, Cultural Attache, Czech Consulate General.

PEERLESS FILM PROCESSING CORP. has announced two extensions of its services to the midwest. Reid H. Ray Film Industries, 2269 Ford Parkway, St. Paul, and Atlas Film Corp., 1111 South Boulevard, Oak Park, Illinois, have installed Peerless equipment in their laboratories.

Export of the new "Sound King" 16mm sound projector, which is now manufactured by the Connecticut Telephone and Electric Division of the Great American Industries Inc. of Meriden, Connecticut, will be handled exclusively by the RAYELLE FOREIGN TRADE SERVICE. Distributor franchises are being arranged in all principal foreign markets, and initial shipments began November first.

CHURCHILL-WEXLER FILM PRODUCTIONS are moving to a new location at 137 N. La Brea Avenue, Los Angeles 36. The firm will have 40 x 60 stage space and other expanded facilities for the production of educational films.

People

Miss Evelyn Baker, formerly Advertising Manager for EDUCATIONAL SCREEN and recently head of the Indianapolis branch of IDEAL PICTURES CORP., has resigned from this post for reasons of ill health. She is being succeeded by Bob Mirabella of the Chicago office.

William Benton, Chairman of the Board of Directors of ENCYCLOPAEDIA BRITANNICA FILMS, has announced the election to the board of George Nauman Shuster, president of New York's Hunter College. At the same time Wilbur C. Munnecke was elected to the board. Formerly vice-president of the University of Chicago, Munnecke is now administrative vice-president of the Encyclopaedia Britannica.

Charles R. Crakes, for the past five years audio-visual consultant of the DEVRY CORPORATION, has been promoted to Educational Director, according to President W. C. DeVry. Charlie has already assumed his new duties under the direction of Bob Engle, General Sales Manager.

Fred Kislingbury has been appointed by RADIANT MANUFACTURING CORP. to the post of Western States District Manager. Kislingbury formerly served with the Screen Adette Equipment Corp., American Red Cross, and Paramount Pictures.

(*Continued on next page*)

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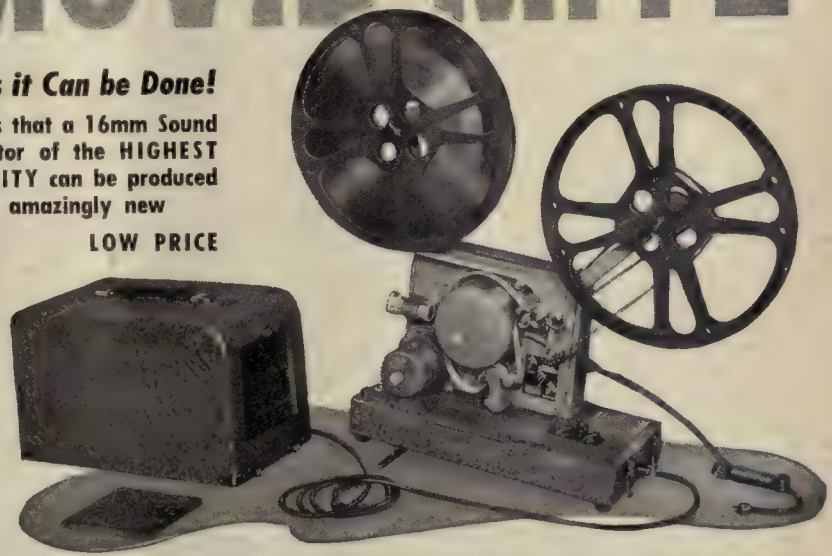

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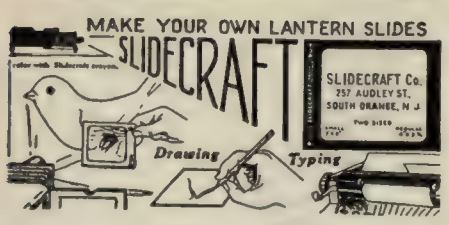

PLEASE

Say that you saw it in EDUCATIONAL SCREEN when writing to advertisers in this issue.

Paul A. Barkmeier has been appointed General Manager of the RCA VICTOR Record Department, it was recently announced by J. W. Murray, Vice President in charge of the department. At the same time, Mr. Murray announced the appointment of Jack M. Williams, former Advertising Manager, as General Sales and Merchandise Manager of the Record Department. J. L. Hallstrom, Merchandise Manager during the past five years, is now Manager of the Artist and Repertoire Division. Simultaneously, Robert M. Macrae was named Merchandise Manager and D. J. Finn, Sales Manager.

Arthur Mokin has been appointed to the position of Director of Advertising and Publicity for the S.O.S. Cinema Supply Corp. of New York. Mokin was formerly an account executive with the Bergman-Jarrett Co.

Sophie Hohne has resigned as sales and distribution manager of the MARCH OF TIME Forum Edition and is taking over as director of distribution for the PRINCETON FILM CENTER. Miss Hohne has been with Forum Edition during its rapidly expanded activities in the school field and is largely responsible for this development. She is secretary of the New York Film Council.

Sophie Hohne

Current Film News

■ **YOUNG AMERICA FILMS, INC.,** 18 E. 41st St., N. Y. 17, offers several new teaching films:

Air All Around Us (1 reel)—the latest addition to the Elementary Science Series; covers expansion and contraction of air, air pressure, compressed air, and related concepts.

Understanding Basketball (1 reel)—explains the game primarily from the viewpoint of the spectator.

Judy Learns About Milk (1 reel)—a primary-grade film telling the story of a small girl's trip to a dairy farm.

■ **INSTITUTE OF VISUAL TRAINING,** 40 E. 49th St., N. Y. 17, announces the availability in New Jersey, Connecticut and metropolitan New York of a new film released by the New York Times and produced by RKO-Pathe:

Democracy's Diary (1 reel)—showing how The Times collects the news and publishes it; narrated by Dwight Wiest.

■ **JOHN OTT PICTURES,** 730 Elm St., Winnetka, Ill., scheduled the following 16mm color and sound films for release in November:

How to Grow Roses (2 reels)—an outstanding amateur rose grower demonstrates his recommendations for growing prize-winning roses.

How to Grow Gladiolas (2 reels)—a well-known amateur gladiola grower demonstrates his technique.

How to Grow Dahlias (2 reels)—two outstanding amateur dahlia growers show the methods used in raising many prize-winning dahlias.

■ **CORONET FILMS,** Coronet Bldg., Chicago 1, Illinois, has released five new teaching films, each available in 1-reel, sound, color or b&w versions:

Making the Most of School—opens students' eyes to the infinite riches which school offers them beyond their day-to-day assignments.

Your Thrift Habits—shows students the importance of budgeting, saving, careful buying, etc.

Installment Buying—demonstrates some of the pitfalls of installment buying and encourages students to make a complete investigation of installment credit, contracts, and interest rates before making purchases in this way.

Per Cent in Everyday Life—teaches students how useful a working knowledge of per cent can be to them.

Geometry and You—demonstrates the practical, everyday importance of geometry.

■ **RKO RADIO PICTURES,** 16mm Division, 1270 Avenue of the Americas, N. Y. 20, announces three releases picturing some of our country's protective services: *On Guard* (Work of the FBI), *Smoke Eaters* (city fire department in action), and *Crime Lab* (techniques in crime detection).

Firms available from RKO dealing with the country's major cities are: *California Boom Town* (Los Angeles); *San Francisco: The Big Party* (Mardi Gras at New Orleans); *Street of Shadows* (New York's Bowery); and *Port of New York.*

Other RKO titles recently announced include: *Great Lakes; I Am an Alco-*

holic; No Place Like Home (housing problem); *Children's Village* (how the problem of juvenile delinquency is treated in Dobbs Ferry, N. Y.), *Highway Mania* (traffic problems); *Courtship to Courthouse* (problem of divorce); *Campus Boom* (influx of veterans to colleges); *Beauty for Sale* (the modelling career); *Photo Frenzy* (the story of the modern "camera bug"); *Funny Business* (the comic cartoon industry); *Sports' Golden Age.*

■ **UNITED WORLD FILMS,** 445 Park Ave., N. Y. 22, announces three new 16mm sound films in its "Earth and Its Peoples" series, produced under the direction of Louis de Rochemont: *Life in a Mediterranean Country* (Greece); *Mountain Farmers* (Switzerland); and *A U. S. Community and Its Citizens.*

■ **BRANDON FILMS, INC.,** 1600 Broadway, N. Y. 19, announces the availability in 16mm of several new films from Germany and Russia, each containing English sub-titles:

Die Fledermaus (95 min.)—based on the world-famous operetta by Johann Strauss; starring Willi Dohm, Marte Harell, and Willi Fritsch.

Razzia (The Raid) (94 min.)—dealing with one of the most vital problems in post-war Germany, the black market; based on documentary reports.

Murderers Among Us (83 min.)—a psychological drama concerning the German people: their despair and disillusion and their hopes for the future.

Spring (105 min.)—a Russian movie director tries to film the life of a lady scientist who has no use for the cinema. Voted first prize in the Venice International Film Festival as the most original story.

Russian Ballerina (75 min.)—the story of the rise to fame of a young ballet student; includes an actual theatre performance of "Swan Lake" by Ulanova.

Village Teacher (99 min.)—the story of a school teacher in a remote Siberian village.

■ **THE NEW YORK STATE YOUTH COMMISSION,** 30 Lodge St., Albany, N. Y., will release a 17-minute, 16mm sound version of the film *Families First* on January 1, 1949. The film focuses attention upon the importance of family life in America and portrays the relationship of the home to the future happiness of children. Complete information regarding the scheduling of the film can be secured from the N.Y. State Youth Commission.

■ **D. D. LIVINGSTON,** 39 E. 35th St., N. Y. 16, announces two new additions to the dance film collection:

Design for Modern Dance (3 reels)—shows technique studies, some in slow motion; produced by the Physical Education Department, University of Southern California.

Cuban Episode (100 ft.)—features Katherine Dunham and her dancers.

■ **STERLING FILMS, INC.,** 61 W. 56th St., N. Y. 19, has released a film especially for children, available in 16mm sound and 16mm silent as well as in 8mm versions:

Sandy Steps Out—the story of a dog and his exploration of the countryside, his encounters with many farm and barnyard animals.

■ **THE AMERICAN COLLEGE OF SURGEONS** presents a sound motion picture in color, produced by Eddie Albert Productions under a grant from the Johnson & Johnson Research Foundation and procurable through Johnson & Johnson, Orthopedic Products Division, New Brunswick, N. J.

Fractures: An Introduction (27 min.)—combining live action and animation, the film tells the story: "Every fracture has a patient attached to it. The patient has a life, a family, a job. The best treatment, therefore, goes beyond the X-ray and restores the patient to his normal way of life as soon and as nearly whole as possible."

■ **OFFICIAL FILMS, INC.,** 25 W. 45th St., N. Y. City, announces a new series of specially-produced opera films which will feature some of the world's best-loved operatic classics. Average running time of each film will be 25 minutes. Operas include: Carmen, Marriage of Figaro, Barber of Seville, Don Pasquale, William Tell, and Lucia di Lammermoor.

Official also announces a new 16mm and 8mm sports film, *Splits, Spares and Strikes,* in which championship form is demonstrated by Tillie Taylor, famous woman bowler.

(*Film News continued on page* 518)

Trade Directory For the Audio-Visual Field

FILMS

Academy Films
844 Seward St., Hollywood 38, Cal.

Association Films
347 Madison Ave., New York 17, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
3012 Maple Ave., Dallas 4, Tex.

Bailey Films, Inc.
2044 N. Berendo St., Hollywood 27, Cal.

Bray Studios, Inc.
729 Seventh Ave., New York 19, N. Y.

Castle Films, Div. of United World Films, Inc.
445 Park Ave., New York 22, N. Y.

Catholic Movies
220 W. 42nd St., New York 18, N. Y.

Church Film Service
2595 Manderson St., Omaha 11, Neb.

Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.

Coronet Instructional Films
Coronet Bldg., Chicago 1, Ill.

Dudley Pictures Corp.
9908 Santa Monica Blvd., Beverly Hills, Cal.
501 Madison Ave., New York, N. Y.

Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc.
Wilmette, Illinois.

Film Program Services
1173 Avenue of the Americas, N. Y. C.

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 E. Lake St., Chicago 1, Ill.
101 Marietta St., Atlanta 3, Ga.
716 S.W. 13th Ave., Portland 5, Ore.
209 Browder St., Dallas 4, Tex.
8414 Melrose, Los Angeles 46, Cal.

Fryan Film Service
3228 Euclid Ave., Cleveland 15, Ohio.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Heidenkamp Nature Pictures
538 Glen Arden Dr., Pittsburgh 8, Pa.

Hoffberg Productions, Inc.
620 Ninth Ave., New York 18, N. Y.

Institutional Cinema Service, Inc.
1560 Broadway, New York 19, N. Y.

International Film Bureau
6 N. Michigan Ave., Chicago 2, Ill.
15 Park Row, New York 7, N. Y.

The Jam Handy Organization
2821 E. Grand Blvd., Detroit 11, Mich.

John Ott Film Library, Inc.
730 Elm St., Winnetka, Ill.

Knowledge Builders
625 Madison Ave., New York 22, N. Y.

Library Films, Inc.
25 W. 45th St., New York 19, N. Y.

March of Time Forum Edition
369 Lexington Ave., New York 17, N. Y.

Mogull's, Inc.
68 W. 48th St., New York 19, N. Y.

Nu-Art Films, Inc.
145 W. 45th St., New York 19, N. Y.

Official Films, Inc.
25 W. 45th St., New York 19, N. Y.

Paul Hoefler Productions
612½ S. Ridgeley Dr., Los Angeles 36

Penk Films Productions
65 Barons Keep, London, W-14, Eng.

Portafilms
418 N. Glendale Ave., Glendale 6, Cal.

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

K. and L. Scheufler
1948 Dresden Road, Zanesville, Ohio

Southern Visual Films
686-9 Shrine Bldg., Memphis 1, Tenn.

Sunray Films, Inc.
2108 Payne Ave., Cleveland 14, Ohio

Vocational Guidance Films, Inc.
215 E. Third St., Des Moines 9, Ia.

Wholesome Film Service, Inc.
20 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia 7, Pa.

MOTION PICTURE PROJECTORS AND SUPPLIES

Bell & Howell Co.
7117 McCormick Road, Chicago 45, Ill.

Carroll W. Rice Co.
Audio Visual Center,
424 40th St., Oakland 9, Cal.

Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.

Comprehensive Service Corporation
245 W. 55th St., New York 19, N. Y.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.

Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Nateo, Inc.
505 N. Sacramento Blvd., Chicago 12, Ill.

Nu-Art Films, Inc.
145 W. 45th St., New York 19, N. Y.

Raike Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
602 W. 52nd St., New York 19, N. Y.

Southern Visual Films
686-9 Shrine Bldg., Memphis 1, Tenn.

Sunray Films, Inc.
2108 Payne Ave., Cleveland 14, Ohio

Swank Motion Pictures, Inc.
614 N. Skinker Blvd., St. Louis 5, Mo.

Victor Animatograph Corporation
A Division of Curtiss-Wright Corp.
Davenport, Iowa

Visual Education Incorporated
Lamar and 12th, Austin, Tex.
2010 N. Field St., Dallas 1, Tex.
3905 S. Main St., Houston 4, Tex.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia 7, Pa.

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Trade Directory For the Audio-Visual Field

SCREENS

Da-Lite Screen Co., Inc.
2711 N. Pulaski Rd., Chicago 39, Ill.

Fryan Film Service
3228 Euclid Ave., Cleveland 15, Ohio

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Nu-Art Films, Inc.
145 W. 45th St., New York 19, N. Y.

Radiant Manufacturing Corp.
1215 S. Talman Ave., Chicago 8, Ill.

Southern Visual Films
686-9 Shrine Bldg., Memphis 1, Tenn.

Sunray Films, Inc.
2108 Payne Ave., Cleveland 14, Ohio

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia 7, Pa.

PICTURES

Informative Classroom Picture Series
40 Ionia N. W., Grand Rapids 2, Mich.

RECORDERS — RECORDINGS

Popular Science Pub. Co., A-V Div.
353 Fourth Ave., New York 10, N. Y.

RECORDERS — WIRE

Webster-Chicago Corporation
5610 W. Bloomingdale, Chicago 39, Ill.

SLIDEFILMS

Academy Films
844 Seward St., Hollywood 38, Cal.

Church Screen Productions
5622 Enright Ave., St. Louis 12, Mo.

Cine-Puppet Productions
7920 Santa Monica Blvd., Hollywood

Encyclopaedia Britannica Films, Inc.
Wilmette, Illinois

Long Filmslide Service
944 Regal Road, Berkeley, Cal.

Popular Science Pub. Co., A-V Div.
353 Fourth Ave., New York 10, N. Y.

Sunray Films, Inc.
2108 Payne Ave., Cleveland 14, Ohio

Visual Sciences
599E—Suffern, N. Y.

SLIDES (KODACHROME 2 x 2)

Academy Films
844 Seward St., Hollywood 38, Cal.

Church-Craft Pictures
3312 Lindell Blvd., St. Louis 3, Mo.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Munday & Collins
39 Edgewood Road, Redwood City, Cal.

Nu-Art Films, Inc.
145 W. 45th St., New York 19, N. Y.

Popular Science Pub. Co., A-V Div.
353 Fourth Ave., New York 10, N. Y.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

Sunray Films, Inc.
2108 Payne Ave., Cleveland 14, Ohio

SLIDES (3¼ x 4 and larger)

Keystone View Co.
Meadville, Pa.

Slidecraft Co.
257 Audley St., South Orange, N. J.

SLIDES (Made to Order)

Jack Fason Films
2100 S. University, Denver, Colo.

SLIDE BINDING ONLY

The Morrows
1902 N. Mozart St., Chicago 47, Ill.

SLIDE, FILMSLIDE and OPAQUE PROJECTORS

American Optical Co., Scientific Instrument Div., Buffalo 15, N. Y.

Comprehensive Service Corporation
245 W. 55th St., New York 19, N. Y.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co.
Meadville, Pa.

Munday & Collins
39 Edgewood Rd., Redwood City, Cal.

Raike Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

Southern Visual Films
686-9 Shrine Bldg., Memphis 1, Tenn.

Sunray Films, Inc.
2108 Payne Ave., Cleveland 14, Ohio

Viewlex, Inc.
35-01 Queens Blvd., Long Island City

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia 7, Pa.

AUDIO-VISUAL SUPPLIES

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia 7, Pa.

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Current Film News

(*Continued from page* 515)

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, has available the following 16mm films:

Designing Women (2 reels)—showing the importance of good design in furnishing the home.

Power on the Land (2 reels)—comparing old-fashioned manual methods of planting and reaping with modern machine methods.

Snowdonia (2 reels)—picturing in Technicolor beautiful Snowdonia in Northwest Wales.

The Royal Wedding (3 reels)—picturing in Technicolor the wedding of Princess Elizabeth and the Duke of Edinburgh.

Caller Herrin' (2 reels)—describing the Scottish herring fisheries from the time the trawlers put out to sea until their catch reaches the family table.

The Falkland Islands (1 reel)—describing the work being done by the British in Antarctica.

■ **FILM STUDIOS OF CHICAGO,** 135 S. LaSalle St., Chicago 3, Ill., has produced and is distributing a new feature production on college life:

One Brick Higher—a musical with a cast of students, faculty, and administrative staff of Purdue University; features the music of the Purdue University glee club and choral society.

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Part of your Christmas Seal money buys X-ray units for chest "pictures" . . . to detect tuberculosis so that it can be checked.

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So please, send in your contribution today to your Tuberculosis Association.

Buy Christmas Seals

CATALOGS

■ **CORONET FILMS,** Coronet Bldg., Chicago 1, Ill., has recently made available a new catalog of Coronet instructional films, including a short description of each production and recommended grade levels. A "Utilization Chart" in the back of the catalog lists the films alphabetically and suggests areas of study in which each is useful.

■ **JOHNSON-HUNT PRODUCTIONS,** 1133 N. Highland Ave., Hollywood 38, Calif, announces its 1948-1949 Catalogue listing and describing available films and filmstrips. Included is the Johnson-Hunt integrated series of eight motion pictures on fractions.

■ **ENCYCLOPAEDIA BRITANNICA FILMS,** Wilmette, Illinois, announces that its 270-page correlation, linking nearly 300 widely-used American textbooks with an equal number of EBF classroom sound films, is now ready for distribution. Since new texts will be adopted and new films will be released, the correlation has been designed as an open and continuous project and the printed pages will be punched for insertion in a three-ring binder so that the correlation can be kept up to date. The price of the volume is $2.50 and may be obtained from any EBF representative or by writing directly to EBFilms, Wilmette, Illinois.

■ **THE STANLEY BOWMAR CO.,** 2067 Broadway, N. Y. 23, announces its third annual Visual Aids catalog, listing and describing available filmstrips, slide sets, educational records, and projection equipment.

■ **UNITED WORLD FILMS, INC.,** 445 Park Ave., N. Y. 22, offers a new Catalog of 16mm Instructional Sound Films listing over one hundred films with descriptions and illustrations. Included are United World's Science Series, the Track and Field training films, the Fine Arts Series, and the new geography series "The Earth and Its People."

■ **LIBRARY FILMS, INC.,** 25 W. 45th St., N. Y. 19, have released a new Educational Catalog of 16mm sound subjects. An innovation in the catalog is a large chart pointing out which films are best suited to any chapter of the most widely-used textbooks in schools and colleges.

■ **SWANK MOTION PICTURES, INC.,** 614 N. Skinker Blvd., St. Louis 5, Mo., announces its 10th Annual Catalog listing and describing available films and equipment. Included among the films listed are educational motion pictures, historical dramas, westerns, cartoons, musicals, etc.

Filmstrips and Slides

■ **THE SOCIETY FOR VISUAL EDUCATION, INC.,** 100 E. Ohio St., Chicago 11, Ill., announces several new additions to the SVE filmstrip library:

Algebra Series—7 filmstrips on the fundamentals and practical applications of algebra.

Plane Geometry Series—12 filmstrips on fundamental geometric concepts, including practical applications of geometry in everyday life.

Foundations of Chemistry Series—10 filmstrips on basic chemistry terms and concepts.

Human Biology Series—5 filmstrips picturing the organs and functioning of the digestive, respiratory, circulatory, and nervous systems.

The World—Past and Present Series—7 filmstrips made in cooperation with the University Museum, Philadelphia, Pa. Titles include: Joint Expedition to Ur of the Chaldees; Ur of the Chaldees in the Time of Abraham; Men of the New Stone Age; Men of the Old Stone Age; Egyptian Mummy; Life of the Eskimo; Life of the Plains Indian.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, has available the following filmstrips from Britain:

Land of Britain: East Anglia—industries and agriculture, scenic spots and history of the lowlying areas of East Anglia, stretching along the North Sea coast between the Thames and the Wash.

Tea from the Empire—how tea-growing has developed into one of the world's largest industries.

■ **HUGHES EDUCATIONAL KITS,** 2701 14th St., N. W., Washington, D. C., offer correlated visual media for teachers of arithmetic. Included are filmstrips, color number cards, charts, and workbooks. Filmstrips are available on addition, subtraction, multiplication and division, common fractions, decimal fractions, and the percentage system.

■ **EYE GATE HOUSE, INC.,** 330 W. 42nd St., N. Y. 18, announces a new series of Intermediate Science filmstrips, each in color. Titles include: What Is in the Sky; How Our Earth Began; About Our Earth; Our Earth Is Moving; Our Changing Earth; The Beginnings of Life; Animals of Long Ago; Man of Long Ago; Parts of a Flowering Plant. These filmstrips can be purchased under a Modern Teaching Aids Club Plan which assures subscribers of a constant source of planned and tested visual aids. For information about the Club Plan, write directly to Eye Gate House.

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BRETT HALL
JAN 1949

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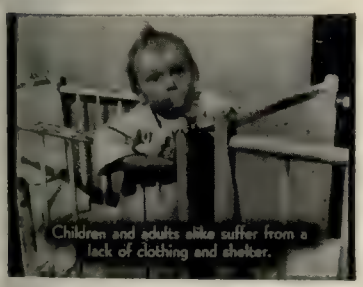

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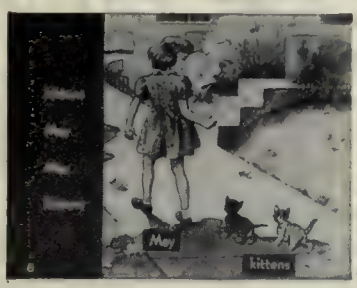

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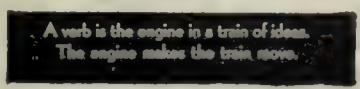

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THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

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Contents for January, 1949

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COVER: The globe helps children gain a better understanding of the world in which they live . . . photo by courtesy Dept. of Visual Education, Portland Public Schools. See the article on Portland's Instructional Materials Center on page 13 of this issue.

Volume XXVIII Number 1, Whole Number 268

schools! libraries!

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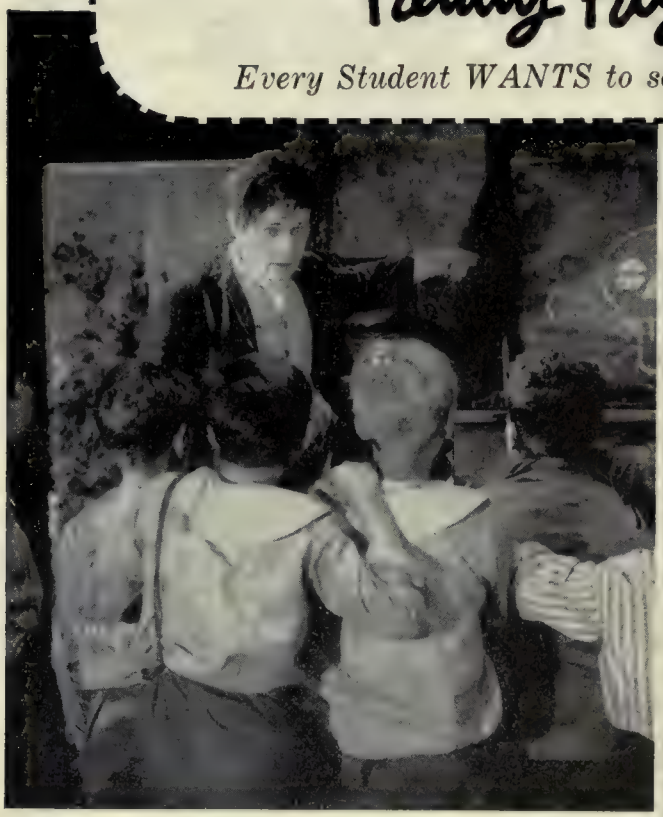

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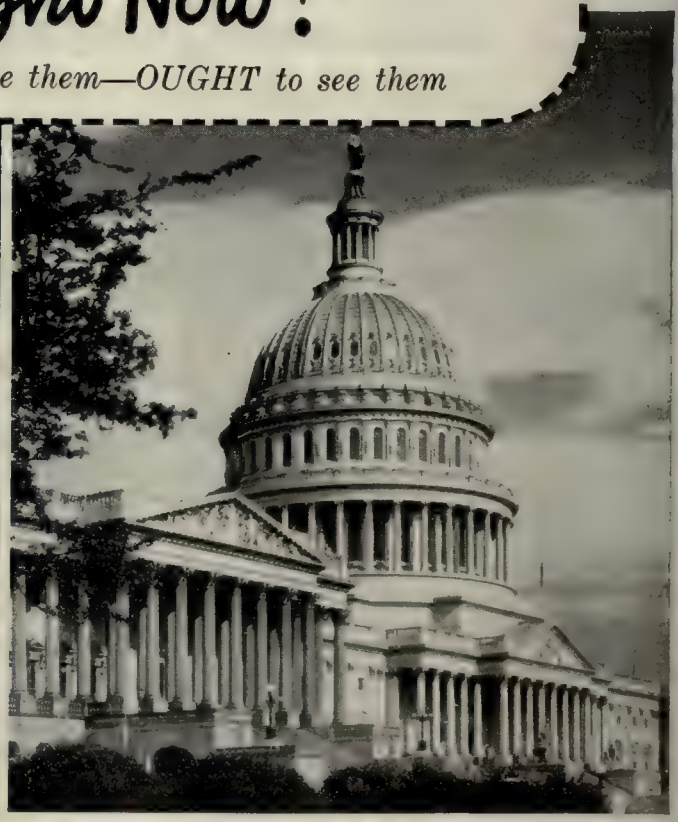

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Includes the features that experienced recorder-users told us they wanted in a high quality recorder for business and professional use. Complete with detachable base microphone, cords, instruction card, booklet on recording, and 30-minute reel of tape, in handsome scuff-proof carrying case, $395.00, f.o.b. Racine, plus any applicable taxes.

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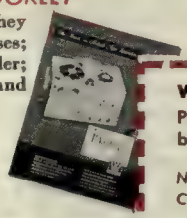
What users told us they needed in a recorder; uses; how to select a recorder; "Ekotape" features and specifications.



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The Readers Write

Accentuate the Positive

EDITOR:

To one who has been engaged in the production of sound educational films for two decades, it is a source of great encouragement to see the optimistic attitude expressed in your editorial in the November issue of Educational Screen. Perhaps there has been too much pessimistic talk about the audio-visual field, and your healthy spirit is stimulating. When I look back over twenty years, I see that great progress has been made and I believe that it would be a good thing from time to time to substitute a systematic analysis of what has happened for many of the critical comments pointing out its shortcomings. Such an analysis will inevitably lead us to realize that there are many positive values which should be noted as we look forward to entering the third decade of the use of this most effective medium of communication.

Anyone who has worked in this field for more than a few years must recognize the really significant progress that is being made in the use of films in the classroom. While much progress is, of course, left to be done, we have seen unmistakable evidence that more and more schools are coming to use the film as an integral part of their classroom instruction. Today fewer and fewer teachers merely inject the film as a break or as an unrelated interlude in their teaching programs.

When we compare the time required for schools to adopt almost any other new educational practice with the comparative rapidity with which the instructional film is being accepted, we cannot help but be optimistic about a continuing growth in this entire field. For one to take a different view, it seems to me, would be to deny the past record of production and growth of audio-visual materials and to show his ignorance in the fine films now being produced and effectively used by an ever growing list of school systems.

V. C. ARNSPIGER

Executive Vice President
Encyclopaedia Britannica Films

On a Note of Action

EDITOR:

"We Look Hopefully" (November issue) is a fine editorial which can be most helpful in the progressive development in the classroom phase of the Audio-Visual Educational Field. The note of hope is most necessary but what about the *action* program which is even more necessary?

It is true that the total national budget for Audio-Visual Education in the school and college systems of our country is far too small to maintain adequate use of these modern teaching tools and methods. It is also true that the total national budget is far too small to sustain a healthy industry with an increasing flow of improved materials and equipment. Until now the battle has been fought by the small army of specialists within the educational institutions with promotional and selling support from without by the commercial dealers, producers and manufacturers. Have these forces been enough? It is quite plain that they have not been enough and are not enough.

What to do? Many things. Of course, a renewed and continuous imaginative effort by the specialist within education and his allies in industry. I submit, however, that among the many things to do, the most important from now on is the great task of winning the support of the parents and the community, yes, the taxpayers and the citizenry.

Recent political efforts have shown us again as they have shown us again and again and again that anything can happen when the people of our country decide to act!

One move, which may well be a pilot move, is the project begun this year by the New York Film Council (Chairman, Willard Van Dyke). This, first of the local film councils organized outside Washington, D. C., has set itself the task of organizing a commission (without members or employees of the Board of Education on it) *to investigate and take all necessary formal and informal, legal and public action to secure proper facilities, materials, equipment and personnel for the effective use of Audio-Visual Education for the welfare of our children and our country.*

Of course, it is recognized that the miserably small budget for Audio-Visual Education in the public school system of the greatest city in the world is part of the general problem that faces us when we do not accord the school system the funds that are commensurate with its vital living role in our society. It is part of the New York mess of overcrowded classrooms, inadequate materials and facilities—even toilets no parent would wish to use—and the other features and conditions which are of great concern to parents and teachers. The New York Film Council proposes to bring the public into the problem. In my opinion, that may lead the Council to ally itself with other groups in support of joint action to raise the level of the facilities and welfare of pupils, teachers and administrators.

It is far too early to estimate results of the present project. The Council has already appeared before the New York Board of Estimate and verbally and in writing filed its brief in support of a higher budget for the Bureau of Visual Instruction. Other steps are being planned.

Although conditions vary nation-wide, it seems to me that if the specialist within education, who now cooperates with dealer and manufacturer, placed his data at the disposal of the community, there might be vigorous support for a proper estimate of the value of Audio-Visual Education with eventual action in the community that will make it possible for the progressive development of the entire field.

Yes, we should "look hopefully" but shouldn't the specialists and the industry *act* within the existing Film Councils? And above all, shouldn't the specialists and the people of this industry everywhere in the U. S.—in every county and in as many cities and towns as possible—take steps right now to gather their colleagues and representatives from every conceivable type of community organization in a great drive to establish Film Councils everywhere based on the community's varying needs, *including the need for a proper estimate of the value of Visual Education in the classroom?*

THOMAS J. BRANDON

The Right and the Wrong

EDITOR:

In reading your September, 1948 issue of EDUCATIONAL SCREEN, we find the article entitled "A Classroom Film Speaks Up" to be most interesting. It conveys to teachers, in simple language, the right way and the wrong way to use classroom films.

MARGARET H. WEST

Central Film Librarian
Hampton High School
Hampton, Virginia

Record Progress in Pernambuco

EDITOR:

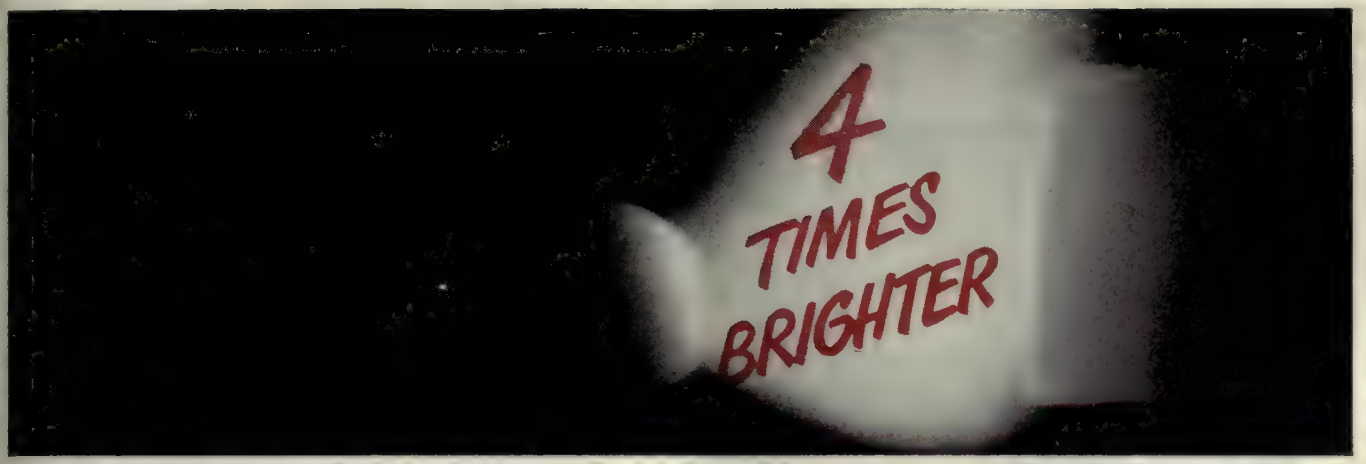
The Diretoria de Documentacao e Cultura, a department of the Municipality of Recife, has provided this town with a public record library. Modest in size, it is, however, a well-organized service to meet the demands of its not so small clientele. And we have no hesitation whatsoever in saying that in its field, it may be considered already a great advance for our town. It has 4 one-person booths provided with air-cooling system, sound-proofed, built on the latest requirements of comfort; an auditorium for 24 persons in which linguaphone courses in French and in English are ministered, besides conference, concert, etc.

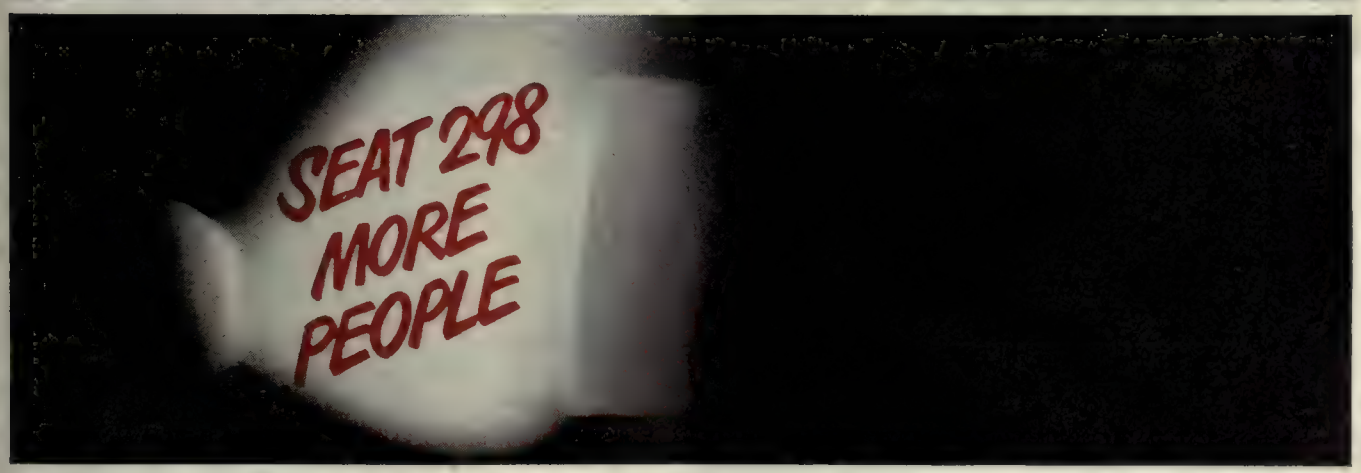
To all this, a small but comfortable, up-to-date musical book library, providing books for home reading, current periodicals from various parts of the world, besides other facilities must be added.

Your magazine is included on an apex group of significance for the use of the patronizers of the library. So, as your subscribers, we feel only too glad to make you know of our satisfaction and our community's.

J. C. REGUEIRA COSTA

Recife, Pernambuco





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★ "National" carbons for 16mm. projection are 4 times brighter than the next best light source . . . ⅔ cheaper in cost . . . and seat 298 more people without sacrificing one bit of visibility or entertainment value. Ideal for use by schools and colleges, hotels, churches, industrial exhibitors or in any large auditorium. For more details, write to National Carbon Company, Inc., Dept. ES.

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Every Year, Teachers Are Using More and More Handmade Lantern Slides Because - - - - -

1. **As a Pupil-Activity Program** the making of handmade lantern slides is ideal.
2. **Specific Teaching Objectives** are easily attained by adaptations of handmade slides.
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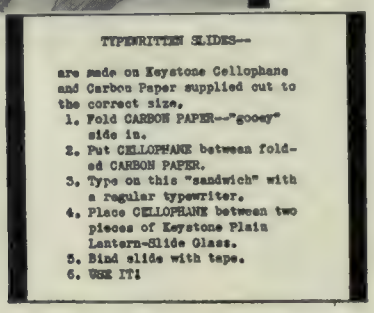
4. **They Save the Teacher's Time and Efforts,** because of vivid presentation of the subject matter.
5. **Special Copy Is Available** for handmade slides for a large number of school and religious units.
6. **The Materials Are Inexpensive.** Etched glass can be cleaned and used over and over, thus reducing the cost to a very small figure. Keystone Crayons have a maximum of coloring materials as compared with colored pencils.

Standard Outfit, $23.95
(A Junior Outfit is also available, $6.15)

Handmade slide drawn on etched glass with Keystone colored lantern-slide crayons.



A typewritten slide made with Keystone cellophane and carbon paper.

The OVERHEAD PROJECTOR is the last step in making the classroom use of hand-made lantern slides interesting, practical, and effective.

Prices for Keystone Handmade-Lantern-Slide Materials

Standard Outfit	$23.95
Junior Outfit	6.15
Keystone Etched Glass, per Doz.	1.60
Keystone Etched Glass, 50 Pieces	5.50
Keystone Plain Lantern-Slide Glass, per 100	3.25
Keystone Lantern-Slide Crayons, per Box of 7 Colors	.95
Keystone Lantern-Slide Ink, per Set of 7 Colors, with Can of Solvent	2.75
Keystone Lantern-Slide Ink, per Bottle	.40
Half Pint Keystone Lantern-Slide-Ink and Lead-Pencil Solvent	.40
Pkg. of 100 Keystone Cellophane and Carbon Paper	2.25
Roll Keystone Binding Tape for 50 Slides	.20
A Book of Handmade-Slide Drawings for the Primary Grades (Send for Prospectus)	1.75
The Ecclesiastical Year in Symbols	2.00
Instruction Booklet, "How to Make Handmade-Lantern Slides"	.10
Keystone Handmade-Lantern-Slide Holder	.25
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SPECIAL PRICES ON CASE LOTS OF KEYSTONE LANTERN-SLIDE GLASS AND KEYSTONE ETCHED GLASS

Our nearest representative will take care of your needs. Write for further information.

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Studios and Factory—Meadville, Pa.

SINCE 1892— PRODUCERS OF SUPERIOR VISUAL AIDS

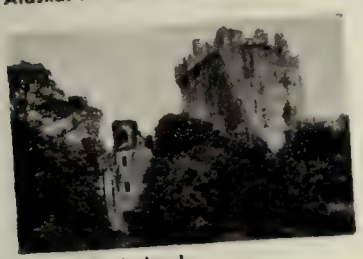
Just Released!

NINE NEW TEACHING FILMS BY CORONET...

NINE NEW FILMS join the distinguished library of Coronet Instructional Films . . . films distinguished by their teaching effectiveness, educational authenticity, and student appeal. For each Coronet Film is produced by an educationally experienced staff working in the closest collaboration with active educators, both nationally known subject matter specialists and experienced classroom teachers. So Coronet Films are your finest teaching tools, designed by teachers for your classroom . . . with your curriculum . . . with your students.

SOCIAL STUDIES

Alaska: A Modern Frontier



A Visit To Ireland

Modern Hawaii

Life In A Fishing Village

BUSINESS & ECONOMICS

Capitalism

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Safe Living At School

PHYSICAL EDUCATION

Softball For Boys

GUIDANCE

Your Family

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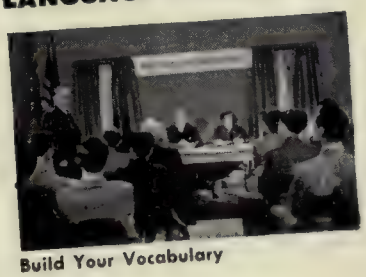


Build Your Vocabulary

We'll be glad to send you a complete catalog or information on purchase, lease-purchase, or rental sources.

Coronet Films

CORONET BUILDING
CHICAGO 1, ILLINOIS

How Many of Your Class Rooms Would One Set of Pakfolds Darken?

Patented

The Draper Portable Pakfold can take it—easy to transport from room to room where needed. To apply this darkening shade or remove it, simply lift its supporting pulley from the pulley bracket, by use of the Draper Pulley Fork. No screws to remove —no ladder to climb.

When the Pakfold hangs over a double roller shade, as illustrated, both shades hanging on the face of casings or wall—a pair of Pakfold Spring Clips will hold the cloth close fitting around the double roller assembly, eliminating interference of the two shades and giving excellent darkening.

When not in use, the Pakfold is rolled up in a neat roll, with cover fastened by turn-buttons to keep it clean and in good condition, as illustrated.

Pakfolds are practical in all sizes. For large windows of unusual width or length Pakfolds are made with two sets of pulleys and cords.

LUTHER O. DRAPER Shade Company

Dept. ES-1, Spiceland, Indiana

FLASHBACKS!—25 Years Ago

Cuts from Volume III, No. 1

The Educational Screen, January 1924

• *EDITOR'S NOTE: Early issues of Educational Screen, we've discovered, still make interesting reading. In this new Flashbacks feature (and no other visual education magazine can quote itself from 25 years ago!), we plan to share monthly with today's Screen readers some of the things we said, the news we noted, the developments we recorded on those early pages. Those who have watched visual education grow up will find many a chuckle, a reminiscence, a thought in these quotes from yesteryear. And all those who are now interested in and working with audio-visual materials in education should find in Flashbacks new respect for the visual education pioneer, new appreciation of the progress made in the a-v field.*

Without further ado, then, we're back to January, 1924, looking into Volume III, No. 1, the Educational Screen . . .

EDITORIAL . . . . THE EDUCATIONAL SCREEN is on the way to rendering a greater service to the visual movement than was ever possible for a magazine before . . . a potent influence toward the stimulation of keener interest, throughout the educational, social and religious fields, in the power of the 'picture'."

ARTICLE . . . . "Cinema, as an educational medium, speaks a universal language. What could better promote good will and understanding among peoples and nations to whom language is an insuperable barrier, a most prolific source of suspicion and misunderstanding?"—*Picture Propaganda* by Florence N. Tremper, New York City.

MEETING . . . . "The Fifty-Fourth Annual Convention of the Department of Superintendents of the N.E.A. is to be held in Chicago . . . there is such a widespread interest in the subject of Visual Instruction that the Department of Superintendents will devote an entire morning to the subject and the newly created Department of Visual Instruction of the N.E.A. has been asked to enter heartily into the formulation of the program."

NEW PICTURES . . . . "The second of the Chronicles of America Photoplays, Jamestown, is released . . . For the first time on the screen history is given meaning and life."

AMONG OUR ADVERTISERS in 1924 who are still with us in this issue . . .

Keystone View Company—see page 8

DeVry Corporation—see facing page

Off the FCA "Press" . . .

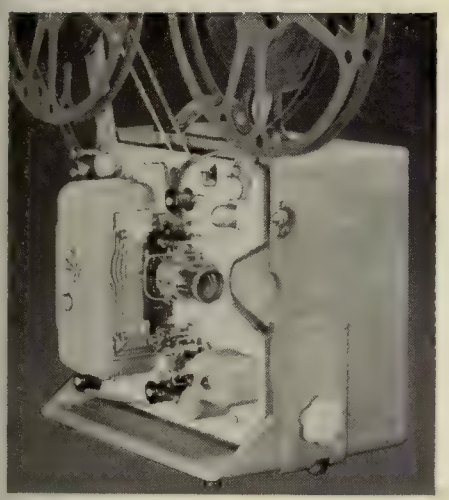
• "How to Obtain and Screen Films for Community Use" by Cecile Starr, one in a series of eight how-to-do-it pamphlets, is now available from the Film Council of America, 6 W. Ontario, Chicago 10. The entire series of pamphlets can be ordered for $1.00; individual pamphlets are 15c each.

• "Meet Your Neighbors," "Sex—Face It!", and "Problems of the Atomic Age" are the titles of the first three film discussion guides on topics of general interest available from FCA headquarters in Chicago. Copies will be distributed to community film councils and to other interested groups and individuals upon request.

• "A Selected List of Audio-Visual Materials on World Government," prepared to aid in the program of the United World Federalists and issued originally by the Newark Film Council, can now be secured from FCA headquarters in Chicago. Included in the list are motion pictures, recordings, slides, and filmstrips which should prove invaluable as a basis for discussion of world problems and world government.

True 25 Years Ago . . . Truer Than Ever Today!

DeVRY's YOUR BEST 16mm PROJECTOR BUY



DeVry "Theatre-in-a-Suitcase" with projector, amplifier, speaker and screen in one compact, lightweight case . . . complete for AC-DC operation at **$345.00**

Today in Washington's Smithsonian Institution—along with such epochal "FIRSTS" as the Wright Brothers' FIRST airplane—you find DeVry's "*theatre-in-a-suitcase*" the world's FIRST practical portable motion picture projector.

In 1913 DeVry started building the portable projectors that made visual education possible . . . and became a motivating spirit in this greatest of all developments in teaching techniques.

In 1923 the advertisement reproduced above appeared—an advertisement heralding DeVry's choice then—as well as now—as preferred portable motion picture equipment for school, church, industry and government.

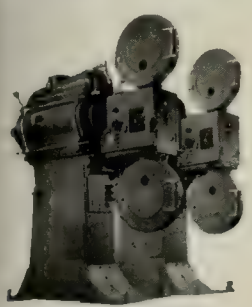
In 1933 with sound available on 16 mm film—DeVry was ready with the best of projectors to meet expanded opportunities for this essential teaching and training tool.

In 1943 the nation's government again said, "Well done, DeVry!" by adding another Army-Navy "E" Award for excellence in manufacture. By war's end DeVry had a total of five such awards; the only manufacturer of motion picture equipment so honored.

In 1948 DeVry gave industry, commerce, education, religion and government, two incomparable 16mm. units —the DeVry lightweight "Theatre-in-a-Suitcase" and DeVry's "Super 16."

For 1949 DeVry's Research and Development departments are pacing production know-how to give the audio-visual world "perfection in projection" at the lowest possible unit cost.

Before you buy, COMPARE—and you'll BUY DeVry.



Product of Craftsmen Who Build Theatre Projectors

DeVry's "Theatre-in-a-Suitcase" is designed and built by the same engineers and craftsmen whose 35mm. equipment is used in Hollywood and in the world's finer theatres.

DeVRY CORPORATION ES-F1
1111 Armitage Avenue
Chicago 14, Illinois

Please send particulars on: ☐ "Theatre-in-a-Suitcase" ☐ "Super 16"

Name .....

Address .....

City ..... State .....

In Canada contact Arrow Films, Ltd., 1115 Bay St., Toronto 5 Ont.

DeVRY CORPORATION, 1111 ARMITAGE AVE., CHICAGO 14, U. S. A.

"We urge only top-standard projection facilities wherever projected pictures are to be used."

FACILITATION!

● Unwittingly we touched tinder in California the other month, and the tinder touched off some well-aimed missiles that hit their mark promptly.

It started with our publication of the visualized report of the "Modern Projection Classroom" planned to meet specific projection needs in the Williamsport (Pennsylvania) Technical Institute.

"Haven't we developed way beyond the concept of a special audio-visual room?" knowingly queried one of California's most prominent visual experts. And he added, "To me such rooms are the most damnably limiting devices that we can possibly suggest."

More restrained, but no less emphatic, were the comments of other Californians: "Within the last six months, in three major conferences of top-flight educators, the opposite trend has been emphasized—to prepare all classrooms for the use of audio-visual teaching tools." And there was admonition veiled with flattery, "With your vast knowledge of audio-visual education I am sure that you do not endorse the suggestions as published in this article."

Well, where do we stand?

Certainly we believe in the generalization of the ideal that "all classrooms should be equipped for the projection of pictures." But the application of this ideal must be tempered with reality. Varied and valid reasons could and do justify exceptions to this generalized ideal.

In many subject-matter areas, especially in high school curricula, there are altogether too few pictures to possibly warrant projection facilities for all classrooms. In technical schools and others with specialized shops and laboratories for specific purposes, traditional "classrooms" are an exception. In many schools the current lack of funds for audio-visual equipment and materials might well cause the deferment of projection facilities for every classroom.

We urge only top-standard projection facilities wherever projected pictures are to be used—in church, in school, clubroom, or meeting hall. The best facilities are those that make it easiest for the teacher or group leader to use projected pictures. Therein lies the very essence of the word "facility". But no one blueprint or one generalization can define the facilities that will meet all situations. Facilitation depends upon circumstances. Needs must be studied and facilities developed to meet those needs. That's what was done in Williamsport.

- *one focal point for all teaching aids*

Portland's INSTRUCTIONAL MATERIALS Center

by AMO DE BERNARDIS
Director, Instructional Materials,
Portland Public Schools

THERE seems to be general agreement that teaching today is much more complex than it was a hundred years ago. Not that the child has changed in his physical, mental, and emotional make-up, or in his needs and interests; the big change has come in the new responsibilities which the school has been given. Reading, writing, and arithmetic are still important in the modern school; new units, varying from personal grooming to sociological changes due to the atomic age, have been added. This great variety of learning activities has greatly increased the teacher's sphere of work.

Adequate tools must be provided to enable the teacher to carry on the more difficult job of meeting these new responsibilities and changing conditions. Just as industry developed scientific tools for the production of better products, so have educators discovered new tools for better teaching. However, until recently their presence in the classroom was rare, and in places where they did exist, the technical knowledge to make the best use of them was not widespread.

The period since World War II has seen many schools become concerned over these new instructional aids and the proper methods of using them. As might be expected, the direction which this concern has taken varies considerably throughout the country. In most instances the department organized to handle the newer aids has been "set up" independently of existing facilities for library and textbooks. Radio, motion pictures, filmstrips, recordings, and the like have been looked upon as something distinctly different from the "traditional tools" such as books and blackboards, and therefore required a separate department to handle them. Portland was no exception. Over a period of years departments of radio, textbooks, audio-visual, and professional library have been developed here, as in most other places.

No criticism need be leveled at the operation and service that these separate units performed. What each one was set up to do it did with enthusiasm, diligence, and for the most part, complete disregard for all other instructional aid departments. But gradually, as those concerned with curriculum development and the improvement of instruction came to realize that all aids are an integral part of one teaching process, it became apparent that these various departments

Educational recordings and pictures for primary children

On-the-air classroom broadcasting for older students

All photos courtesy Dept. of Visual Education, Portland Public Schools

might function more effectively if they were integrated into one operational unit. The result was the creation of an Instructional Materials Center. The main idea back of this unification is to provide for the Portland teachers one resource center from which they can obtain any and all teaching aids that fit their instructional needs, and also receive professional help in their use.

The assembly of these different tools in one central depository will not automatically improve instruction. All of the people connected with organizing or working in the new department realize that effective use of aids in the classroom does not come about through the mere process of administrative reorganization. They do see, however, an opportunity to build a useful instructional aids center which will provide teachers and children the best possible service. It will be more than a storehouse for materials. It will be an interesting place where displays, workshop facilities, preview, auditioning and reading rooms are not only available to teachers who know what they want, but will also suggest ideas to those who do not.

Material Areas

Table 1 shows the various units which will make up the Center. At the present time certain units are not as conveniently located as they should be. If space is made available, however, all units will be housed together to make for more efficient operation. At the present time three units—radio, audio-visual and books—are well developed. The areas of community resources and museum materials are in the process of organization, and the selection and appraisal of instructional supplies are activities in which the center has already made considerable progress.

Visual. The visual area includes over one thousand 16mm films, two thousand filmstrips, hundreds of sets of flat pictures, many sets of slides, both black and white and colored, maps, globes, and the like. A photographic laboratory is available for producing materials of a local nature. To date, many sets of 2x2 colored slides have been made for instruction on local resources, and a convenient preview room has been provided for teachers.

Audio. Portland is fortunate in having its own standard broadcasting station, KBPS. Through this resource educational programs are broadcast each day to the schools. Hundreds of transcribed programs on disc or tape are also available to teachers. Each year hundreds of children have an opportunity to prepare and present their own programs over the air. Many of these student productions, such as Junior Town Meeting and Kid Critics, are used constantly by teachers in their day-by-day classroom instruction.

Books. The number and variety of books used by Portland teachers have expanded enormously. In 1933 the titles for levels 1-8 could be listed on two typewritten pages. Today it takes over twenty-two pages to list the books used in the elementary schools. Teachers are encouraged to visit the book division and make their own selections. Provisions are made for exchange of books which need repair. As teachers become accustomed to using the textbook division, a great deal of waste and hoarding of books will be avoided as they will be able to get what they want when they need it.

A professional library of books, periodicals, resource units, and other materials is available to the professional staff of the district. This unit is an important aspect of curriculum development, in-service classes, and professional teacher growth.

Community Resources. This area has been overlooked in most school systems, and little has been done in an organized way in Portland. The Center, with the assistance of a group of teachers, is making a study of the local resources which correlate with the curriculum. As soon as the information is compiled, it will be issued to teachers in a handbook. The Center will act as a clearing house for field trips and use of resource people. This will make for better distribution of trips and not overwork any one source.

Museum. Portland has not been as fortunate as other cities in having museum facilities readily ac-

TABLE I

INSTRUCTIONAL MATERIALS CENTER
MATERIAL AREAS

VISUAL	AUDIO	BOOKS	COMMUNITY RESOURCES	MUSEUM	INSTRUCTIONAL SUPPLIES
Films	Radio	Textbooks	Industries	Exhibits	(Standard and Minimum Supply)
Filmstrips	Recordings	Professional books	Factories	Dioramas	1. Construction paper
Slides	Transcriptions	Pamphlets	Raw materials	Models	2. Science equipment and supplies
Flat pictures	Television	Magazines	Government projects	Student and teacher exhibits	3. Gym equipment
Maps and globes		Supplementary books	Resource people		4. Music
Posters					5. Kindergarten
Graphs					6. Art
Audio-visual equipment					7. Industrial arts
Micro-film					8. Other departments

TABLE II INSTRUCTIONAL MATERIALS CENTER
SERVICES

TRAINING FOR USE	PROCUREMENT	DISTRIBUTION	MAINTENANCE	PRODUCTION
In-service training	Examination and appraisal	Cataloging	Repair and Service of:	Slides
Conferences	Establishment of standards	Records	Radios	Photos
Workshops		Transcriptions	Projectors	Motion pictures
Demonstrations		Visual aids	Recorders	Exhibits
Evaluation		Exhibits	Science equipment	Dioramas
Planning for use of materials		Instructional supplies	Books	Filmstrips
Training in use of equipment		Bulletins	Maps and globes	Posters
Assistance in selection of materials			Films, slides, etc.	Manuals

cessible. The main concern of the Center in this area will be to provide museum materials for circulation to schools. Through the cooperation of the Portland Museum Foundation, exhibits of birds and minerals are being given to the Center for distribution, where they will supplement exhibits of teacher and pupil-made materials already on display there.

Services

Table II shows the kinds of services the Center provides.

In-Service Education. The mechanical functions of procuring, classifying, and distributing aids are important, but all this does not have much influence in the classroom unless the teacher knows how to make effective use of the materials. To transmit this knowledge, in-service classes in audio-visual aids, radio, and community resources are being conducted by members of the Center's staff. Bulletins, handbooks, and other publications are provided and teachers are encouraged to visit the Center for help in the selection and use of both aids and equipment. Coordinators in each school help teachers in locating and obtaining needed materials. At best the in-service education phase of the program has only been "scratched." Teachers need and want help in the use of teaching aids; it is a big job in which the Center can assist, but it is also the job of everyone connected with the school system.

Distribution. Getting aids and equipment to the teachers when they are needed is an important aspect of any teaching aids program. The Center maintains a weekly delivery schedule to each school. Schools can have two deliveries a week if they so desire. Everything is done to exhibit the delivery of materials to the teacher. Materials must reach the classroom on time or else a great deal of their effectiveness is lost.

Maintenance. Nothing discourages a teacher more than to have materials or equipment arrive in poor condition. Therefore, provision is made to keep all instructional materials in good repair. Projectors, books, recorders, maps, globes and the like are checked periodically in order to assure their optimum performance.

The Look Ahead

It is much too early to draw any definite conclusions as to the value of the Center. Even on the basis of limited present experience, however, the unified center seems to have many advantages. Here are a few:

1. It minimizes the tendency to look upon certain instructional aids as entirely unique and therefore unrelated to the general process of education.
2. It provides better coordination of service functions of purchase, distribution, and maintenance.
3. It has elicited more coordinated effort on the part of staff in the in-service growth of teachers.
4. It makes for greater economy, both in use of materials and in effort by staff and the classroom teacher.
5. It has provided more effective coordination of aids within each school.
6. It has made possible a more efficient inventory.
7. It has made possible a better implementation of the curriculum.

Space limitations have made this description of the program necessarily brief, and no mention has been made of the difficulties, both human and material, which will have to be overcome before this idea of an integrated center meets with universal approval. The philosophy, however, seems sound and the organization which provides teachers with one focal point for instructional materials is obviously practical. The unified instructional materials center looks to the future as its proving ground.

United Nations Film Award

A new film award, to be called the United Nations Award, has been established by the British Film Academy. The award will be given annually to "any film of outstanding merit which embodies ideals implicit in the United Nations Charter." The decision, made at the annual meeting of the British Film Academy, has been transmitted officially to the United Nations in a letter to Jean Benoit-Levy, Director, Films and Visual Information Division, UN Department of Public Information.

WHY are films produced by the Government? HOW do you get them? WHAT is the outlook for the coming year?

by SEERLEY REID*

U. S. Fish and Wildlife Service

A production still from the color film, "Retailing Fish."

U. S. GOVERNM

In 1940 there were some 350 U. S. Government films available for public use. Today there are more than 1500. This fourfold increase is, perhaps better than any other statistic or generalization, a measure of the growth of Government films during the last decade.

This pre-war to post-war increase is due, of course, almost entirely to the war itself. Over two-thirds of today's 1500 films are war films—films produced during the war for war purposes. Fortunately, many of them have equal usefulness today—operating a lathe, canning garden vegetables, or applying a tourniquet.

Within the Federal Government, films are part of *information or training programs of specific agencies charged by law with particular duties and responsibilities.* The italics are deliberate since this concept is often forgotten by those who feel that the Government should produce films on health or housing or sex education or American history. There is no national film board, no central film service within our Federal Government, and there are no films *per se.*

Instead, films are produced and used only to carry out particular statutory responsibilities. The U. S. Department of Agriculture, for example, is now carrying on a campaign, authorized by Congress and for which funds were appropriated by Congress, to control and eradicate white pine blister rust. In this campaign films are being used along with publications, demonstrations, exhibits, and radio programs—all for the specific purpose of controlling white pine blister rust.

Government films are a means of effecting or administering a program; they are not separate from that program. Because of this fact, it is apparent that Government films are not school films. They were not made, except in rare instances, for classroom use.[1] Yet many of them do have a real value in schools and in adult education. The film *Power and the Land* was made to encourage the formation of REA cooperatives and the extension of the rural electrification program of the Department of Agriculture; yet the film is also educationally valuable as a picture of rural life. The film *Valley of the Tennessee,* produced to show foreign peoples something of American life and the achievement of TVA, has perhaps equal usefulness in American schools.

Recognizing the value of such films to American schools and colleges, the U. S. Office of Education has worked to facilitate the release of Government films for educational use and has made available to all Government agencies its facilities for the distribution of their films. Such activity is in line with the Office of Education's statutory responsibility "to diffuse such information as shall aid the people of the United States in the establishment of efficient school systems, and otherwise promote the cause of education throughout the country."

The Navy Department, for example, recognizing the value of its films in schools and college programs, releases for such educational use those of its films which are declassified, i.e., contain no secret information, and which are free from contractual or copy-

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[1]Probably the greatest exception is that of the U. S. Office of Education war training films which were produced specifically for classroom use in vocational schools and industrial plants. This, however, was a special wartime program.

U. S. Forest Service

Pike National Forest, Colorado. The U. S. national forests are "Everyman's Empire," the title of a recent Forest Service film.

U. S. Dept. of Agriculture

Contour strip farming and diversion terraces. Soil and conservation is the theme of a new series of four films produced by the Soil Conservation Service.

T FILMS, 1949

right restrictions. At the present time, 428 Navy films have been so released.

Just as Government films are produced in order to effect a particular program, so they are released and distributed in the specific way best calculated to achieve this end. Most of the Department of Agriculture films, for example, are distributed through the State Extension Services to county and home demonstration agents. Those of the Veterans Administration are handled by the VA Regional Offices; those of the U. S. Public Health Service through State and local health departments.

Secondary distribution of Government films, i.e., educational use not directly related to their primary purpose, is handled in most instances by the U. S. Office of Education through its contract with Castle Films Division of United World Films, Inc. At the present time, 1130 films of 10 different Government agencies have been released through the Office of Education and may be purchased from Castle Films. The Office of Education itself does not loan or sell films.

Complete directions for borrowing, renting, and purchasing the films of all Government agencies are given in the accompanying table.

It should be pointed out that the films of some Government agencies are not included in this table for the simple reason that they are not generally available to the American public. This is another example of the point made previously that films are part of particular programs. The Army, Air Force, and Navy, for example, make films for the information or training of military personnel. They do not make, except in the case of public relations or recruiting pictures, films for the general public. Consequently, their films, many of which contain restricted or secret information, are limited to their own personnel (except as was noted above, in those instances where a film has been declassified and released for educational use). Similarly, the Department of State is producing films for use abroad: its responsibility is that of foreign relations and it has no authority to distribute such films within the United States.

Finally—and this is forecast only—what will 1949 bring in the way of Government films? In a way, it is foolhardy to prognosticate so soon after the experience of the recent election. In a real sense, it is almost impossible to predict in view of the unsettled world situation and of the undetermined program of the 81st Congress. About all that can be said is that films will continue to be used to implement and to effect Government programs. As those programs increase, so will the production and use of Government films increase. Many of them will be useful tools in classroom and adult education, valuable additions to the growing library of U. S. Government films.

See the Table on "How to Obtain U. S. Government Films" Which Follows →

HOW TO OBTAIN U. S. GOVERNMENT FILMS[1]

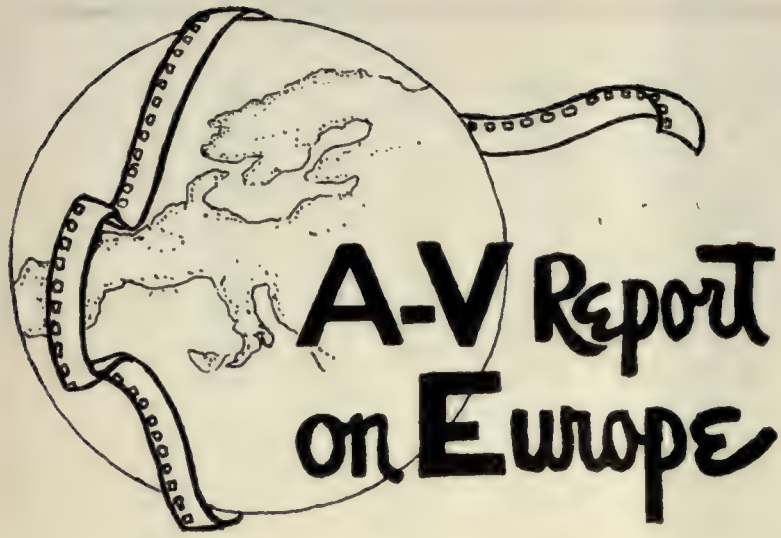
(Compiled by Seerley Reid)

U. S. Government Agency	Kind of Films	How to Borrow or Rent Films[2]	How to Purchase Films	For Further Information
● Department of Agriculture (including the U. S. Forest Service and the Soil Conservation Service)	172 information and training films on agriculture and forestry.	Borrow from State Extension Services, Regional Offices of the U. S. Forest Service and Soil Conservation Service and other official USDA film depositories. Rent from some educational film libraries.	From Castle Films, Division of United World Films, Inc., 445 Park Ave., New York 22, N. Y.	Motion Picture Service, Office of Information, U. S. Department of Agriculture, Washington 25, D. C.
● Department of the Air Force	22 information and public relations films; 24 training films.	Borrow public relations films from Air Materiel Area Headquarters of the Air Force. Rent training films from some educational film libraries.	Purchase training films and 11 of the public relations films from Castle Films. Other films not for sale.	Directorate of Public Relations, Department of the Air Force, Washington 25, D. C.
● Civil Aeronautics Administration (Department of Commerce)	100 Navy films on aeronautics and related subjects for aviation education.	Borrow from Regional Offices of the CAA.	Not for sale.	Aviation Education Division, Civil Aeronautics Administration, U. S. Department of Commerce, Washington 25, D. C.
● Coast Guard (Treasury Department)	16 information films on Coast Guard activities.	Borrow from Coast Guard Headquarters, Washington 25, D. C. or from District Headquarters.	Not for sale.	U. S. Coast Guard, Treasury Department, Washington 25, D. C.
● Office of Education (Federal Security Agency)	457 vocational and industrial training films.	Not for loan. Rent from some educational film libraries.	From Castle Films.	Visual Aids Section, U. S. Office of Education, Federal Security Agency, Washington 25, D. C.
● Fish and Wildlife Service (Department of the Interior)	12 educational and training films on fishery.	Borrow from Fish and Wildlife Service, Washington 25, D. C. or from Regional Offices.	Purchase 4 films from Castle Films; other films from original producer.	Branch of Commercial Fisheries, Fish and Wildlife Service, U. S. Department of the Interior, Washington 25, D. C.
● Forest Service (Department of Agriculture)	27 information and training films on forestry and fire prevention.	Borrow from Regional Offices of the Forest Service. Rent from some educational film libraries.	From Castle Films.	Forest Service, U. S. Department of Agriculture, Washington 25, D. C.
● Indian Service (Department of the Interior)	9 information and educational films on Indian life.	Borrow from Visual Aids Service, Haskell Institute, Lawrence, Kan.	From Educational Film Laboratory, U. S. Indian School, Santa Fe, New Mexico.	Bureau of Indian Affairs, U. S. Department of the Interior, Washington 25, D. C.
● Institute of Inter-American Affairs	19 information films on health and agricultural subjects.	Not for loan.	From Institute of Inter-American Affairs.	Institute of Inter-American Affairs, 499 Pennsylvania Avenue, Washington 25, D. C.

U. S. Government Agency	Kind of Films	How to Borrow or Rent Films[2]	How to Purchase Films	For Further Information
● Marine Corps (Navy Department)	16 public information and recruiting films.	Borrow from Marine Corps District Headquarters Recruiting Stations.	Not for sale.	Director of Public Information, U. S. Marine Corps, Navy Department, Washington 25, D. C.
● Bureau of Mines (Department of the Interior)	80 information films on mining and metallurgical industries.	Borrow from Bureau of Mines Experiment Station, 4800 Forbes St., Pittsburgh 13, Pa., or from official depositories.	Not for sale.	Office of Minerals Reports, Bureau of Mines, U. S. Department of the Interior, Washington 25, D. C.
● Navy Department	19 information and public relations films and 428 training films.	Borrow public relations films from Navy Department, Washington, D. C. or from Naval District Headquarters. Rent training films from some educational film libraries.	Public relations films not for sale. Purchase training films from Castle Films.	Office of Public Relations, Navy Department, Washington 25, D. C.
● Pan American Union	4 information films on Latin America.	Not for loan.	From Pan American Union.	Visual Education Section, Pan American Union, Washington 6, D. C.
● Public Health Service (Federal Security Agency)	19 information films on health, sanitation, and medicine.	Borrow from State or local health departments.	Obtain authorization from Public Health Service.	Surgeon General, U. S. Public Health Service, Federal Security Agency, Washington 25, D. C.
● Bureau of Reclamation (Department of the Interior)	7 information films on the Hoover Dam and reclamation in the West.	Borrow from Bureau of Reclamation, Washington, D. C.	Obtain authorization from Bureau of Reclamation.	Bureau of Reclamation, U. S. Department of the Interior, Washington 25, D. C.
● Soil Conservation Service (Department of Agriculture)	24 information films on soil and water conservation.	Borrow from Regional Offices of the Soil Conservation Service. Rent from some educational film libraries.	From Castle Films.	Education Section, Soil Conservation Service, U. S. Department of Agriculture, Washington 25, D. C.
● Tennessee Valley Authority	16 information films on activities of the TVA.	Borrow from Film Services, TVA, Knoxville, Tenn.	Not for sale.	Film Services, Tennessee Valley Authority, Knoxville, Tenn.
● Treasury Department, Savings Bonds Division	2 general-interest films on America, with "buy-bond" trailers.	Borrow from State Offices of U. S. Savings Bonds Division.	Not for sale.	Savings Bonds Division, U. S. Treasury Department, Washington 25, D. C.
● Veterans Administration	12 films on veteran's activities and programs.	Borrow from the Visual Aids Division, Veterans Administration, Washington, D. C. or from the Regional Offices of the VA.	Not for sale.	Visual Aids Division, Veterans Administration, Washington 25, D. C.

[1]As of November 26, 1948.

[2]Various regional offices, depositories, and other distributors are listed in "A Partial List of 16mm Film Libraries", compiled and published by the U. S. Office of Education.



A-V Report on Europe

by
ROBERT E. BRUBAKER
Director of Overseas Relations,
Encyclopaedia Britannica Films

A summary of educational film problems abroad based on actual observation

All is not well with audio-visual education in Europe. It urgently needs a blood transfusion in some ten European countries. I have had good opportunity to feel its weak pulse beat. The most important reasons for its state of anemia are:

1. The nations of Europe are weak from many tragic wars that have sapped their energies.

2. Their educational methods, as a whole, are formal, their courses traditional, and their teachers conservative, as compared with American standards.

3. European teachers, with some exceptions, are opposed to progressive pedagogic methods, seemingly out of fear that these will undermine their dominant position in the classroom. Thus, most of them do not favor the educational sound films because "they do not want a strange voice to teach their pupils".

4. Most of the governments of Europe fail to set aside adequate funds for educational purposes. Many schools lack basic equipment and teachers are paid starvation wages. What interest, then, have they in buying projectors and classroom films?

5. European production of 16mm projectors is pitifully small, designs and quality in most instances inadequate. Hand-produced, they sell at a price which places them out of reach of 99% of all the schools. American equipment, while often of superior quality, is not much cheaper. It sells for at least twice the U. S. retail price.

6. The production of films is in its infancy. Most of them are of the silent type and not always authentic. Worst of all, there is a wasteful duplication of production. (There are probably as many educational films on "Wheat" and "Glass" as there are European Ministers of Education, and the various countries scorn each other's productions.)

7. Frustrating above all, however, is the fact that those European educators who look upon American audio-visual aids as perfectly adaptable for use in their schools are prevented from acquiring them because of the acute shortage of dollar-currency.

Here is the general situation as it exists in each of the countries I have visited:

BELGIUM

Some attempts were made before the war to introduce educational films into the public and Catholic schools. Those behind these efforts never got far because of lack of concrete plans and funds, and poor organization. The end of the war brought with it a wider and stronger interest among teachers to make full use of educational films in the schools, though progress is still slow. There is a nationalistic tendency to wait and rely on Belgian-produced projectors and films, even though it may mean inferior products at greater expense since Belgian industry is not equipped to do the job. Educational funds are still being diverted to other uses. While it would seem desirable that Belgium alleviate the shortage of audio-visual aids with imports from the United States, this is not possible because of the lack of dollar currency. An additional handicap is the bi-lingual nature of Belgian education. Educational sound films must be available with French and Flemish sound tracts.

CZECHOSLOVAKIA

Czechoslovakia is probably the most pathetic example of a country which looked to the West for cultural and educational ties but succumbed to the East's political pressure. This country had gone furthest in adopting modern educational methods, including visual education. The Czechs already had a network of 160 main and sub libraries, yet it was only in 1946 that the Educational Research Institute and the Ministry of Education began the organization of audio-visual education. Furthermore, they approached all problems in an objective manner, drawing heavily on the experiences of other countries. They greatly admired American progress and hoped to conduct a lively exchange of information, ideas and films with American institutions. They planned sending students to those American universities offering special courses in audio-visual education. Since the tragic end of the Czechoslovak republic, it is not very likely that the

Czech teachers will have an opportunity to become Europe's leaders in the audio-visual field.

DENMARK

The officials in charge, being unreceptive to the latest developments in this field, promote their own ideas among the teachers of Denmark. This will go on until the government liberalizes visual-education practices and young, vigorous teachers demand introduction of the modern scientific audio-visual methods.

FRANCE

Interest in educational films and filmstrips is perhaps above average among French teachers. There are groups who have been promoting audio-visual aids for a number of years. The economic plight of post-war France has acted as a brake on their programs, as school budgets are shockingly inadequate for the purchase of even the most basic school materials. Since France lacks foreign exchange to enable it to import audio-visual materials, it had to look to its own prostrate industry for such supplies. Production of 16mm projectors and educational films is woefully inadequate, yet the industry has achieved some fine results from a qualitative point of view. This is not enough, however, to satisfy demand and while interest remains lively, little has been accomplished to translate ambitious plans into reality.

HOLLAND

Holland is a stronghold for those who deny the sound film any value in classroom teaching. Here we have pro-silent organization, which through its semi-official position under the supervision of the Ministry of Education, uses every means and argument to discredit *audio*-visual edcuation. However, their efforts to indoctrinate teachers in this direction have not been very successful. I had an opportunity to confer with many of them who expressed the belief that the educational sound film is bound to find its way into the schools of Holland and that only extensive experimentation will establish the superiority of either the sound or the silent film for classroom teaching. Since, however, these audio-visual enthusiasts depend upon imports from America as a source of supply, they will be forced to wait until Holland has re-established a favorable balance of trade with the United States.

ITALY

Audio-visual education was virtually non-existent in Italy before the war. But present interest is large, although mostly confined to the bigger cities. Here it is not so much the teachers and educators who are boosting the use of educational films in the schools, but the Italian motion picture industry. We are now well familiar with the excellence of Italian entertainment films. The industry is actively engaged in the search for new outlets for its products. There are thousands of small villages where, because of the low standard of living, it is not profitable to build 35mm theaters. As a consequence, these communities look to the 16mm film for inexpensive entertainment. There are nearly a dozen Italian manufacturers producing 16mm projectors, some of which are excellent. Since the Catholic parishes dominate community life, it is logical that they encourage the use of 16mm entertainment films under their own supervision. More and more parish priests are using the film for religious education and the next step is the use of projectors and films for general education in the Catholic schools, adult groups and clubs. While the Italian manufacturers of 16mm projectors will undoubtedly hold their own in competition with American producers, it will take some time before the motion picture industry in Italy will succeed in producing truly authentic educational films in sufficient quantities to satisfy the already existing demand.

NORWAY

The use of educational films in Norwegian schools had been widespread for a number of years before the German occupation. Most films were of the silent type. The war, however, put a complete halt to the development of visual education. In fact the Germans destroyed or looted many of the projectors. Films deteriorated and could not be replaced. As a result there is an acute demand for audio-visual equipment. Norway, however, suffers from a serious dollar shortage with which to purchase it; otherwise its schools would be well on their way to effective use of modern educational aids. Oddly enough, Oslo, the country's capital and its largest and wealthiest city, had not kept pace with pre-war use of educational films in the schools of its sister cities. The visual director in charge regarded the 16mm projector and film as a toy and recommended that Oslo's schools be equipped with 35mm projectors. High cost, fire danger, clumsiness of equipment and other disadvantages soon demoralized the teachers and the program bogged down. The war gave it the "coup de grace". At the end of the war, the Ministry of Education appointed a committee of three well-known educators to reorganize audio-visual instruction in the schools of Norway. The three members are very progressive and are determined to develop a program which will use the best equipment, films and techniques available today. One of them is now actively engaged in testing the effectiveness of educational sound films for classroom teaching.

PORTUGAL

This is one of the few countries in the world where there is no lack of foreign exchange to slow down the introduction of educational films. There are, however, other factors which have made of Portugal a virgin territory for audio-visual education. While as far back as 1935 a government commission recommended the introduction of motion pictures for teaching, it made the mistake of specifying 35mm equipment and films. Probably no more than a dozen among the poor schools of Portugal could afford to purchase a complete 35mm installation. The matter rests there to this day. Furthermore, Portugal has a law that forbids the commercial use of 16mm equipment. This has also adversely influenced those who have made repeated but weak attempts to introduce the sub-standard film for teaching.

SPAIN

There is considerable interest in educational films in Spain. However, it is of recent date and has not matured. Here too the impetus is provided by the attractive commercial possibilities of sub-standard motion pictures. Spain is a very poor country, and the introduction of 16mm theaters is a logical development. In view of the political situation, which has resulted in economic isolation of this fascist country, there is hardly a possibility that Spain will be able

(*Continued on page 34*)

by ANGELICA W. CASS, Evening Elementary School, New York City

ADULTS TOO NEED FIELD TRIP EXPERIENCE

HAVE you made the field trip a part of your adult education program? Well, we have and this is how it works. There are approximately 900 men and women enrolled in our evening school. They range in age from 17 to 84 and come from 49 different nations, including the Pan-American republics, most of the European countries, Turkey, Iran, Egypt, China and Japan.

The immediate needs of these students are (1) to overcome their language handicap and (2) to adjust to the life of the community in which they now live. In order to meet these needs it devolves upon us in the school as planners and leaders to contrive as many opportunities as possible for our students to become familiar with their immediate surroundings and the processes of community living.

What better way to do this than through the medium of the field trip?

With the help of our fine group of teachers we soon had a list of places to visit that both students and teachers felt would further and supplement our program. The list included visits to a nearby milk plant, a newspaper, a bakery, a library, an exhibit of modern paintings, an exhibit of new building materials and a radio broadcast. This is how we went about conducting the field trip to a milk plant in the community.

A class had been discussing how milk is handled before it reaches the consumer. The teacher told the group that arrangements could be made for a trip to a milk plant. The group immediately set to work making plans as to (1) when and where to meet for the trip, (2) the best means of reaching the plant, and (3) what they would need to take with them, such as car fare, pencils, etc.

Then, after more discussion, a set of objectives for the trip was listed on the blackboard. Processes they desired to see and questions they wished answered were included.

The following evening 27 men and women (teacher included as a group member) arrived at the milk plant as scheduled and were met by the manager of the division. He had been so much interested in the purpose of the trip as it had been set forth to him when the arrangements for authorizations, permissions, etc. were made that he had volunteered to take charge of the trip himself.

For nearly an hour the group was taken from process to process, some of the members lingering to watch, to ask questions of the guide and teacher, and to take notes or to discuss things among themselves. The entire group was especially interested in the "homogenizing"

(*Continued on page* 39)

Teacher and students pose for a picture in front of the milk plant they have just visited. Commented one of the group: "We had a good time and we learned something we couldn't have learned as well in our classroom."

Mrs. ETTA SCHNEIDER RESS, Ed.D., Editor

PERIODICALS

● **High Points**—Vol 30, no. 8. October, 1948. Board of Education, 110 Livingston St., Brooklyn, N. Y.

This issue has several excellent articles in the field of audio-visual aids. "Films and Attitudes", by Dina M. Bleich, relates a school-wide program of films based on a social studies theme, which helped to build desirable attitudes among pupils in an under-privileged area. A committee of teachers served as discussion leaders, helping to select films and to preview. Basic questions for discussion were formulated for each film and placed on slides to be used before and after the showing. The technique of discussion was left to the leader. The second article recommended is "The Marshall Plan—Audio-Visual Aids", by Esther L. Berg, enumerating some of the films available from European producers which illustrate the problems which make necessary American aid. A third article is "Making a School Documentary", by Harold Edell, Morris High School. This film had as its purpose to show how high school students of mixed racial background live and learn together in harmony. It was filmed by a teacher, in color, during and after school hours and subsequently edited to make a unified presentation which takes 30 minutes. Another article, by a librarian, describes how a record library is loaned for home or class listening: "12 Inches—78 R.P.M.", by Irma Schweikart. Finally, for recommended reading, there is "A Year of Assembly Programs at the Chelsea Vocational High School", by Mary A. Natkin.

UTILIZATION

● **City Study in the Upper Elementary Grades**—Adelaide Blouch, Hayes School, Lakewood, Ohio. "Journal of Geography", 47:306. Nov. 1948.

An interesting description of a technique which these elementary classes have learned for understanding how cities look and grow. This school is in a suburban community of Cleveland, and the first city to be studied is Cleveland; later other cities are studied in the same way. A variety of visual devices are brought in: simple diagrams, community maps, air photographs, excursions, color slides. The class is arranged in groups, or committees, for finding out information or assembling materials. The author summarizes with 12 significant outcomes from this method of study.

● **Postage Stamps as Visual Aid Material in the Teaching of Geography**—James K. Anthony, Tennessee A. and I. State College, Nashville, Tenn. "Journal of Geography", 47:325. Nov. 1948.

Here is a report on the postage stamps since 1912 which could be used as documentary information on American life and important events: a series on the national parks, the territorial series, commemorative stamps on the opening of the Panama Canal, etc. The author believes that since stamp collecting is a very popular hobby, students might be stimulated to find visual materials in stamps as part of their own interest in stamps and in geography. Since, admittedly, many of the best stamps are already collector's items, this would by no means be an inexpensive hobby. As a guide to the subjects available in stamps, there is a catalog published by the U. S. Post Office Department, Washington, D. C., "A Description of U. S. Postage Stamps 1847-1947".

● **Visual Education in Dickenson County**—James M. Skeen, Supt. of Schools, Dickenson County. "Virginia Journal of Education", 41:no.2. p. 12.

A mobile projection service made available to the schools in the outlying mountain districts where there is no electricity has brought "a new world to the mountains, and some children for the first time have seen a movie." Adults have access to the projector, for education and for entertainment.

Half the schools in this country have electricity, so that sound projectors and silent projectors are available in the buildings. A film library, a collection of slides and filmstrips, teachers that have had special training, and an administrative ruling that all visual materials be used with careful preparation and follow-up are some of the highlights of this article.

ADMINISTRATION

● **Audio-Visual Aids to Teaching**—St. Louis County Teachers Assn., 7220 Waterman Ave., St. Louis 5, Mo.

A strikingly attractive brochure to catch the eye and the mind of the teachers in this particular county. The visual aids department has been created on a cooperative basis by 20 school systems and 4 rural schools, each school paying a minimum of $150 per year, but averaging 75c per pupil.

In the Foreword the philosophy of the Visual Education Committee is expressed as follows: "There is no such thing as a 'visual education program'. There is only an educational program."

● **Training Pupils for Participation**—Rita Hochhimer. "Nation's Schools", 42:54. Oct. 1948.

How some elementary schools of N. Y. City make use of selected pupils from the upper grades to assist in projection, especially for kindergarten and lower grades.

EQUIPMENT

● **A Brief Survey of Currently Available 16mm Sound Motion-Picture Projectors**—Karl A. Barleben. *Audio-Visual Guide,* Sept. 1948. pp. 15-28.

A comprehensive review of the various models of sound projectors, by the major producers and some less well-known ones. Includes illustrations, construction details and prices.

SOURCES

● **Partial List of 16mm Film Libraries**—U. S. Office of Education, Washington, D. C. 28 pp.

● **Close-Ups**—Young American Films, 18 East 41st St., N. Y. 17. Vol. 1, no. 1. Sept. 1948.

A news letter for dealers and administrators of film libraries.

TEACHER - COMMITTEE EVALUATION of NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Care of Art Materials

(Young America Films, Inc., 18 East Forty-first Street, New York 17, N. Y.) 10 minutes, 16mm, sound, black and white. 1948. $40. Teacher's Guide available.

Description of Contents:

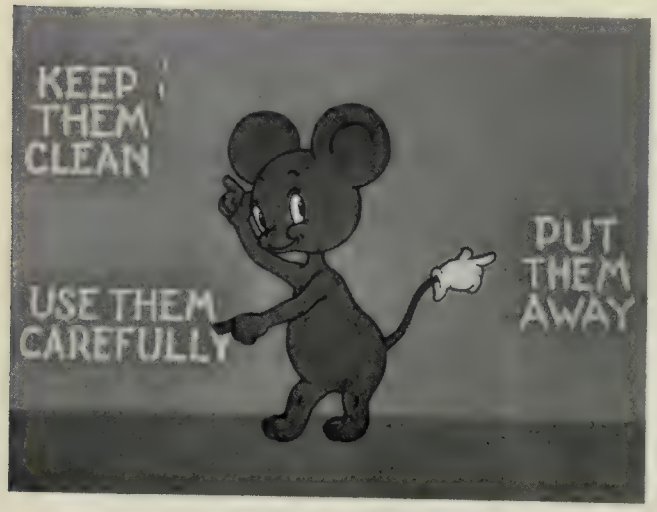
Through line-drawing and paper cut-out animation the film presents information concerning the proper use and care of such art materials as brushes, paints, chalk and crayons, scissors, glue and paste, and clay.

The beginning sequence of the film introduces the art materials which, through animation, are given personalities reflecting happiness or dejection, depending upon the care they have received. A sprightly and helpful mouse, the narrator, then asks the audience what he would find if he were to look at their work tables—a table of art materials well cared for or a table with mistreated and abused materials.

The following sequences deal separately with the various art tools and materials; in each instance the materials are shown dejected because of abuse. The cause of their dilapidation and ways of avoiding such misuse are discussed. It is explained that paint which is dry and caked, or thin and watery, or dirty and muddy, would be in good shape if lids had been kept on the jars, or the paint had been stirred and the correct amount of water added, or the colors had been blended in a container outside the paint jar.

Following sequences show that chalk should be kept in a box and off the floor, scissors should be used carefully and scraps should be put into the wastebasket, paste and glue should be covered when not in use and should be applied sparingly, and clay should be kept clean and covered with a lid or wet cloth when not in use.

In the summary the friendly mouse admonishes the audience to keep materials clean, use them carefully, and put them away when not in use. Badly used materials are shown as sad and poor tools; well cared for materials are shown as happy and good tools.



Young America Films

Some friendly pointers for young artists in the "Care of Art Materials."

Committee Appraisal:

The film should be effective with pre-school and primary groups for the purpose of stimulating an interest in the proper care and use of art materials. It should also convince the group that without proper care of art materials there can be neither good work nor fun. The animation which personifies the paste jars and other art materials shown in the film is designed to delight youngsters and at the same time to effect desirable attitudes and behavior in the care of art materials. The principles of neatness, care, and good workmanship emphasized in relation to art materials should easily be extended to apply to other areas.

Great Lakes—Highway of Commerce

(Harry Grubbs, 6912 Hollywood Boulevard, Hollywood 28, California) 22 minutes, 16mm, sound, color or black and white. 1948. $165 or $85. Produced by Hollywood Film Enterprises.

Description of Contents:

This film shows why the Great Lakes are one of the most vital commercial assets of North America and how raw materials of the area are transported and turned into valuable products used throughout the world.

Opening with a globe and then maps which show the specific location of each of the lakes, it presents a brief history of the role the Great Lakes played in the exploration and settling of North America, especially by the French. Fort Niagara and Fort Mackinac are shown as examples of efforts to protect French interests in the area. The significance of the Erie Canal is then explained.

After picturing some of the recreational activities which the Lakes make possible, the film turns to the natural resources and transportation facilities which make the region so important industrially. The rapidly dwindling forests are shown providing pulpwood, which is shipped to a paper mill, cleaned, ground, mixed with other ingredients, and pressed into paper, chiefly newsprint.

Heavy lake traffic reveals a number of boats especially adapted to certain types of loads, such as petroleum tankers and the long, low-centered lake-carriers.

The rapids at Sault Ste. Marie show the necessity for the Soo Locks, which permit passage of huge quantities of grain, iron ore, and coal. At eastern lake ports, Midwestern grain is unloaded mechanically into elevators and then into boxcars to continue its journey overland.

Coal is shipped from the east and the south to Toledo and other Lake ports in coal cars, which are tipped to empty their contents into lake-carriers headed for the many steel mills in the vicinity. Limestone, likewise needed for steel, is quarried and shipped from northern Michigan. Iron ore in the Mesabi Range of Minnesota is scooped from open pits, crushed, graded, and shipped through the Soo Locks to the steel mills. The role of each of the ingredients of steel is then explained as steel-making is shown.

As winter settles over the Great Lakes, traffic ceases, but stock piles carry industry through until spring. Maps and wintry scenes of timber, elevators, the Detroit River, ore docks, and lake-carriers are used to review the content of the film. The significance of the Lakes as a pathway of exploration and a highway of commerce is re-emphasized.

Committee Appraisal:

This film contains a great deal of information which is clearly presented in both pictures and narration. Its maps are helpful and its summary reviews the content effectively without repetition. The pace and treatment of the film should make it most useful on senior high school and college levels for groups interested in the geography of the area, its natural resources, lake transportation, the mechanization of industry, or the manufacture of steel. Adult groups may also find the film of general interest, since the excellent color photography shows the scenery of the area very well. *Great Lakes—Highway of Commerce* is the second in a series of three films, the other titles being *Great Lakes—How They Were Formed* and *Great Lakes—Their Link With Ocean Shipping.*

Alaska—A Modern Frontier

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 10 minutes, 16mm, sound, color or black and white. 1948. $90 or $45. Teachers Guide available.

Description of Contents:

This overview film on Alaska presents its location, geography and topography, economic development, industries, people, and possibilities for future development.

Beginning with maps which locate Alaska and show that Alaska is on the air route of the world and is about one-fifth the size of the United States, the film proceeds to show that Alaska is not a land of endless ice and snow. The climate varies from frozen ground the entire year in the north to good agricultural areas in the central region. Sections of the Alcan Highway are shown, and its importance as a connecting link between Dawson Creek and Fairbanks is explained. Fairbanks is pictured as a modern city with telephone, telegraph, bus, and railway facilities. The importance of the airplane in Alaska is emphasized by showing its use as a means of transporting both passengers and freight. The mechanization of industrial processes includes mining, road construction, building, and lumbering.

The final sequence predicts a bright future for Alaska. Modern cities are springing up. The university is preparing young people for a new way of doing things. The natural resources of Alaska challenge exploration and utilization.

Committee Appraisal:

This film should be useful in providing an overview of the geographic, economic, and social aspects of Alaska. It is recommended for use by intermediate, junior high, and senior high school social studies classes. Many aspects of Alaska's life and geography are introduced in such a way as to stimulate interest and further activity. The evaluating committee felt that a good job had been done in selecting the more important phases of the subject for inclusion.

What Is China?

(Teaching Film Custodians, 25 West 43rd Street, New York 18, New York) 23 minutes, 16mm, sound, black and white. 1947. Ten-year lease $70. Edited by the Motion Picture Association of America from footage released by a number of producers.

Description of Contents:

Beginning and ending with an accompaniment of a chorus singing the Chinese national anthem, this survey film on the Republic of China treats the geography, history, people, development, and changes in China. Beginning with animated maps and scenic views, the opening sequence depicts the geography and topography of China, with emphasis upon its climate, mountains, and principal rivers and their influence upon the lives of the people. It locates China Proper, Manchuria, Mongolia, Sinkiang, and Tibet.

The following sequence is devoted to a treatment of the masses of population and their cultural development. It shows that the standard of living in China is, as a whole, very low. Chinese people are shown doing hard manual labor in building air fields, growing rice, washing clothes by beating them, and rowing large boats. Cities with great walls, natives visiting religious monuments for worship purposes, and some of the activities of families who live an entire lifetime on boats in floating villages show the lack of industrialization of many areas of China.

Concluding scenes reveal that some of China is being modernized. Educational methods, for example, are being changed because of experiments and research. Adult education is quite popular. Such industries as mining and the manufacture of steel are capitalizing on present-day scientific methods. The film ends on a note of hope for the future of China and indicates that there is much more to China than is shown in the film and that it is constantly changing.

Committee Appraisal:

This film, based on footage from several different motion pictures, is an experimental film in the area of social studies. The more important experimental factors in the film include skillful editing from many different motion pictures and a deliberately slow pacing of the commentary. The latter probably accounts for the feeling on the part of some of the evaluators that the film drags and that it could accomplish the same objectives in less time. Animated maps and actual photography are used effectively to locate China and to reflect the feeling of the people of China. The film is recommended for use by intermediate and junior high school classes studying the geography, development, and peoples of China.

Coronet Films

A bright future for the people of Alaska

Teaching Film Custodians

A future less certain for this child of China

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

Needed: Extensive Familiarity With Visual Resources

FEW churches will succeed in their use of visual materials unless there is some one person in the church whose job it is to have extensive familiarity with available materials in the several media. Why?

In answering let us take three instances. A minister wrote that he had used all the good Cathedral films the first year his church had a projector and he wondered where he could get films to keep him going his second year. The advisor of a Sunday evening youth group wants to know where he can get another series of boy-girl filmstrips similar to those of Church Screen Productions. A leader of a Primary department says she got the names of several good filmstrips for children at a summer training school, but that no one in her church knows where she can get some colored slides for her children. These are typical needs. How can the local church help these people?

If there had been some one person in these three churches with extensive knowledge of available visual resources, each one of these leaders could have secured assistance. Unless churches like these find some way to solve this problem, the utilization of visual aids will be haphazard, ineffective, and a process of discouragement will set in which will inhibit progress. What is the solution?

Certainly a practical approach to this problem would be for such churches to create a Visual Education Committee (VEC). The VEC could be a sub-committee of whatever board of council supervises the educational program of the church, and its chairman ought to be a member of this parent board. This committee could have three additional members, each one to function in relation to certain specific areas. One might take on the job of looking after projection equipment and the training and supervision of projectionists. Another could undertake to bring an educational point of view into the use of visual aids and set up some program of training in visual methods and techniques. The third member could undertake the work under consideration in this article—becoming extensively familiar with visual resources so that he could be consulted by the leaders of the church. It would be the job of the chairman of the VEC to keep the committee working together as a team, to help the whole church get a sound understanding of visual aids, to get money into the budget for visual aids, and to stimulate the use of visual aids in all the work of the church.

Where to Look

How is this member of the VEC to gain familiarity with visual resources? He should do at least these things:

(a) Secure the catalogue of the Religious Film Association—free if requested through his denominational book store. This is a "must" since it lists hundreds of films, describes their contents briefly, and gives each a rating on content and technical qualities.

(b) He should secure the visual lists of the various boards and agencies of his denomination. He will need this to find out what films, filmstrips, and slides deal with the missionary projects of his denomination at home and abroad.

(c) He should now secure the film catalogue of Association Films[1] and the filmstrip and 2 x 2 catalogue of church materials of The Society for Visual Education.[2] Because his church should use some of the high-fidelity hand-colored stereopticon slides of the great art masterpieces in worship and picture appreciation, he should secure the slide catalogue (rental and sale) of the Evangelical-Reformed Church, 1505 Race Street, Philadelphia, Pa.

(d) He should not overlook the local distributors in his own community, securing from them whatever lists or catalogues they may have.

How to Look

These four jobs completed, our VEC member is ready to start into the second phase of his work—finding out what is in the catalogues and preparing himself to be of service to those who will come for information. This work will consist of three aspects, at least:

(a) He should read all the catalogues and lists and blue-pencil all materials which he thinks might be useful to his church. In doing this he will learn his way around in the catalogues and lists.

(b) Now he should turn to the curriculum of the church school, the calendar of special days observed by the church, and all the special events of men, women, youth, and adult groups throughout the church year. In many denominations it is possible to get curriculum outlines in advance which show the themes of lesson units. He may discover that three quarters hence the Junior High young people will be studying a unit on Paul; note that the Primary children will be having

[1]For addresses, see the Trade Directory in the back pages of this magazine.
[2]100 E. Ohio St., Chicago 11, Ill.

a missionary unit; or find that the Seniors will be learning about Amos and his social teachings.

(c) These two jobs lead to a third—the listing of visual materials related to the subjects of the curriculum, to the special days, to the other programs of the church. This listing need not be exhaustive to be valuable.

(d) Now the chairman of the VEC should invite all the departmental and group leaders of the church to a meeting where "Mr. Jones" will tell about the visual materials *which they might want to use during the coming months.* The chairman of the VEC will ask this group of leaders, if he is wise, whether they would like to see (preview) some of these films, slides, filmstrips, etc., which "Mr. Jones" has been telling about. The probability is great that they will want this preview, and "Mr. Jones" should be requested by the VEC to select a temporary committee and carry it through.

How to Judge

By now six or more months have gone by and Mr. Jones will be approaching the third phase of his work as a member of the VEC—a critical and selective approach to visual materials. He will feel the need not only for knowing *what* is available, and *where* it may be secured, but he will want to know what materials are best. Which way does he turn now?

In developing a critical appreciation of visual materials he will need to do at least three things:

(a) He should do some reading on the fundamental nature of the various visual aids and acquire at least an elementary understanding of visual methodology and techniques. This is basic.

(b) The chairman of the VEC should have already subscribed to EDUCATIONAL SCREEN for each member of the committee, and Mr. Jones should be by now a cover-to-cover reader. He should be taking the visual aids newsletter of his denomination, if it has one, and he ought to subscribe to the Film Evaluation Service of the World Council of Christian Education (156 Fifth Ave., N. Y. 10). In like manner the VEC should have a membership in the Visual Education Fellowship (VEF) of the International Council of Religious Education (203 N. Wabash Ave., Chicago 1).

(c) But Mr. Jones's most important activity will be the *seeing* of visual materials. He should preview the materials which his local distributor has, and ask his denomination to send along, in slack times, whatever it has that interests him most. He will make contact with other churches in his community and arrange to see the materials which they use. He will take advantage of every opportunity which comes along to see visual materials in the various media. If a local training school has a course on visual aids, he should enroll, his registration paid, of course, by the church. He may have an opportunity to attend a local workshop. In all these ways, and more, he will build up a firsthand knowledge of visual materials and be able to advise more critically and helpfully those who come to him.

Visual aids in Mr. Jones's church will prosper, not peter out. Mr. Jones, too, will thrive because he is sustained by the fellowship and appreciation of the members of the VEC. The chairman and the other members have had their special responsibilities (perhaps the subject of future articles) and the entire program of the church has been made more appealing and effective because of the VEC and its Mr. Jones—the man with an extensive familiarity with visual resources.—WSH.

Loiell Hyler, assistant superintendent of Pacific Garden Mission, plays the role of an alcoholic in "Out of the Night," a new documentary film produced for the mission by Cavalcade Productions.

Cull the Catalogue

In the Methodist visual aids catalogue, immediately following the listing of the 20-minute color film telling of the work of the Congregational church in developing educational opportunities for the Negro of the Southland, is listed a two-reel silent film, *Unto the Hills,* "the story of a Southern Mountain boy whose mother dies from lack of medical care." Poor technically, poorer still in content, and negative in its approach, this film should be immediately retired from circulation. It will do the cause of home missions no good and it will definitely hurt visual education wherever used. It presents Southern Mountain people in a one-sided, unfair, melodramatic manner. It will hurt the feelings of informed and concerned people and misinform others. And these reactions are based upon recent experience with this film; not prejudice. Such films should be culled from this and other catalogues because the very issuance of a catalogue implies a certain amount of selectivity on the part of the distributor. Have the readers of this department any retirement nominations to make? They will be welcomed.—WSH.

Evangelistic Film

Out of the Night is a 30-minute dramatic color motion picture recently produced by Cavalcade Productions (Park Ridge, Ill.) for the Pacific Garden Mission in Chicago. It dramatizes the story of a young man who is weakened by economic pressure and cracks up under alcohol. He is rehabilitated by the mission and given the resource of religion as he seeks to rebuild his home and get started again vocationally.

The treatment is documentary, with many of the scenes filmed on Chicago's notorious Skid Row. The narration is carefully and effectively handled, and the background music is acceptable. While only three pro-

fessional actors were used, the casting is good and the acting is very effective.

Although this mission is fundamentalist in background, the film avoids cliches and minor dogmas which would inhibit its usefulness in many churches. The film will be useful in reminding many church people that there is "power" in the Gospel when skillful, loving, and consecrated men and women seek to make it known to their fellowmen. It can be used to remind the unchurched of the peril of indifference to spiritual values. (Previewed but not used.)—WSH.

A Visual Unit

A pioneering job has been done by Dr. Harry J. Kreider of the St. James Lutheran Church, Ozone Park, New York City, in developing and publishing a "visual unit" designed to teach a specific subject, "God's Unlimited Forgiveness," by the use of audio-visual media—the film, *The Unfaithful Servant;* the filmstrip, *The Unfaithful Servant;* and the recording, *The Unmerciful Steward,* from the radio program "The Greatest Story Ever Told."

After teaching this four-session unit of lessons in his church, Dr. Kreider and others evaluated his work and wrote up a 47-page guide to the teaching of this unit which the teachers in any church school, vacation church school, or weekday school could follow in the teaching of this New Testament parable. This manual is complete, providing the user with all pertinent reference to source materials and giving the sources, content, and prices of all the audio-visual materials involved.

This guide has a significance beyond its intrinsic value. It suggests a way to utilize visual materials and wed them to the familiar auditory pattern of instruction. It shows that the fruitful use of audio-visual materials presupposes great care and thoroughness in planning and preparation. Using Dr. Kreider's guide, other ministers and church leaders can "go and do likewise" in the pursuit of their particular objectives.—WSH.

RFA Expands

Six new branch libraries and a new major depository were authorized by the board of Directors of The Religious Film Association in a special meeting held in Chicago, October 28, according to W. L. Rogers, Executive Secretary. The move, Mr. Rogers stated, is part of a long-term program of expansion to supplement the services of the existing libraries in New York, Chicago, San Francisco, Dallas, St. Louis and Philadelphia.

The first of the new libraries will be located in Pittsburgh and will be operated for the RFA by the Department of Audio-Visual Education of the United Presbyterian Church under the direction of Rev. Orville Kuhn. The depository will be located in Atlanta. Definite locations for the remaining libraries have not yet been settled, but Boston; Richmond, Va.; Dayton, O.; Minneapolis; and Los Angeles are under consideration.

"And Forbid Them Not" . . . one of the four films recently released by Church-Craft in its new March of Truth series.

Notes on Filmstrips

Ways of Teaching, a 52-frame black and white filmstrip, was produced by Ruth Lister and several of her advanced students in Schauffler College, Cleveland, Ohio. It presents three teachers, and the method which each uses, as they get ready for a Parents' Day in their department. In Miss Johnson, Miss Gray, and Miss Young are mirrored some of the teachers of every church school, and the cleverly-written script highlights the strengths and weaknesses of the methods each employs. The script which accompanies the filmstrip contains utilization suggestions, including questions for discussion, making it useful in workshops, conferences, training schools, teachers' meetings and in college courses on methodology. (Write to the college for prints.)

Often revised, always up-to-date and useful, the 177-frame filmstrip, *How to Conquer War,* should not be overlooked by churches, schools, study groups and clubs.

From Australia come two Biblical filmstrips, *Amos* and *The Fishermen of Galilee,* both in black and white and the first of a series which has been undertaken by a committee headed by Gilbert Docking. The simple and artistic drawings of *Amos* contrast sharply with the comic cartoon quality of some American-produced filmstrips. It is high time that some American producer take seriously the possibilities of stylized and artistic drawings in black and white for Biblical and other filmstrips intended for church use.—WSH.

The "March of Truth" Series

The first four motion pictures in a new "March of Truth" series has been announced by Church-Craft Pictures, Inc. Titles are: *Daniel in the Lions' Den, And Forbid Them Not, Abraham's Faith,* and *The Raising of Lazarus.* Each film is a 16mm sound, black-and-white production based on a Biblical story and accompanied by a study guide. (Films will be reviewed in a later issue.)

How Bibles Are Made

The World Publishing Company (Cleveland 2, Ohio) in cooperation with The Society for Visual Education, Inc., has produced a 56-frame black and white filmstrip, *The Romance of Our Bible,* which churches will find interesting and highly useful. The first 13 frames introduce the subject and give a rapid survey of the Bible down to the King James version. The remainder of

(*Continued on page 30*)

"One for the money

The biggest value in the field. $298.50

two for the show

Theatre quality image . . . finer tone—the only 8" p.m. speaker at the price.

three to get ready

Ready to operate in a flash—
because it's easier to thread and focus.

four to go"...

Travels with you handily in light weight single case unit . . . built to withstand jars and jolts . . . plays anywhere on A.C. or D.C. without convertors. Underwriters' Laboratory approved.

NATCO, 4401 W. North Ave.
Chicago 39, Illinois

the filmstrip explains the actual production processes in a large and modern printing plant. The filmstrip and printed manual are free to those who ask. The script is adequate and well-written, the pictures satisfactory.

News Notes

• The Fall 1948 catalogues of the Society for Visual Education carry a price increase on all filmstrips which lifts the general level of price from $2.00 to $3.00 per filmstrip. Such action is certainly justified in view of increase in cost of every phase of production.

• Film Publishers Inc. have issued a new listing of its filmstrips, and alert churches will be interested in the following series: Building the Peace, Atomic Energy, Intergroup Relations, Family Relationships, and the Holy Land. Ask your dealer about these useful materials.

• The news sheet of Young America Films' "Close-Ups" carries a paragraph to the effect that it is adopting the term "filmstrip" for 35mm still-projected strips variously known as "slidefilm", "stillfilm", "strip film", etc. Efforts to standardize on "slidefilm", the commercial field's preference, did not succeed, so the term which the school and church fields generally use has been adopted.

• Brick Presbyterian Church, Rochester, N. Y., has developed its own church school curriculum over the years, and recently the visual aids committee of the church worked out a listing of the various visual aids which the teachers may select in the visual supplementation of this curriculum at the various grade levels. While few churches can undertake such a comprehensive job, they would be wise to develop a minimum list of visual aids in all media to be used as a part of the curriculum.

• Church school, vacation school, and weekday school teachers should look into a new series of filmstrips by SVE: *Share the Sandpile, Share the Ball, The New Book,* and others. They are announced as suitable for children 4 to 6 years old.

• The VEF Newsletter of the ICRE announces August 29th to September 5th as the date of the Sixth International Workshop in Audio-Visual Education. The Fifth was attended by 276 delegates from 38 states and several foreign countries, and they represented more than 30 denominations. The registration for the Sixth Workshop will be $15.00.

Correspondence

The article, "Who Works For Whom?", in the last issue provoked some dealer reactions. J. D. Thompson, Church Film Service, Omaha 11, writes: "Some of the present contracts need overhauling if the producer and the distributor are to stay in business. To supply a demand and give the best service to our customers, we have been forced to accept some contracts on which we will not make much, if any, profit. I believe also that some rentals have been set too low." . . . Allen B. Twyman of Twyman Films Inc., Dayton, Ohio, says, "I am willing to sacrifice a bit this year, and maybe next, in order to expand the number of films that we have available for the church, but I am not in favor of doing it much longer than that."

The Religious Screen
William S. Hockman, Editor
A Reprint of 19 Helpful Articles from
"The Church Department" of EDUCATIONAL SCREEN
SEND FOR YOUR COPY NOW
Price 60c

Manse Film Library, according to Vernon W. Birdsell, has found that "film rental must be set so that the cost of the film (print) will be recouped in from 15 to 25 rentals, on long-lease and outright purchase. On print cost plus royalty basis, our percentage must pay the print cost in from 15 to 20 rentals." . . . W. E. Leganke, Church School Pictures, Cleveland 14, believes "films must get down close to the church, and when more prints are sold the unit price can come down and more dealers can handle them at a small but needed profit. When rentals are too low, we cannot survive."

Mrs. Bulger, El Paso, Texas, likes my book but wants some specific suggestions on visual materials and methods for the youth division of the church school. Some were sent, and she was invited to keep tuned to this Department. . . . Arthur O. Rinden, Nanking, China, airmailed for information on the "best" playback-public address equipment, and, thanks to my editorial neighbor, Robert Schreiber, trustworthy information was on its way in less than three days. We hope Mr. Rinden's excellent work will not be interrupted by the advance of the Reds.—WSH.

Chicago Film Council Offers New Services

Important new services are to be offered 16mm informational film users in the Chicago area, in line with reports approved at a recent meeting of the Chicago Film Council (John Paidar, chairman; June Hamilton, secretary). Typical of the Council's work with community groups is a series of Saturday meetings of a Teachers Film Forum conducted by the American Junior Red Cross. This type of service is available to other community groups planning similar activities.

The Film Council has also pledged support to the expansion of the Film Information Center now being organized under the auspices of the Adult Education Division of the Chicago Public Library. A Research Committee, headed by Mayer Singerman of the Bnai B'rith Anti-Defamation League, has proposed a study of the film needs of Chicago's community groups.

A-V Lesson Demonstration

An outstanding feature of the United Parents Association Annual Conference, held in December in New York City, was an actual classroom session utilizing all the tools of present-day instruction. Miss Rita Hochheimer, Assistant Director (in charge) of the Bureau of Visual Instruction, Board of Education, New York City, members of her staff, and several other Board of Education divisions planned the session to demonstrate the implications of each American's cultural heritage in developing world understanding.

Entitled "A Visit to Poland" and taught by Miss Agnes Driscoll of P. S. 173, Manhattan, the lesson utilized the latest films, slides, other projected materials, recordings, maps, graphs, and almost all other types of realia.

OFFICIAL FILMS

OPERAS and CONCERTS

produced and priced for visual education programs in public and private schools.

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New A-V Equipment for Chicago

Record-breaking campaign against glass-breaking

THE Chicago Board of Education has discovered that there is more than one way to skin a cat, or to reduce glass breakage in school buildings, for that matter. When the replacement costs of glass broken both by accident and vandalism in the Chicago schools reached proportions that made an annual appropriation of some $300,000 necessary for repairs, William Bachrach, board member, decided that something must be done.

A city-wide committee was appointed, including all administrative levels of the school system, juvenile court, police department, park district as well as such civic groups as Kiwanis, Civitan and other service clubs. All techniques of driving the message home were used, including radio, newspapers, school assemblies, classroom use of committee material in mathematics and other classes.

The outcome was astounding. Glass breakage was reduced almost fifty per cent. Part of the campaign had been based upon the statement that if the schools and students saved money ordinarily used to replace glass, that money would be used to buy the schools equipment they might not otherwise have.

A sub-committee of the group canvassed possible awards. It was decided that radios, tape recorders, motion picture projectors, playbacks, and books would be awarded. When the results were finally tabulated it was found that 203 new AM-FM radio sets were needed; 147 new film projectors; 147 new dual speed playbacks suitable for both phonograph discs and transcriptions; two tape recorders, and some $20,000 worth of supplementary library books.

A committee from each winning school was selected to visit one of the largest book stores and make its own selection of the supplementary books; the divisions of radio and visual education selected the equipment.

The actual presentation of the awards will be made at the school assemblies throughout the semester, thus keeping the interest in the campaign continuing. In the meanwhile, radio, newspapers, films and every other communication device —yes, even puppets on television —are being used to reduce further the expenditure for wasteful glass replacement.

Doctor Don C. Rogers, assistant superintendent in charge of elementary schools who spark-plugged the campaign just completed, says that everyone is astounded at the results, but that the committee has only started the campaign. In another year, it is quite possible that glass breakage in the Chicago Public Schools will be at the lowest point in the history of the schools.

Dr. Don C. Rogers, assistant superintendent in charge of Chicago elementary schools, makes token presentation of $80,000 worth of radio and visual equipment, plus supplementary library books, to top elementary school winner, at conclusion of 1947-1948 reduction of glass breakage campaign in Chicago Public Schools.

A-V Groups Discuss American History Films

Meetings of two groups of the Audio-Visual Committee from the National Council for the Social Studies were recently held in Washington, D. C., and New York City for advisory discussion on American history films being made available for schools by companies of the motion picture industry through the Motion Picture Association of America, and its non-profit film distribution affiliate, Teaching Film Custodians.

A short-term project, completed for preview at the National Council for the Social Studies Convention in Chicago in November, was the editing of instructional versions of four theatrical films for use in American history classes in secondary schools and colleges: "Driven Westward" (Westward movement) adapted from *Brigham Young;* "Winning Our Independence" (Revolutionary War) adapted from *The Howards of Virginia;* "Drums Along the Mohawk" (Revolutionary period); "Johnson and Reconstruction" (Reconstruction after Civil War) adapted from *Tennessee Johnson.*

A long-term project, to be completed in 1949, is the bringing up to date of "Land of Liberty", a motion picture history of the United States, currently in use in schools. The addition to "Land of Liberty" will stress the history of the last decade, 1938-48, including the inauguration of the President in 1949.

Visual Aids Go to NCSS Meeting

One entire general session of the Annual Meeting of the National Council for the Social Studies, held recently in Chicago conjointly with the National Council of Geography Teachers, was given over to "Evaluating Films for Use in the Social Studies Classroom." Lewis Paul Todd, Editor of *Social Education,* acted as chairman; the principal speaker was William H. Hartley of State Teachers College, Towson, Maryland, and chairman of the NCSS Committee on Audio-Visual Aids. Included among the films evaluated were *British Isles, Meet Your Federal Government, Spanish Influence in the United States,* and *Cross Section of Central America.*

At a luncheon meeting, the 19th Yearbook of the National Council for the Social Studies was presented by Editor Clyde F. Kohn. Entitled "Geographic Approaches to Social Education," the book includes several chapters on visual materials.

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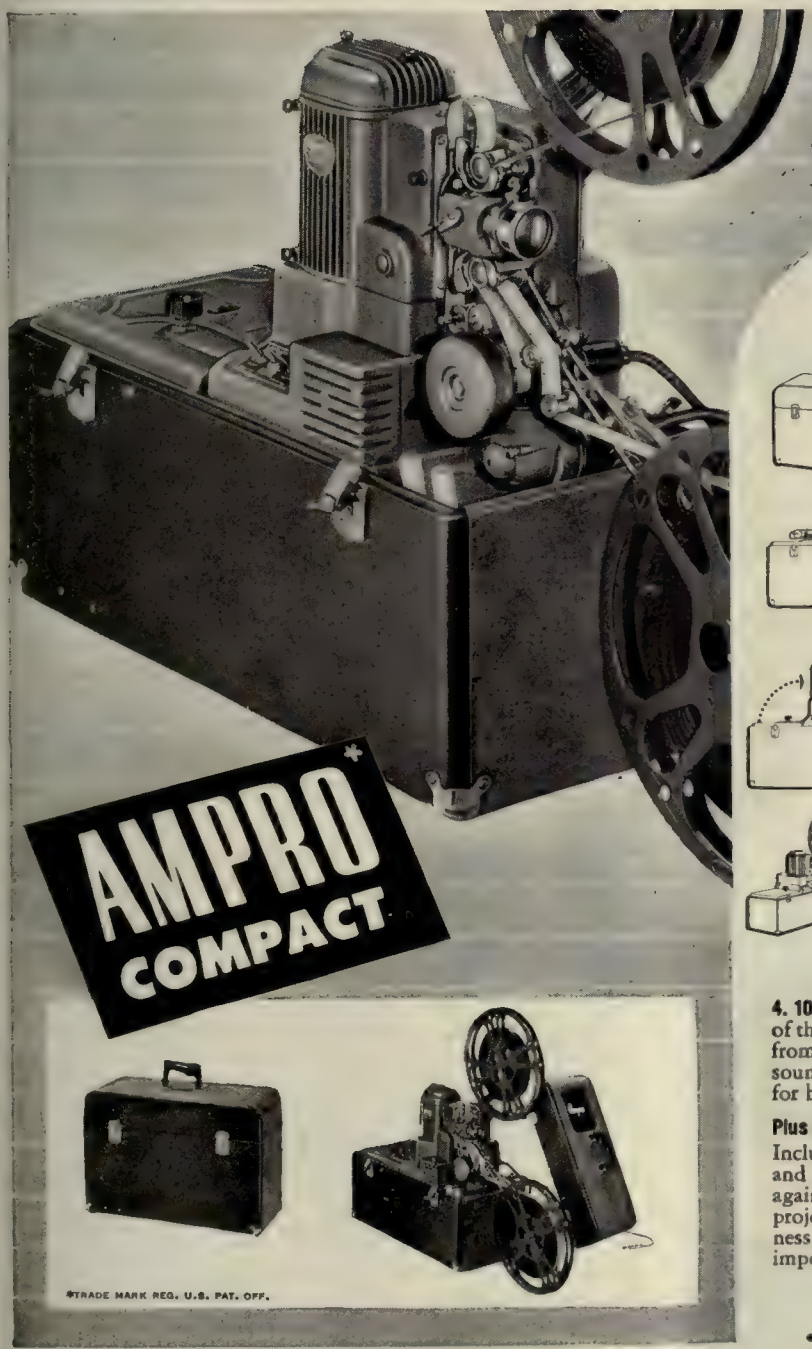

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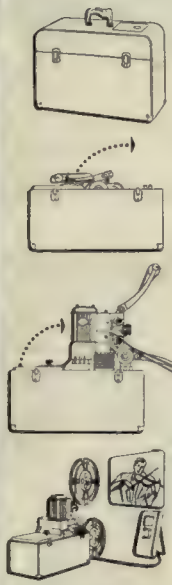

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A-V REPORT ON EUROPE

(*Continued from page 21*)

to carry out a well-organized audio-visual program in its schools. It lacks sufficient foreign exchange to import the necessary equipment and films and, at the same time, its motion picture industry is woefully inadequate.

SWEDEN

Last year Sweden's supply of U. S. dollars gave out. As a result, it suddenly banned all imports of U. S. goods except for a few vital raw materials. This development had a serious effect upon the introduction of audio-visual aids into the schools of Sweden. Educational films of the silent type, as well as glass slides, had been used in Sweden schools to some degree even before the war. One commercial distributor had made considerable investments in creating a vast educational film library. Most subjects were of the silent 16mm type and some were even silent 35mm, among them a high percentage of German origin. When the war showed that educational sound motion pictures are superior to silent educational films, voices were heard among Sweden's teachers that sound be introduced. But since dollar trade restrictions prevented import of educational sound films from the United States, almost the only source of supply, silent films are still dominant in Swedish classrooms today.

SWITZERLAND

Switzerland is a country with a very high standard of living and a democracy where free enterprise thrives. Its public school system is one of the most highly organized in the world. It also has plenty of foreign exchange. Its interest in visual education dates back some 25 years or more, but there are several factors which have handicapped the development of audio-visual education. Swiss education is highly formalized and traditional. The teachers look upon "new-fangled" educational methods with suspicion. They insist that they alone teach in the classroom as they are afraid of educational sound films lest they "take the teacher's place". The two organizations which, in the past, have undertaken to stimulate interest in visual education are perhaps even more conservative than the teachers. As a result, they have made little impact on the Swiss schoolmasters during the last 25 years. A third important point is the fact that each of Switzerland's 22 cantons is fully autonomous in educational matters. The effectiveness of their educational systems varies widely, a decided handicap for the few progressive educators who are working seriously to introduce audio-visual education on a broad and sound basis in this tri-lingual country of 4 million inhabitants. Yet, there is real hope that Switzerland may yet emerge as one of the countries in Europe which take the lead in introducing audio-visual aids on a large scale. Some cantons are now making a serious study of the problem.

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Problems and Plans for NYSAVC

The fall conference of the New York State Audio-Visual Council was held in December at Syracuse University under the chairmanship of Don G. Williams. The eighty-four members who attended found the meetings to be extremely stimulating and timely.

Among the problems considered were those dealing with the administration of A-V programs and future planning in the A-V field. Great concern was felt over the apparent trend in school building toward the use of glass brick, large window areas, and movable partitions. Constructions of this kind complicate the functioning of A-V programs by making the adequate darkening of rooms impossible and by increasing problems of wiring and equipment installation.

Prof. Neville Scarfe, Senior Lecturer from the University of London, England, presented the British attitude toward the use of instructional materials and drew comparisons between the English and American programs. There is no disagreement, philosophically, between the two and only minor differences in other respects. Mr. Scarfe advocates the production of short movies, as little as fifty feet, to be used for educational purposes. Confusing non-essentials are thus eliminated. He also questioned the general attitude that unless photography is technically excellent, the film is of little value. Educators should dominate the production of educational material, not photographers.

The business session was devoted to the crystallization of the Council's philosophy and objectives with emphasis always upon the improvement of teaching and the integration of the A-V program with general education. President Floyd Henrickson announced plans for the summer meeting scheduled to be held July 14 and 15 at the University of Buffalo with Clarence Smith of the University as chairman.

List of School-Made Pictures

As a special service to its readers, EDUCATIONAL SCREEN offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, Evander Childs High School, New York City. To obtain a copy of the list, write to the Service Department, EDUCATIONAL SCREEN, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

A-V Evaluation Lab at Columbia

The formation of an audio-visual laboratory to evaluate the usefulness of films, radio programs, and telecasts for adult education has been announced by Dr. Morse A. Cartwright, executive officer of the Institute of Adult Education, Teachers College, Columbia University. The laboratory will center its attention on two problems during the coming year: the evaluation of existing program sources and the analysis of specific educational needs which are not being met by available film, radio, and television offerings. At the conclusion of the project, the Institute of Adult Education will publish a definitive report of its findings and conclusions.

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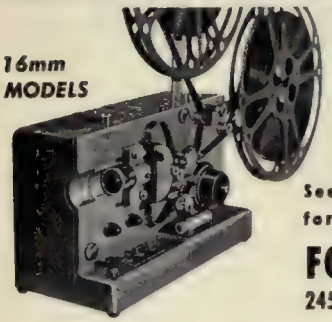

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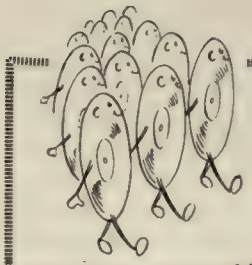

Records on Review

MAX U. BILDERSEE

DOUGLAS MESERVEY said it, and he's absolutely right. "Records for school use do not 'just happen', but undergo a long and hard process of research and testing if they are to meet educational and curriculum standards". At Simmel-Meservey, where Douglas Meservey is Executive Vice-President, pressings are not made for distribution until the producer is satisfied that the recordings will meet school needs. Records are pre-tested by "auditioning of the records for numerous school and teacher groups". After this professional criticism and comparison with representative curriculums, records are placed on the market. Mr. Meservey said, "Our record material is checked for sound educational concepts and emphasis with supervisors, teachers and students themselves". The outcome justifies the procedure.

Seven titles have been produced by Martha Blair Fox under the general title "Tuneful Tales". Each of the records presents a well-known delightful childhood story. The discs can be divided artificially into two groups: those with seasonal holiday appeal and those of more general interest. The first group includes:

The Laughing Jack O'Lantern (Halloween)
The Nutcracker and King Mouse (Christmas)
The White Easter Rabbit (Easter)

The records with year-round appeal are:

The Shoemaker and the Elves
The Little Engine That Could
The Three Little Pigs
Johnny Cake

Simmel-Meservey, Inc., Beverly Hills, California. Each title represents one twelve-inch disc (two sides). Directed and performed by Martha Blair Fox. Ernestine Holmes, Accompanist.

With the exception of "The Nutcracker and King Mouse", Mrs. Fox opens each disc with the presentation of a simple song or a simple rhythm to which the children are instructed to sing or to dance. This is a usable classroom technique but may be construed as "taking the place of the teacher". Mrs. Fox asks the children to respond to questions by a show of hands; to the precocious youngster or the self-conscious child responding in action to the disembodied phonograph voice may seem ridiculous. The storytelling follows immediately upon this introduction. In "The Nutcracker and King Mouse", which is set to music from Tschaikovsky's "Nutcracker Suite", this formalized opening is not followed.

Mrs. Fox is an expert storyteller who understands childhood needs in terms of described action, language and plot progress. Children listen attentively and quietly to her. One youngster volunteered the information, "She has a nice voice". She has, and "nice" accurately describes it for the child. The records are pleasant to hear and will prove useful in the classroom although many teachers will feel that Mrs. Fox's presentation lacks the extra "sparkle" that children recognize and appreciate in outstanding discs.

All of the records are entirely suitable for school use and, in the storytelling portion, there are no elements which might detract from the educational value of the records. Piano is used extensively in the background. It is well modulated and never overpowers the voice. It is fitting, unobtrusive and non-distracting. The sound effects used are simple, fully explained in the text and consequently add to plot progress and disc enjoyment.

These are very good records, intended for and well suited to the needs of children in the kindergarten and the first grade. Some second-graders will enjoy them as well. They may be profitably used for stimulation or for sheer enjoyment and should contribute to the child's spoken vocabulary, sense of rhythm and enjoyment of simple stories.

REPORT CARD

Columbia Records, Inc., Bridgeport, Connecticut.

It was desperately needed and here at long last is an extremely sensitive portrayal of the problems facing a conscientious educator who gives voice to the "idea that the school cannot be built on a high green hill removed from the realities of life; that a school should be something besides a quiz show with a be-ribboned sheepskin as a prize".

The problems are succinctly outlined through a well-developed plot. Andrew Locke, admirably portrayed by Franchot Tone, has been an educator for sixteen years—through the depression, the war, and now the publicly-emphasized need for more nearly adequate school facilities and personnel. The climax is reached with Superintendent Locke's appearance before the taxpayers of North Haven when plans are being made to erect a new school building. Dr. Locke says that to a new building, "We must add a new approach. We must teach our children how to use facts, how to make decisions, how to think."

Superintendent Locke demands community participation in the development of all the facilities essential to the fullest potential intellectual growth and development of young people. Mrs. Locke apologetically points out that a teacher sees "children stunted, neglected, cheated of their rights", and sees "the grown men and women they finally become".

"Report Card" is a "must" for all teachers and school-interested people. It should be heard by every teacher in training, by every teachers college student, by young adult groups and parent groups as a basis for discussion and action. This is strictly adult material intended for general consumption by the educator, the parent and the bystander. It is a challenge, a sharp indictment, and a call to action that is written in a straightforward manner, splendidly performed and impressively directed. "Report Card" is deserving of widespread hearing and attention.

"Report Card" is recorded on four sixteen-inch sides at 33.3 revolutions per minute (playing time: one hour) and is available only on loan from the Federal Radio Education Committee, U. S. Office of Education, Washington 25, D. C.

Needle Chatter . . .

The American Book Company is handling school sales of selected Decca records. Problems are still to be solved concerning demonstrating the discs effectively, yet economically as to time. Traditional book-selling techniques will not be too successful . . . The children's records market has been flooded these past few months with intriguing titles for the holiday trade. New titles appear on the shelves daily as if by magic.

It is not too soon to investigate suitable record-playing equipment for next year's school budget. Have you heard the Lomax field-recorded authentic folk songs produced for the Library of Congress? Jerry Bartell's "'Tingo', The Story of a Clown" will charm and delight children . . . a presentation of De Luxe Records. Irving Caesar's "Song of Safety" will intrigue the youngsters with their catchy rhythms and rhymes. Both Decca and Popular Science produce them. . . . NEEDED: a good system of filing and cross-indexing phonograph records. This problem has not been solved mainly because opposing faces of a single disc very often defy classification together. Filing in order of acquisition is most unsatisfactory.—MUB.

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1949 EB Films Scholarships

Headed by Floyde E. Brooker, a Selection Board to pick universities and colleges for the 1949 Encyclopaedia Britannica Films Scholarship grants has been formed, it was announced by C. Scott Fletcher, president of the films company.

Educators and audio-visual specialists who have accepted membership on the board are: Irving Boerlin, supervisor, Audio-Visual Aids, Pennsylvania State College; Edgar Dale, head of the Curriculum Division, Bureau of Educational Research, Ohio State University, Columbus, Ohio; Margaret Divizia, supervisor, Visual Aids Section, Los Angeles City Board of Education; Elizabeth Golterman, director, division of Audio-Visual Education, St. Louis Public Schools; and Thurman White, acting director, Extension Division, University of Oklahoma, Oklahoma City.

The Selection Board will meet in January, Brooker said, to choose several universities and colleges throughout the United States as recipients of the fourth annual EBF tuition scholarship grants.

Instructional Film Research Program

The Instructional Film Research Program at the Pennsylvania State College is entering its second year with an expanded program of research and a number of new research staff members. Dr. C. R. Carpenter, Director of the Program, has announced the appointment recently of the following men: Kendon R. Smith, Research Associate and Coordinator of Research; John V. Zuckerman, Research Assistant; and Edward Abramson, Research Assistant. The film program has also granted several fellowships, assistantships, and stipend scholarships.

The entire research program is under the auspices of the Human Engineering Section of the Special Devices Center, Office of Naval Research. Its mission is to undertake research in the field of educational sound films, to discover and derive principles for the scientific development of sound films for rapid mass learning.

Geography Films at Education Society

Three of the most recently completed films in United World's Social Geography Series were presented at the latest meeting of the Audio-Visual Instruction section of the New York Society for the Experimental Study of Education, held at the Museum of Modern Art, New York City. Theme of the meeting was "Developing Attitudes Towards World Understanding and Peace." Speakers included Dr. Floyde Brooker (just returned from UNESCO meetings in Paris), Dr. Clyde Kohn of Northwestern University, and Louis de Rochemont, now at work on the UW series "The Earth and Its Peoples." Mrs. Esther L. Berg was in charge of arrangements.

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All programs guaranteed to please
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ADULTS TOO NEED FIELD TRIPS

(*Continued from page 22*)

process. At the close of the tour each member of the group was given an individual bottle of homogenized milk for refreshment and as a gesture of the company's interest in the group's visit.

Next the group was taken to a meeting room where an informal question and answer period gave opportunity for further clarifying the experience and making it more meaningful. On the way home the group decided to stop for cake and coffee in a nearby restaurant. Here the discussion of what had been seen and heard continued with all members taking part freely. Not unimportant in the educational values of field trip experience for adult evening school classes is the opportunity for becoming better acquainted with one another. It provides a very real socialized learning situation.

In school the following evening the list of objectives was written on the blackboard once again and the group evaluated the trip in the light of their objectives. One student gave a detailed account of the trip for the benefit of the two or three students who had been unable to be with the group. She listed on the blackboard several new terms and words they had learned during the trip and which they "could now use with ease." The group had been much impressed by the "cleanliness of the plant," by the fact that "they saw new things" and by the "regulations insuring pure milk in this country" as compared to conditions in the countries from which they had come. Several students expressed a desire to see more of the testing laboratory at a later date. The misconceptions of many of the group concerning "homogenized" milk were cleared up by the trip. One woman had her first taste of "homogenized" milk on the trip and was surprised to find that she liked it.

Intense satisfaction with and appreciation for the trip were expressed by the entire group. As they put it, "it gave us a chance to really see something we wanted to know about"; "I don't know when I've enjoyed myself so much"; and "we had a good time and we learned something we couldn't have learned half as well in our classroom."

As a result of this, our first trip of the year, (1) an outline for other field trips was evolved as a guide, (2) field trips are a definite, authorized part of the adult education program of our school, and (3) we are constantly receiving suggestions and requests for more trips from both students and teachers.

We feel that field trips (1) give adult students an opportunity to correct false impressions by providing first-hand experience with processes and skills, (2) give students more poise and assurance in traveling about in the community, (3) awaken and increase a sense of belonging to and a desire for participation in group and community affairs, and (4) meet the student's need for social contacts and acceptance of self both by himself and others in the group.

We find that these trips are excellent as a springboard for discussion, as a motivation for additional study and getting further information, and as a vehicle for setting up a pattern for future adult action.

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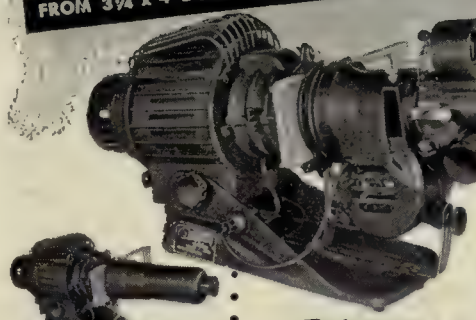
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AUDIO-VISUAL TRADE REVIEW

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

Picture-in-a-Minute Photography

Finished snap-shots may be removed from a new camera within one minute after exposure, according to announcements from Polaroid Corp. of Cambridge, Mass. The new camera, invented by Dr. Edwin H. Land, President of Polaroid, uses a special double film interspersed with pods of developing and printing fluid.

The accompanying series of photographs shows how simple it is to take and make pictures with the new camera (viewing from top to bottom):

Photo 1—Each part of the double roll drops into its own slot. A single leader advances the negative film and positive paper. There is no threading or winding.

Photo 2—Picture is taken in the conventional manner, one setting determining both shutter speed and lens opening.

Photo 3—Leader of film is pulled out in one swift motion; photographer waits about one minute, during which another picture may be made.

Photo 4—Picture is lifted out of camera. It is 3¼ x 4¼, sepia-tone. Polaroid tests indicate it is as permanent as ordinary prints.

Ampro Requires Less Jack For King-Size Projector

A reduction of $76.50 in the price of the Ampro "Imperial" 16mm silent projector was recently announced. There will be no change in the well-known features of the Imperial, the price reduction being made "to enable Ampro dealers to meet effectively the demand for lower priced, premium quality 16mm silent projectors."

Radiant Reflections

Prettier cases and stands will be one of the 1949 selling points of Radiant screens, as the company puts forth the revised "Champion" Model K. New streamlined design, new two-tone color combination, plus numerous mechanical innovations distinguish the new Champion.

W.E. Creates Little Flutter With New Sound Method

The Electrical Research Products Division of Western Electric has effected a new method of direct-positive sound recording potentially useful to the television and 16mm fields. The new sound recording method results in a light exposure sound recording which, when developed, shows distinct improvement in output level, distortion content, and in the elimination of printer loss and distortion. Improved frequency response, reduced flutter content, and lowered costs are added advantages.

Technically speaking, in making a recording, standard light valves are used, but a high-frequency A.C. bias of 24 kc. is superimposed on the light valve in place of the usual D.C. bias for noise reduction. No adjustments to projectors using these films are required.

Our Monthly Feature: New Projector Stands

This month we have only one projector stand to mention, but it is dual-purpose, made of wood, and very pretty, according to the picture. The legs are detachable, so that the upper section may serve to elevate projectors off the table slightly, as is required on such machines as Ampro, Eastman, Kolograph, RCA, and the like. The stand is made by Park Products Co., Park Ridge, Illinois.

Miscellany

WESTINGHOUSE ELECTRIC CORP. has announced a new electronic lamp which utilizes cadmium and mercury vapors which radiate only one-third as much heat per watt as incandescents. The new 1000 watt lamp, T-28, is said to be particularly adaptable to motion picture and television stage illumination. Westinghouse has also prepared a similar experimental 10,000 watt lamp approximately half the brightness of the sun. The new experimental lamp was recently demonstrated in Washington at the 64th Semi-Annual Conference of the Society of Motion Picture Engineers.

WEIMET FILM COMPANY, INC., 514 W. 57th St., New York 19, has placed on the market 50 foot magazine loads of 16mm film in their black-and-white panchromatic reversal safety film. This purchase price includes processing costs and speedy service within 48 hours upon receipt.

People

Bell & Howell Promotions

President J. H. McNabb recently announced the following promotions in the Bell & Howell staff: E. S. Lindfors, from vice-president in charge of the New York office to vice-president in charge of merchandising (replacing Harold Booth, now vice-president of Polaroid); E. L. Schimmel, from manager to vice-president in charge of the International Division; W. A. Moen, from General Sales Manager to vice-president in charge of sales policies; P. A. Wagner, from assistant general sales manager to director of public relations; C. G. Schreyer, to new director of sales, retaining post of assistant treasurer; and P. M. Thomas, appointed director of sales training with headquarters as Air Force liaison continuing at Wright Field.

Ideal Officers

In the reorganization following the death of Bertram Willoughby, a meeting of the Board of Directors was held on November 29th; election of the following stockholders resulted: Marion E. Harvey, Chairman, Martha M. Rath, Co-Director, and S. J. Sperberg, Co-Director.

Immediately after this, a meeting was held to elect officers for the corporation: President, Elmer R. Willoughby; Vice-Presidents, Martha M. Rath and S. J. Sperberg; Secretary, Charles S. Harvey; and Treasurer, S. J. Sperberg.

RCA Appointments

The appointment of John J. Dostal, formerly branch manager for Sound Scriber, as field sales manager of 16mm sound projectors for RCA Visual Products Group was recently announced by H. V. Somerville, Products Manager of the Sound and Visual Products Section of the RCA Engineering Products Department.

Elmer H. Beneke has been appointed regional 16mm sales representative for the Chicago area, according to O. V. Swisher, Manager of RCA's Visual Products Group.

Elsewhere with Homo Sapiens

Harry Monson has announced his resignation as Vice-President and General Sales Manager of AMPRO to become Vice-President and Director of Sales for SENIOR-SOUND, INC., 221 East Cullerton, Chicago, a company recently formed by his father, A. Monson, founder and former president of Ampro. The new company has developed and is about to introduce a complete line of tape recorders.

J. M. Franey, President of UNITED WORLD FILMS, announces the appointment of Jerry Albert as Director of Advertising and Publicity for the company. . . . John M. Abraham's election as vice-president of ESQUIRE, INC. has been announced by David A. Smart, Chairman of the Board. Mr. Abraham was Financial Controller of Balaban & Katz for fifteen years and Assistant to Barney Balaban, now President of Paramount Pictures. In 1944 he joined Esquire, Inc., and became General Manager of the Company's Film Division, CORONET INSTRUCTIONAL FILMS.

The first presentation of the Progress Medal of the Photographic Society of America was made recently to Dr. C. E. Kenneth Mees, KODAK vice-president in charge of research, at the Society's 1948 convention in Cincinnati. Internationally known as a photographic scientist, Dr. Mees was voted the award for his many contributions to photography: technical, literary, and inspirational. . . William H. Benedict has joined SHERMAN PLAN INC. in charge of film production, it has been announced by Al Sherman, president of the D. C. film organization. Mr. Benedict will soon leave for shooting on a Central American location.

Willard M. Sanzenbacher, formerly manager of the Pacific Northwest Territory for the Screen Adette Equipment Corp., has purchased the business known as Associated Sound Sales and Service Company, 429 S.W. 12th Ave., Portland, and has renamed it the AUDIO-VISUAL SUPPLY COMPANY. Mr. Herbert W. Hutton, former owner, remains on the staff as Service Manager. Charles Steinmetz, Max Murphy, and Robert Hamilton are members of the sales organization.

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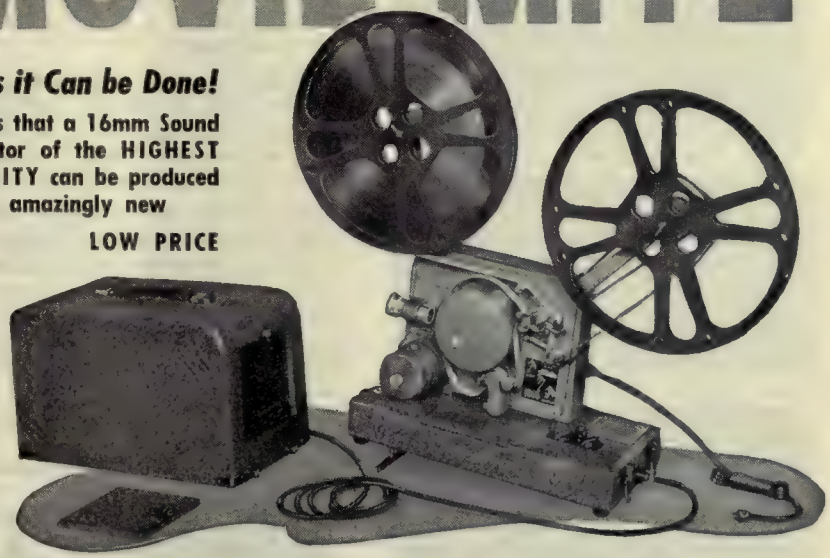

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Production and Distribution

Popular Anglo Articles

Thomas Hodge, Director of Film and Publications Division, BRITISH INFORMATION SERVICES, has indicated that some of the more popular B.I.S. releases, shown to nearly 15,000,000 persons per year in the U. S., are (prints sold shown in parentheses): *Julius Caesar* (593), *Macbeth* (440), *Instruments of the Orchestra* (344), *Near Home* (122), *World Is Rich* (104), *Charter of the U. N.* (99), and *Your Children's Eyes* (99).

B.I.S. films are being purchased to an ever-increasing extent, according to Mr. Hodge. During 1947, 1948, and 1949 twelve 16mm commercial film libraries have agreed to purchase at least one print of every film released by B.I.S. In the last three years the organization itself has placed 4307 prints (10,029 reels) in distribution through its own libraries.

From the Glamour Capitol

UNITED INTERNATIONAL FILMS of Hollywood is circulating questionnaire postcards to the whole 16mm distribution field. The object of the questionnaire is to discover how much of a market there would be each year for new, 16mm produced feature films, pre-fabricated indoor and outdoor theaters. Copies of the questionnaire may be obtained from the company at 8582 Sunset Blvd. (46).

MILLER OUTCALT CO., 1668 N. Van Ness Ave., Hollywood, has signed with Sterling Films, Inc. for exclusive distribution rights in the far west states of California, Oregon, and Washington, according to Saul J. Turell, President of Sterling.

Booklets

Prepared by the Photometric Section of the GENERAL ELECTRIC Meter and Instrument Divisions, a revised and enlarged edition of the Photo Data Book is now available at photographic dealers throughout the country. Increased to 132 pages, new sections include "Current Trends in Photography for 1949" and a spread on G. E. products.

KODAK has announced a new, casual, yet informative book on making pictures indoors. The booklet is liberally illustrated with pictures, diagrams, and cartoons and follows a very clever format. All kinds of indoor pictures are covered. It will be available soon from all photo dealers.

Television

Navy Uses TV as Mass Training Medium

Experimental television class rooms will be in operation when the Navy starts sending trial television programs from its Sands Point, Long Island, television station to a class of trainees at the same location.

Early next year, weekly schedules of lectures will be telecast four miles to large-screen General Electric receivers at the Merchant Marine Academy at Kings Point, N. Y. Results for television classes will be compared with those receiving standard instruction.

For the television mass training program, General Electric Company at Electronics Park, Syracuse, N. Y., has supplied complete studio equipment along with monitoring receivers. The experiments, being conducted by the Special Devices Center at Sands Point, are under the direction of the Office of Naval Research.

Rear Projection for Television

The S.O.S. CINEMA SUPPLY CORP. is making available to television producers a variant of the long-used rear projection device of motion picture production. With this device any type of moving or still photographic background may be shown, via rear projection, behind the action of actors closer to the camera. In this way actors may appear to walk about in Rome, London, or perform feats of aerial stunting while safety located within a television studio. Special, wide-angle optics were the main change required in the standard Hollywood equipment, according to T. A. Tanney, head of the company.

Other News About T-V

VIDEO ASSOCIATES INC. and STURGIS-GRANT PRODUCTIONS, both of New York, have formed a working agreement for cooperative efforts directed toward the production of moderately priced television films employing animation. The facilities of the two organizations will supplement one another in the new venture.

Activities at the RAPHAEL G. WOLFF STUDIOS in Hollywood are being broadened to include a Television Department. Present plans contemplate producing original, entertaining, and economical television programs on film for sponsors. The new venture will be managed by Ramond Ring.

CARL DUDLEY PRODUCTIONS of Beverly Hills have assigned exclusive television rights on their

it takes only pennies

to protect your prints—dollars to replace them. Insist on the one and only, the reliable and proven

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The epic victory of a brave man's faith!

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16 mm., 75 min., 3-year lease, $325.00; rental, $16.00 per day. Order from

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"This Land of Ours" Series to NBC Television for a four year period. The agreement with NBC also calls for rights to the "This World of Ours" Series which Dudley is currently shooting in Europe.

JERRY FAIRBANKS PRODUCTIONS have completed 26 film programs for NBC Television, according to Sidney Strotz, Administrative Vice-President. The films were designed for family entertainment, as are the 13 musical short subjects currently being filmed for television by SACK TELEVISION ENTERPRISES of Dallas.

Jerry Fairbanks Productions have been given the go-ahead signal from NBC Television to produce dramatic, quiz and children's programs for the network —including "Jackson and Jill," "Going Places with Uncle George," and "Quizology."

Current Film News

■ **KNOWLEDGE BUILDERS CLASSROOM FILMS,** 625 Madison Ave., N. Y. 22, announces the addition of two new 16mm sound films to its "Simplified Arithmetic" series: *Division of Fractions* and *Multiplying Fractions.* Knowledge Builders also has available a series of films on child care; titles include: *Before the Baby Comes, Baby's First Year, The Child Grows Up, Life of a Healthy Child, Road to Health and Happiness.*

■ **CORONET FILMS,** Coronet Building, Chicago 1, has released several new sound motion pictures for the classroom, each one reel in length and available in color or black and white:

Capitalism—introducing basic concepts of the capitalistic system.

Your Family—developing an appreciation of the family as a social unit and the role of the individual in that unit.

A Visit to Ireland—taking students on a picture tour of the Emerald Isle.

Life in a Fishing Village—introducing students to life in the village of Gravarna, Sweden, typical of fishing villages the world over.

Modern Hawaii—showing students one of the most important of U. S. possessions: its scenery, economic assets, military bases, etc.

Basketball for Girls—Fundamental Techniques—demonstrating fundamental techniques of ball handling, passing, and shooting.

Basketball for Girls—Game Play—demonstrating the finer points of the sport.

Softball for Boys—developing the principles of the sport in actual game situations.

Safe Living at School—developing proper concepts of safety at school.

Build Your Vocabulary—demonstrating proven methods of vocabulary building and establishing the need for a well-rounded vocabulary.

■ **MOGULL'S,** 68 W. 48th St., N. Y., has released for sale to the non-theatrical field a 3-reel documentary motion picture entitled *Krakatoa,* a sound and sight record of one of the world's most unusual and active submarine volcanoes, located in the Indian Ocean between Sumatra and Java.

■ **SIMMEL-MESERVEY, INC.,** Beverly Hills, Calif., has released a 2-reel documentary concerning medical progress in Mexico:

There Were Two Doctors—the true-to-life study of a young Mexican doctor who served his internship in the tiny rural village of Zinacanton, Mexico, combating suspicions and prejudices and finally winning over the village to the beliefs of science.

■ **MICHIGAN STATE MEDICAL SOCIETY,** 2020 Olds Tower Bldg., Lansing 8, Mich., announces a new sound film produced by The Jam Handy Organization:

Lucky Junior—stressing, through a story framework, the importance of immunization and of the family doctor who understands and treats the child as an individual.

■ **OFFICIAL FILMS,** 25 W. 45th St., N. Y. 19, announces three additions to its musical series of 16mm sound films: *Yehudi Menuhin—Violinist* (10 reels), featuring the works of great masters such as Bach, Beethoven, Brahms, and Paganini; *Jakob Gimpel—Pianist* (7 reels), including the works of Liszt, Chopin, Mendelssohn, and Brahms; and *Eula Beal—Contralto* (4 reels), presenting the young American contralto in a program of vocal classics.

■ **UNITED WORLD FILMS,** International Film Division, 445 Park Ave., N. Y. 22, recently added two J. Arthur Rank successes to its current 16mm series:

Odd Man Out—picturing eight tense hours in the life of an idealist who defies the law in defense of his convictions; starring James Mason and Kathleen Ryan.

The Magic Bow—based on the life of the great violinist Paganini and starring Stewart Granger and Phyllis Calvert.

■ **STERLING FILMS,** 61 W. 56th St., N. Y. 19, announces its latest sports 16mm release: *Championship Form,* featuring three Olympic records—Earl Meadows' pole vault, Cornelius Johnson's high jump, and Jessie Owens' broad jump.

"Could you tell us how to Learn?"

5 Films in the Development Cycle of the Child from 5 to 10

ADVENTURING PUPS
Children love these intriguing puppies who explore, get lost, get home safely after meeting several *strange* and *large* animals.
1 reel $40.00 16 mm SD

★

JUDY LEARNS ABOUT MILK
Answers the simple questions of every child about where does milk come from?
1 reel $40.00 16 mm SD

★

TOMMY'S DAY
Health and behavior patterns are developed through the experiences of one day in the life of a normal boy.
1½ reel $48.00 16 mm SD

★

THE CURIOUS COATI
Background experiences for language arts are established naturally by the desire to talk about the antics of this odd little animal.
1 reel $40.00 16 mm SD

★

THE CARE OF ART MATERIALS
Enhance the pleasure and effectiveness of creative work by portraying how to enjoy it. Simple new type animation.
1 reel $40.00 16 mm SD

Write for Free Teacher's Guide on these films. Previews Now Available.

YOUNG AMERICA FILMS, INC.
18 East 41st Street, New York 17, N. Y.

■ **YOUNG AMERICA FILMS,** 18 E. 41st St., N. Y. 17, has released the following new 16mm teaching films, each one reel in length:

The Steam Turbine—shows the historical development of the steam turbine, and explains the principle by which the modern steam turbine operates.

The Steam Engine—traces the development of the steam engine from the earliest models to the modern steam locomotive, and explains the principle by which the steam locomotive operates.

The Principle of the Generator—a science film for elementary and junior high school, explaining the principle of electro-magnetic induction by which the electric generator works.

The Microscope and Its Use—this film explains the fundamental parts of the microscope used in the typical high school science laboratory and gives the basic rules for its operation and care.

How We Get Our Power—the story of where power comes from. Surveys the major sources of power: wind, water, fuel, explosives and the atom.

■ **RKO RADIO PICTURES,** 16mm Educational Division, 1270 Avenue of the Americas, N. Y. 20, announces several new releases: *Treasure House* (story of the Smithsonian Institute); *Operation White Tower* (climbing of Mt. McKinley); *Whitehouse* (a tour of the home of the U. S. chief executive); *Switzerland Today* (story of a democracy and how it operates); *Border Without Bayonets* (story of the friendship between the U. S. and Canada); *Democracy's Diary* (news gathering and desseminating procedures of the New York Times).

■ **BRITISH INFORMATION SERVICES,** 39 S. LaSalle St., Chicago 3, Ill., has available several new 16mm films from Britain:

Furnival and Son (2 reels)—a portrait of the city of Sheffield, its great steel industry, and the people who work in it.

Radio Service (2 reels)—an up-to-date picture of the British radio and television industry.

Poliomyelitis—Diagnosis and Management (7 reels)—the story of a young man stricken with acute anterior poliomyelitis, his treatment, progress, and final return to home and work.

■ **ASSOCIATION FILMS,** 347 Madison Ave., N. Y. 17, has available a new 16mm sound motion picture in color presented by the National Biscuit Company:

The King Who Came to Breakfast (2 reels)—the story of wheat featuring Bill Baird's marionette characters.

■ **CHURCHILL-WEXLER FILM PRODUCTIONS,** 137 N. La Brea Ave., Los Angeles 36, announce that their film *Wonders in Your Own Back Yard* has recently been given an award by the Audio-Visual Education Association of California. Occasion for the award was the first annual educational film contest sponsored by that body. *Wonders in Your Own Back Yard,* a science film for primary grades, was rated highest in the primary classification.

■ **CASTLE FILMS,** a Division of United World Films, 445 Park Ave., N. Y., offer 16mm and 8mm versions of the following motion pictures:

News Parade of the Year—covering the most important news events of 1948: the Berlin Air Lift, the Oregon floods, the revolution in Bogota, Holy Land fighting, the Presidential election, etc.

World Series—1948—recording the baseball season's climax, the World Series with the Cleveland Indians and the Boston Braves.

Grand Canyon—featuring the scenic wonders of the gigantic chasm.

■ **JOHN H. HUMPHREY,** 11216 So. Harvard Blvd., Los Angeles 44, Calif., announces the completion of a new 16mm color sound film:

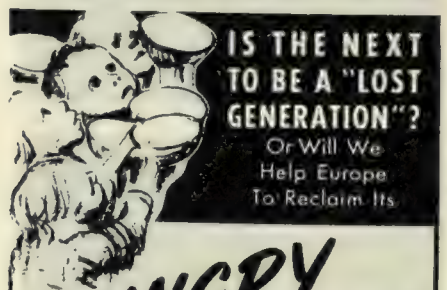
Pottery from the Wheel—produced in cooperation with the Cinema Workshop of the University of Southern California, Los Angeles. The film is directed to those students with previous pottery training who are ready to enter into the art of throwing pottery on the wheel.

■ **SUN DIAL FILMS, INC.,** 625 Madison Ave., N. Y., announces that its sound color film *Basic Net Mending,* produced for the Fish and Wild Life Service, has been selected by the International Review Committee of the U. S. Department of State to represent the U. S. at the First Congress of Educational and Instructive Films to be held in Paris this year.

■ **TRAFFIC ENGINEERING AND SAFETY DEPT.,** American Automobile Association, Washington 6, D. C., announces the availability of a new educational safety film in color and black and white:

The Safest Way—depicting the step-by-step activities of a typical classroom of fourth-graders, who show how they worked out each child's safest route "to school, to the store, to the church, to the movies . . . or well, to any place."

■ **OFFICE OF THE CHIEF SIGNAL OFFICER,** Dept of the Army, Information Section, Washington 25, D. C., announces a new Signal Corps motion picture tracing the career of the late General of the Armies, John J. Pershing. The Pershing story is told in the second half of Armed Forces Screen Report No. 98, currently being exhibited in service theaters and available to the public for non-profit exhibition and television. The



HUNGRY MINDS

The First Film Specifically Made For A UNESCO Objective

"Hungry Minds" challengingly tells the story of Europe's children, of the need for educational and physical aid, of action that must be taken today!

With Drawings by Kaethe Kollwitz

SUITABLE FOR ALL GROUPS

Produced By
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ARE YOU POSTED
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Educational . . . Entertaining!

"LISZT CONCERT"
The great Georgy Sandor at the piano, in renditions of two of Franz Liszt's most beloved compositions:
LIEBESTRAUME
THE 6th HUNGARIAN RHAPSODY
An impressive blending of perfect sound recording and vivid camera technique. Glorious music interpreted by a great artist.
One reel, 9 minutes. List Price: $25.00

6 Subjects
SONGBOOK OF THE SCREEN IN COLOR
America's favorite songs, stirringly rendered in their full melodic richness. Running time 3 minutes each. List Price: $20.00 each.
AMERICA
END OF A PERFECT DAY
HOME ON THE RANGE
HOME SWEET HOME
JINGLE BELLS
OLD BLACK JOE
Available at leading Film Libraries.
Write for FREE catalog to Dept. 10.

POST PICTURES CORP.
115 W. 45th St., New York 19, N. Y.

first part of the Screen Report—a monthly, newsreel-type production of Army Pictorial Service—is devoted to ROTC Summer Camp scenes.

■ **HAWLEY-LORD, INC.,** 61 W. 56th St., N. Y. 19, announces the completion of a new film by Tommy Conlon:

Trout Factory—the complete story from the egg to the hook showing how one state stocks its lakes and streams.

Hawley-Lord also announces the release of the first three subjects in its series titled "Our Changing World": *Song of Siam, Pearl of the Orient,* and *Land of Fair Dinkum,* depicting the people, customs, culture, and progress of Siam, Australia, and the Philippines, respectively.

■ **A. F. FILMS, INC.,** 1600 Broadway, N. Y. 19, has acquired 16mm and TV distribution of the following color film:

French Tapestries Visit America (3 reels)—picturing the priceless French Tapestries exhibited in New York and Chicago, accompanied by an explanatory narration and an early-French musical background.

■ **TOMLIN FILM PRODUCTIONS, INC.,** 480 Lexington Ave., N. Y. 17, has produced the following 16mm films:

Co-op Oil (2 reels)—a Kodachrome production tracing the various stages of current motor-oil refining techniques. Prints are available from the Consumers Cooperative Association, Kansas City 13, Missouri.

For the People (3 reels)—a Kodachrome production tracing the development of oil production by the Consumers Cooperative Association. Available from the Cooperative Association in Kansas City.

■ **SACK TELEVISION ENTERPRISES** announces that it has acquired exclusive non-theatrical and television rights to the "This Is Texas" series of 1-reel topical films produced by Nationwide Pictures, Inc. of Dallas. Four of the 1948 group have already been completed and are titled *This Is Texas, Invisible Rivers, Swords and Ploughshares,* and *Bells of Tejas.*

■ **SARRA, INC.,** 200 E. 56th St., N. Y. City, announces that it has recently produced a new color motion picture on home planning:

Story of a House (3 reels)—traces the building of a home from the time the lot is selected through the actual construction, decorating, and furnishing. The film is the first in a series of Better Home Planning motion pictures to be prepared in cooperation with the editors of "Better Homes and Gardens." It will be released generally February 1 for showings throughout the nation.

■ **D. D. LIVINGSTON,** 39 E. 35th St., N. Y., announces a new addition to the dance film collection: *Air for the G String,* with Doris Humphrey and a modern dance group (1 reel).

Entertainment

■ **COMMONWEALTH PICTURES CORP.,** 729 Seventh Ave., N. Y. 19, has acquired for exclusive 16mm distribution the following films:

Tenting Tonight on the Old Camp Ground (6 reels)—depicting the struggles involved in the building of stagecoach roads through the frontier west and starring Johnny Mack Brown and Tex Ritter.

The Old Chisholm Trail (6 reels)—picturing the desperate battles for water rights along the frontier cattle trails and starring Johnny Mack Brown and Tex Ritter.

New Orleans (10 reels)—the story of the birth of the blues, featuring Arturo de Cordova, Dorothy Patrick, Louis Armstrong and his band.

■ **OFFICIAL FILMS, INC.,** 25 W. 45th St., N. Y. City, announces several new cartoons available in 16mm and 8mm versions. Titles include: "Kitty Gets the Bird," "Dumb Like a Fox," "Cholly Polly," and "Gullible Canary."

Lists and Catalogs

■ **CIO FILM DIVISION,** 718 Jackson Place, N. W., Washington 6, D. C., has issued a new catalog, "Films for Labor", describing available 16mm motion pictures and filmstrips. Films are listed under the following divisions: Films on the Development of Unionism, on Discrimination, International Problems, Political Action, Domestic Problems, Farmer-Labor Cooperation, and Free Films.

■ **BRANDON FILMS,** 1600 Broadway, N. Y. 19, recently published a "Checklist of Films on International and Interracial Understanding" comprising 47 titles of films especially suitable for United Nations and International Relationships programs. March of Time, International Film Foundation, United World, National Film Board of Canada, and many other sources are represented.

■ **INSTITUTIONAL CINEMA SERVICE, INC.,** 1560 Broadway, N. Y. 19, offers a new catalog listing the latest 16mm educational and entertainment films. A feature of the 1948-49 Film Rental Catalog is a new Educational Films Section.

■ **WESTINGHOUSE ELECTRIC CORP.,** School Service Dept., 306 Fourth Ave., Box 1017, Pittsburgh 30, Pa., recently announced a new Teachings Aids Catalogue describing charts, posters, and booklets available for distribution to teachers. Also available is a new index of motion pictures and slidefilms—"Westinghouse Sound Motion Pictures and Slide Films for School Use."

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FILMS

Academy Films (P)
844 Seward St., Hollywood 38, Cal.

Association Films (PD)
347 Madison Ave., New York 17, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
3012 Maple Ave., Dallas 4, Tex.

Bailey Films, Inc. (PD)
2044 N. Berendo St., Hollywood 27, Cal.

Bray Studios, Inc. (PD)
729 Seventh Ave., New York 19, N. Y.

Castle Films, Div. of United World Films, Inc.
445 Park Ave., New York 22, N. Y. (PD)

Catholic Movies (D)
220 W. 42nd St., New York 18, N. Y.

Coronet Instructional Films (P)
Coronet Bldg., Chicago 1, Ill.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc. (PD)
Wilmette, Illinois

Films, Inc. (PD)
330 W. 42nd St., New York 18, N. Y.
64 E. Lake St., Chicago 1, Ill.
101 Marietta St., Atlanta 3, Ga.
716 S. W. 13th Ave., Portland 5, Ore.
209 Browder St., Dallas 1, Tex.
8414 Melrose, Los Angeles 46, Cal.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

General Films, Ltd. (PD)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Heidenkamp Nature Pictures (P)
538 Glen Arden Dr., Pittsburgh 8, Pa.

Hoefler—Paul Hoefler Productions (P)
612½ S. Ridgeley Dr., Los Angeles 36

Hoffberg Productions, Inc. (PD)
620 Ninth Ave., New York 18, N. Y.

Institutional Cinema Service, Inc. (D)
1560 Broadway, New York 19, N. Y.

International Film Bureau (PD)
6 N. Michigan Ave., Chicago 2, Ill.
15 Park Row, New York 7, N. Y.

The Jam Handy Organization (PD)
2821 E. Grand Blvd., Detroit 11, Mich.

Knowledge Builders Classroom Films (PD)
625 Madison Ave., New York 22, N. Y.

March of Time Forum Edition (P)
369 Lexington Ave., New York 17, N. Y.

Mogull's, Inc. (D)
68 W. 48th St., New York 19, N. Y.

Nu-Art Films, Inc. (PD)
145 W. 45th St., New York 19, N. Y.

Official Films, Inc. (P)
25 W. 45th St., New York 19, N. Y.

Ott—John Ott Film Library, Inc. (PD)
730 Elm St., Winnetka, Ill.

The Princeton Film Center (PD)
55 Mountain Ave., Princeton, N. J.
625 Madison Ave., New York, N. Y.

Religious Film Assn., Inc., Libraries (D)
347 Madison Ave., New York 17, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
3012 Maple Ave., Dallas 4, Tex.
351 Turk St., San Francisco 2, Cal.
1505 Race St., Philadelphia 2, Pa.
209 Ninth St., Pittsburgh 22, Pa.
2722 Pine Blvd., St. Louis 3, Mo.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Swank Motion Pictures, Inc. (D)
614 N. Skinker Blvd., St. Louis 5, Mo.

Vocational Guidance Films, Inc. (P)
215 E. Third St., Des Moines 9, Ia.

Wholesome Film Service, Inc. (D)
20 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILM PRODUCTION

KEY: Width 16mm or 35mm. Educational; Television; Commercial; Home.

A. B. T. Productions, Inc. (16, 35, ETCH)
460 W. 54th St., New York 19, N. Y.

MOTION PICTURE PROJECTORS AND SUPPLIES

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Bell & Howell Co. (M)
7117 McCormick Road, Chicago 45, Ill.

Comprehensive Service Corporation (M)
245 W. 55th St., New York 19, N. Y.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Forway Corporation (M)
245 W. 55th St., New York 19, N. Y.

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1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

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Natco, Inc. (M)
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Rice—Carroll W. Rice Co. (D)
Audio Visual Center,
424 40th St., Oakland 9, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

S.O.S. Cinema Supply Corp. (D)
602 W. 52nd St., New York 19, N. Y.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

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Davenport, Iowa

Visual Education Incorporated (D)
Lamar and 12th, Austin, Tex.
2010 N. Field St., Dallas 1, Tex.
3905 S. Main St., Houston 4, Tex.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILMSTRIPS

Church Screen Productions (P)
5622 Enright Ave., St. Louis 12, Mo.

Cine-Puppet Productions (P)
7920 Santa Monica Blvd., Hollywood

Encyclopaedia Britannica Films, Inc. (P)
Wilmette, Ill.

Long Filmslide Service (P)
944 Regal Road, Berkeley, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Visual Sciences (P)
599E—Suffern, N. Y.

SLIDES

KEY: Kodachrome 2 x 2. 3¼ x 4¼ or larger; Made to Order.

Fason Films, Jack (P-O)
2100 S. University, Denver, Colo.

Hirsch & Kaye (D-2)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (P-4)
Meadville, Pa.

Nu-Arts Films, Inc. (D-2)
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Ryan Visual Aids Service (D-2)
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Buffalo 15, N. Y.

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2851 N. Western Ave., Chicago 18, Ill.

Beseler Company, Charles (M)
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Comprehensive Service Corp. (D)
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SCREENS

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Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

Hirsch & Kaye (D)
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Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Radiant Manufacturing Corp. (M)
1215 S. Talman Ave., Chicago 8, Ill.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
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PICTURES

Informative Classroom Pictures (P)
40 Ionia N. W., Grand Rapids 2, Mich.

RECORDERS—WIRE

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Filmstrips and Slides

■ **POPULAR SCIENCE PUBLISHING CO.,** Audio-Visual Division, 353 Fourth Ave., N. Y. 10, has just released a new filmstrip series, "Exploring Through Maps", produced in cooperation with the World Book Encyclopaedia. The strips are accompanied by an illustrated teaching guide. Titles and descriptions follow:

Maps and Their Meaning (color)—presenting basic elements of directions in relation to children's everyday experiences and explaining the use of symbols and color as aids in reading maps.

We Live on a Huge Ball—explaining the difficult concept of latitude and including many discussional and "participation" frames.

Flat Maps of a Round World—clarifying the concept of longitude and presenting various types of map projections representing the globe.

Maps and Men—reviewing the entire series and showing many examples of maps used in business, recreation, travel, the study of history, geography, etc.

■ **VISUAL SCIENCES,** Suffern, New York, announces a new 40-frame filmstrip for art classes and clubs:

Pencil Technique—depicting the tools and the steps involved in pencil sketching; made under the editorial direction of James Cullen, art director of the Suffern Public Schools.

■ **YOUNG AMERICA FILMS,** 18 E. 41st St., N. Y. 17, announces the release of four filmstrips in an "Elementary Science Series." Titles are *Magnets, Day and Night, Electricity,* and *What Makes Rain.* Each of the filmstrips is based on a YAF elementary science motion picture already available.

■ **STANLEY BOWMAR CO.,** 2067 Broadway, N. Y. 23, has available the following new filmstrips:

The New Jersey Campaigns—depicting vivid local history as well as the history that laid the foundation of American Independence.

The Field Trip (color)—designed to help teachers and students prepare for a field trip.

Share the Ball—designed to help teachers develop in children the concept of sharing in many things.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announces the availability of the following filmstrips from Britain:

African Doctors in Training (30 frames)—tracing the thorough training given students in the Nigerian School of Medicine.

English Table Glass (33 frames)—picturing the art of glassmaking in England.

District Commissioner (40 frames)—presenting a typical District Commissioner on the Gold Coast of West Africa.

The Colonies Fight Leprosy (38 frames)—dealing mainly with Britain's large experimental leper colony in Nigeria.

Northern Ireland (49 frames)—picturing the scenery and industries of Northern Ireland.

■ **WAYNE UNIVERSITY,** Audio-Visual Materials Consultation Bureau, 5272 Second Blvd., Detroit 2, Mich., has announced the latest release in a monthly series of contemporary affairs filmstrips, written and produced for the Detroit Times:

Planning Our Cities—picturing the efforts of city planning commissions to improve city growth. Previous releases are "United Nations at Work" and "Statehood for Hawaii."

■ **JOINT ANA-AAAA COMMITTEE,** 420 Lexington Ave., N. Y. 17, announces the availability for sale on February 1 of a full-color sound slidefilm version of the report issued last year by the Joint ANA-AAAA Committee on Improvement of Public Understanding of Our Economic System:

This Is Our Problem—dealing with three main questions: What is "the American economic system" and how does it work? What are the underlying causes for lack of public understanding of our economic system? What can and should be done to correct these underlying causes?

■ **McGRAW-HILL BOOK CO., INC.,** Text-Film Dept., 330 W. 42nd St., N. Y. 18, has available a new series of five filmstrips on Etiquette, intended for use in teaching the social graces to young people of high-school age. The filmstrips are correlated with the textbook "Manners Made Easy" by Mary Beery.

■ **THE ATHLETIC INSTITUTE,** Film Dept., 209 S. State St., Chicago 4, Ill., has available the following slidefilms in its "Beginning Sports" Series: Beginning Golf, Beginning Archery, Beginning Tennis, and Beginning Tumbling. Each subject is a complete program consisting of slidefilms, accompanying transcribed instructions, instructor's guide, and a set of student pocket booklets.

■ **JACK BREED,** 42 Longview Drive, Marblehead, Mass., announces the availability for purchase of Kodachrome slides duplicated from transparencies selected from the more than 50,000 originals taken by Jack Breed, a well-known color photographer and magazine illustrator, during his extensive travels throughout North America. A catalog listing and describing the slides is also available.

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THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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Volume XXVIII Number 2, Whole Number 269

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Many instructors realize the possibilities of

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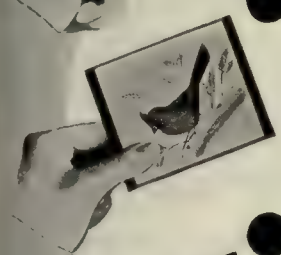
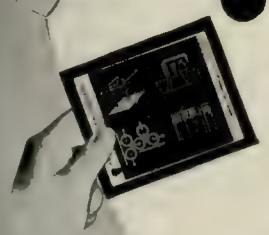
—not only for the presentation of special subjects, but for obtaining enthusiastic group participation.



You can sometimes make a worthwhile cut in the cost of lantern slides, by using

Quadruple Slides

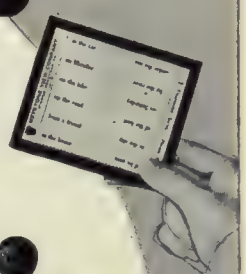
—with four exposures, which are screened singly by means of a quarter-size mask.



Place a Flashmeter on your Overhead Projector, and you have a

Tachistoscope

—of thoroughly proven value for efficient training in spelling, reading, recognition and general visual skills.



By means of an inexpensive adapter, you can show

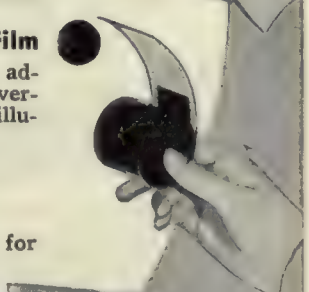
2-Inch Slides

—with the clear, inexpensive daylight projection made possible only by a 750 or 1000-watt lamp.

You can also buy an attachment for showing

Strip Film

—and here again, have the advantage of the Keystone Overhead Projector's powerful illumination.



An adapter is also available for

Microscopic Slides

—and with the microscopic slides (as well as with two-inch slides and strip film) you can use the five-diopter *supplementary lens*, shown at left, which enlarges the projection two dimensions each way.

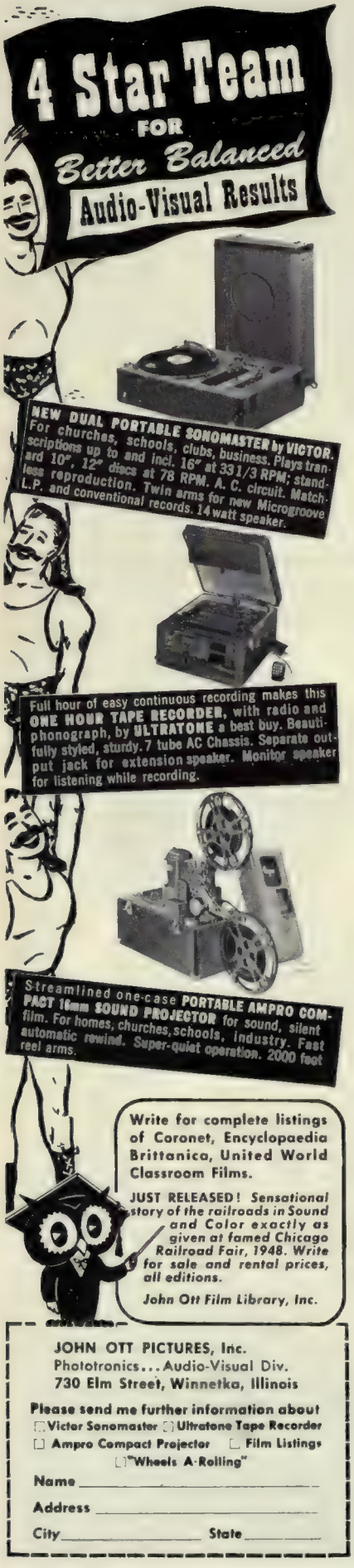
Supplementary Lens

Write for Circular

All this with ONE *Highly Versatile Projector!*

KEYSTONE VIEW COMPANY • MEADVILLE, PA.

SINCE 1892 — PRODUCERS OF SUPERIOR VISUAL AIDS



The Readers Write

So It WAS The Chinese!

EDITOR:

May I correct a statement by Mr. Don White in the December issue of EDUCATIONAL SCREEN, where he gave credit for originating an old Chinese proverb entitled, "One picture is worth a thousand words," to Mr. Fred R. Barnard, a New York advertising man, and his source of authority as quoted is the Carnegie Library of Pittsburgh. This is a very old Chinese proverb and can be written thus in Chinese:

百聞不如一見

One seeing is worth a hundred tellings.

My authority is the Travelers Handbook for China, written by Carl Crow and published by the San Francisco News in 1913.

PRESTON KLINE CAYE, Ph. D.
Los Angeles, Calif.

Maybe one picture would have cleared this all up.—Ed.

Facilities and Goals

EDUCATIONAL SCREEN for November carried an article which greatly interests me. It is entitled, "Modern Projection Classroom," and surveys the audio-visual facilities of Technical Institute in Williamsport, Pennsylvania, to meet the need of their school.

Several assumptions, it would seem, must be made in order to build a center such as that described in the article. First, centralized administration of audio-visual instruction is necessary, second that projection classrooms are desirable installations, and finally, that these two rooms fill the need of a school building.

Personally, an audio-visual center seems inevitable for any school hoping to gain the inherent advantages of audio-visual methods of instruction. Any director or school administrator desiring to improve the educational program in this phase of instruction must have as one of his first objectives some kind of centralized direction and service.

It is hard for me, however, to believe that a projection classroom, a room set aside for visual instruction primarily, is a wholly desirable feature. Theoretically, the classroom can be anywhere. But practically, it is the room assigned to the teacher. In this classroom a learning situation develops. Moving a class at each desire on the part of the teacher to use these tools immediately compromises this learning situation. Bringing the materials into the classroom, causing inconvenience to the teacher and the audio-visual services, and consuming much time in setting up, is a far sounder compromise educationally. In short, the *goal* is classrooms equipped for audio-visual instruction, not projection classrooms.

Finally, the assumption that two, or even more well-equipped classrooms will fill the needs of a school of some size is a limited view of the tools at our disposal. We can assume that some progress will be made in the understanding of these potentials on the part of the teachers now in service. A large number of the new teachers entering the field have some familiarity with these methods. The conflicts in scheduling which are likely to result are insurmountable. The effect of discouragment to the teacher would become a material loss to progressively better teaching.

There is a tendency in a plan such as the one described to require teachers to come to the Center in order that they might utilize audio-visual materials. In reality, the Center should only be the hub of a wheel whose spokes reach out to the teachers with tools that will serve them in the learning situation.

It must be understood that a project to equip all classrooms properly should be the final goal. It cannot be accomplished in one day or one year perhaps. True, problems must be met today with the facilities and equipment available. But plans must be made for the future. Let us plan for it, keeping our overall goals in mind.

CLARENCE BERGESON
Director, Radio and Visual Education Service
Macalester College, St. Paul, Minn.

Interoffice Memo

EDITOR:

I have just read your editorial about the impracticability of furnishing every classroom with audio-visual equipment (January issue). Very quiet, very polite, the editorial is full of raw meat.

Let's get a projector in every *town.*

PATRICK A. PHILIPPI
Circulation Manager,
EDUCATIONAL SCREEN

Yes, let's do get a projector in every *town first; then we can begin to achieve the great potential of film use.*

P. S. It's flattering to know you read the editorials!—Ed.

How Large Should a Picture Be?

EDITOR:

Can you or anyone else tell me what are the so-called accepted standards of screen placement and size. I have never been able to find any. Bruce Findlay and I were talking about this the other day, and both of us agreed there should be definite standards. For some reason or other we have gotten the idea that

(*Continued on page* 56)

AT LAST! The tape recorder that is the perfect teaching aid because it provides *SUPERB TONE FIDELITY at an ECONOMICAL PRICE*

$189.50

Microphone Included

($192.50 on West Coast)

Students can be helped to make phenomenally rapid progress with the aid of this new recorder. Because of its superb tone fidelity, it captures and reproduces the most delicate nuances of timbre, pitch, phrasing and dynamics . . . in the study of voice, instrument, band or orchestra. In speech correction, foreign language training or public speaking, it records every inflection for study and improvement. As a fine instrument for recording and reproducing music from the radio . . . from records . . . or from "live" performances, the Crestwood Recorder excels with full, rounded tonal perfection.

Scores of other uses will be found for this recorder. In assembling libraries, MagicTape two-channel recording economizes both money and storage space. Study the many mechanical advantages. Compare this recorder with machines priced much higher. And mail the coupon for complete information . . . today!

LOOK AT THESE *FEATURES*

Two-Channel Recording puts a full hour's recording on the standard half-hour reel.

Simple as A-B-C. Just three controls: (A) Forward-stop-rewind, (B) Record-or-play, (C) Tone-and-volume. Easy to thread. Tape won't snarl up, kink or back-lash.

Self erasing. Same tape may be used over and over. Each new recording completely "erases" previous recording . . . automatically.

Easy to Edit. Snip out unwanted sections with scissors and join ends of tape with ordinary cellulose tape.

Records or Plays Continuously. Not necessary to rewind before removing reel. Fastest rewind time . . . less than 1½ minutes.

Output jacks permit playing through public address system, high fidelity radio amplifier or auxiliary speakers.

Light weight, compact. Weighs only 25 pounds, including microphone and extra reel. Size: 18" x 12¼" x 9¾" high.

Handsome, Sturdy. Ruggedly constructed, scuff resistant case is finished in rich, light brown with gold beading. Comfortable carrying handle.

Crestwood *Magictape* **RECORDER**

MAIL FOR COMPLETE INFORMATION

CRESTWOOD RECORDER CORPORATION
218 S. Wabash Ave., Chicago 4, Ill.

Gentlemen: Please rush complete information about the Crestwood MagicTape Recorder. No obligation.

Name_____

Address_____

City_____ State_____

ES-2

LESSONS THAT LIVE
...PRICED FOR SCHOOL BUDGETS

Transformed by the matchless image and sound of the Natco projector, routine lessons become high adventure. Theatre-like realism breathes life into cold facts. Yet this projector can be operated by any pupil. Light, rugged, it can be carried easily from room to room. Has 2,000 ft. film capacity. Only 8" p.m. speaker and 5-watt amplifier at this price. Operates on either A.C. or D.C. without convertors. Approved by Underwriter's Laboratory. See dealer or write for literature, today.

NATCO, 4401 West North Avenue, Chicago 39, Illinois

The Readers Write

we should have a very large screen just because projector manufacturers have standardized on a two-inch lens. Maybe a 24" x 30" picture is big enough for the average classroom situation. Our staff made some tests the other day and we were surprised to see just how much could be seen on a 24" x 30" screen at a full thirty feet.

I have been told that no scientific studies have been made on the subject of screen size and placement. It would seem that this is a veritable "no-man's-land" of audio-visual education, and one deserving of careful thought and study.

HERBERT M. ELKINS

Herbert M. Elkins Co.
Sunland, Los Angeles County, Calif.

Who can beam some light on this screen subject? What caused standardization on 2" lenses for 16mm projectors? What is going to be the effect of television on our notions about projected picture size?—Ed.

Wanted: Films for Australia

EDITOR:

We have been subscribers to your magazine for some time and have very much enjoyed its reading and contents. I regret, however, that your advertising rather makes our mouths water, as supplies of general accessories for sound projection equipment are fairly scarce in Australia, and particularly sound films.

My Principals, Messrs. Pyrox Limited, Melbourne, are the Australian manufacturer of the "Pyrox Victor" 16mm sound movie projector, and we are the West Australian distributors, and regret that we are extremely short of suitable and interesting film.

On reading your advertising and various articles, I note there are quite a number of large manufacturing and industrial organizations in America who have and are producing films of a very interesting nature, principally confined to their particular industry, but of great general interest.

As you are probably aware, imports from Dollar Countries are restricted in Australia, and unfortunately we cannot avail ourselves of your wonderful films in America. I was wondering if there were any of these firms who would be prepared to send us films of general interest. And I can assure you we would be very appreciative of these. They unfortunately would have to be forwarded as a gift, owing to the Dollar Restriction, but I can assure you that any of these films will be put to excellent use, and the long-range advertising policy on behalf of these firms I think would be of great value.

C. R. PALMER

Director
C. R. Palmer Electronics Pty. Ltd.
452 Murray St., Perth, West Australia

Persons...

SPANISH CHILDREN

COME TO LIFE

Places...

BRITISH ISLES

IBERIAN PENINSULA

AUSTRALIA

COME TO LIFE

Things...

BUILDING A HIGHWAY

THE AIRPORT

COME TO LIFE

on ENCYCLOPAEDIA BRITANNICA FILMS

These six new classroom motion pictures join more than 500 other EBFilms in bringing the world . . . and a world of learning . . . to America's classrooms.

Geography, social studies, economics, history, language arts, elementary science . . . these are some of the subject-areas explored in these new EBFilm releases. They are an example of the tremendous depth and breadth of EBFilms.

Good teachers know they can do a better job with EBFilms. Produced by educators who know teaching problems, and designed for precise integration into school programs, EBFilms provide teachers with a vital classroom tool.

It's no wonder that more than 70% of all classroom motion pictures are EBFilms.

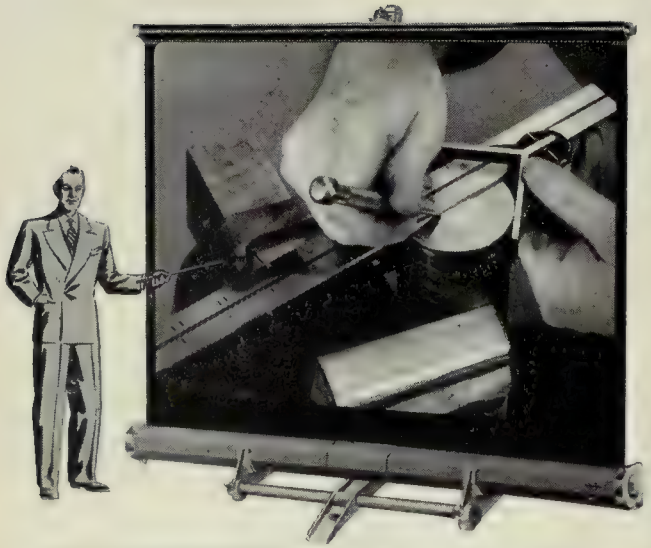
To add these six new EBFilms to your library, write EBF for preview prints or apply to your nearest film rental library.

Support the Film Council of America

Write: FCA, 6 W. Ontario St., Chicago 10

ENCYCLOPAEDIA BRITANNICA FILMS INC.

WILMETTE, ILLINOIS



THE DA-LITE MODEL C is an ideal semi-portable, heavy-duty screen for large classrooms and auditoriums. It may be suspended from ceiling or wall or placed, as the 9'x12' size here illustrated, in Da-Lite's sturdy Model C Aluminum Floor Stand.

Choose DA-LITE

—THE SCREENS THAT EXPERIENCE BUILT!

For forty years, Da-Lite has pioneered in producing the best screens for professional and non-professional projection. The same high quality which makes Da-Lite the preferred screen in the finest theaters, is found in all Da-Lite portable models used in schools, churches, industry and homes.

Since 1909, when the first Da-Lite Screens were used in "Nickelodeons" Da-Lite has been famous for screens of superior quality.

Made by the originators of the "Crystal-Beaded" fabric, Da-Lite Screens give new life and brilliance to all types of projected visual aids. Ask your supplier for Da-Lite Screens today! Sixty-eight models and sizes.

Write for FREE sample swatch of Da-Lite "Crystal-Beaded" fabric and 16-page booklet on Da-Lite Screens. Da-Lite Screen Company, Inc., 2711 North Pulaski Rd., Chicago 39, Illinois.

DA-LITE THEATER QUALITY SCREENS

"AMERICA'S FINEST FOR 40 YEARS"

FLASHBACKS!—25 Years Ago

Cuts from Volume III, No. 2, The Educational Screen, February, 1924

• "THE GREATEST VALUE of instruction through pictorial representations of things lies in the fact that objective features of things are presented for observation, for analysis, and for discussion. If these steps are taken, the desire will have been created to read, the basis for judgments will have been established, and a true and abiding interest will have been aroused."—*From an article, "Collection and Organization of Pictures," by W. Abrams.*

• "R. J. FLAHERTY, who made the masterpiece, 'Nanook of the North', is now in the South Seas doing life studies of the natives . . . Flaherty can keep busy at his worthwhile work for some generations to come, before the old world will be safely and completely tucked away in celluloid for instant access by the schoolroom millions that want and need such pictures."—*From "Informalities" by the Editor.*

• "THERE IS NOW a Department of Visual Instruction in the N.E.A. . . . We earnestly solicit and urge all who are interested in visual education work to join us in clean, courageous efforts for the advancement of better pictures in our public school work. Let it be remembered that the annual dues paid to the organization bring not only the reports of our work to our members but also the regular issues of 'The Educational Screen.' . . . We believe that our members are thus getting value received for every cent of dues paid to the organization."—*From a report by Dudley Grant Hayes, President of the National Academy of Visual Instruction, whose efforts had been successful in establishing the D.V.I. of N.E.A.*

• HOW MANY of these films are in your library?

Baby Song Birds at Meal Time (Pathe)
Humpty Dumpty (General Vision Co.)
Sunkist Oranges (Calif. Fruit Growers Exchange)
Immigration (Society for Visual Education)
The Living Voice (Bray Productions)
The Land of Cotton (General Electric)
Group Games (Visual Text Book Publishers)
Pasteur (American Motion Picture Corp.)
Milk as Food (Ford Motion Picture Laboratories)
Yosemite, the Valley of Enchantment (Pathe)

All of these were described in an "Approved List of Instructional Films" reviewed by the Film Committee of the Visual Instruction Association of America. Chairman of that committee was Rita Hochheimer of the New York City Schools.

Off the FCA Press . . .

• "How to Conduct a Community Film Forum," the third in a series of "How-to-do-it" pamphlets, is now available from the Film Council of America, 6 W. Ontario St., Chicago 10, Illinois. Written by Robert H. Schacht, director of the Bureau of Information and Program Services of the University of Wisconsin, the pamphlet presents the essential steps to be taken in planning and holding discussion meetings centering about films. A list of one hundred films recommended for use in more that forty subject areas is included in the appendix. The pamphlet can be purchased from FCA headquarters for 15c (entire series of eight pamphlets, $1.00).

Today's Teaching Films

by

Coronet

CORONET FILMS . . . the most modern product of a modern teaching science. The largest and most complete library of *new* instructional films in color, motion, and sound, for every one of the many Coronet titles has been produced or revised within the past short three years. Modern in their academic approach, up-to-the-minute in production technique and subject timeliness, these are *the* films for *your* visual education program! Little wonder that CORONET FILMS are the first choice of America's modern schools, for each of these many films, covering every grade and subject, is produced under the constant and invaluable guidance of *both* outstanding subject matter specialists and experienced active classroom teachers . . . guaranteeing both the authenticity and teaching appeal of these famous films. And here, today, are five more CORONET FILMS, just released for today's classrooms. For information on their preview, purchase, or rental, or for a complete catalog of the Coronet Library, write to:

Coronet Films

CORONET BUILDING • CHICAGO 1, ILLINOIS

Algebra in Everyday Life

R. Orin Cornett, Ph.D.,
Oklahoma Baptist University

Winds and Their Causes

Walter A. Thurber, Ph.D.,
New York State Teachers College

Energy in Our Rivers

Thomas F. Barton, Ph.D.,
Southern Illinois Normal School

How to be Well Groomed

Mary E. Weathersby,
Mississippi State College

Pioneer Home

Viola Theman, Ph.D.,
Northwestern University

"Those who are clumsy with verbalisthenics we call stupid."

Reading, Yes. BUT—

● Right at the outset, before there is a chance to misinterpret our point of view, we want to make perfectly clear that we think it a good idea to teach reading in school. We think it good for boys and girls to learn to read. *But*, we are seriously concerned with that big eleven-year-old boy sitting near the back in the fourth-grade room, who already has become a threat to society and himself just because he hasn't learned to read.

That boy and thousands like him already labeled "dumb" by school standards can become far more useful and helpful citizens, yet they are doomed to failure in today's schools. Who is failing?

In a recent address, Ralph Tyler, University of Chicago dean, pointed up a clue that should be accepted as a supreme challenge by all educators. "Those who are clumsy with verbalisthenics," he said, "we call stupid. We communicate with pupils mostly through words, ignoring picture and sound media available for ear and eye. . . . The American schools do not educate all those who can be educated. They only scratch the surface of educability."

We grant that reading is a most important way of getting information and ideas from the printed page. But reading is only a *means* to the assimilation of knowledge. In our word-centered, book- centered schools, reading is regarded and taught as an ultimate end in itself; and in those semi-enlightened schools where reading is rightfully considered as a means, it is too often regarded as *the only means* of getting information. In today's schools the non-reader isn't given a chance.

Picture and sound media available for ear and eye have been ignored—even in those school systems with well-publicized audio-visual programs—as a means of teaching non-verbal pupils who just cannot master the complex skills of reading. American education has given virtually no recognition to the fact that in an electronic age—the age of the radio, and motion pictures, and television—there are substitutes for reading as a means of learning.

Nowhere, so far as we know, is effort being concentrated on an intensified use of audio-visual media to help non-readers learn. Nowhere are the skills of seeing and listening being taught systematically—and these are the skills upon which non-readers must depend heavily all of their lives.

If there is a "somewhere", every educator should know about it.

Reported by EVELYN OELEN*

Mr. AVA

vs.

The State of N. J.

EDUCATIONAL SCREEN nominates "Mr. AVA vs. The State of New Jersey" as the Conference Idea of the Year. We salute the conference planners of the New Jersey State Teachers College at Montclair for bringing sparkling originality to a task too often performed in dull and routine fashion.

Mazzochi

Prosecutor Partridge pushes classroom teacher Hirschoff hard on the question of the many details involved in using a motion picture for classroom instruction. Judge Morrison listens behind one of the microphones used to tape-record the entire hour trial.

THE COURTROOM filled rapidly—as most courtrooms do for interesting trials—in the College High School Auditorium at the Montclair State Teachers College, December 10 at 8 p.m. when the people of the State of N. J. opposed Mr. AVA (Audio-Visual Aids to you!) on a charge of "gross waste and inefficiency."

The Clerk of the Court (Director of College Audio-Visual Aids Service, Emma Fantone) rose, rapped the desk and said, "Everybody stand up!"—which we did while Judge Morrison entered in his black robes and climbed on "the bench." (When pursuing his ordinary duties, Judge Morrison is Dr. Robert H. Morrison, assistant commissioner for higher education, N. J.) He opened the trial by calling on the Clerk for the charge. Clerk Fantone responded by reading:

In re the State of N.J. v. Audio-Visual Aids. The jurors of the sovereign State of N.J. upon their oath present that throughout the school year of 1947-1948 and previously and subsequently to the time to which the memory of man doth not run, Audio-Visual Aids, alias Teaching Aids, alias Instructional Aids, etc., many valuable hours of students' and teachers' time in the schools of the said sovereign State of New Jersey and/or its various school districts did abstract, filch, waste, fritter, consume, destroy and otherwise dispose of against the form of the statutes in the case made and provided and against the peace of the sovereign State of N. J.

Judge Morrison requested a response to the charge from the accused, whereupon Defense Attorney, Dr. Arnold W. Reitze (Editor of *Visual News* and principal of P.S. No. 12, Jersey City) approached the bench saying:

"May it please your honor, since my client, Audio-Visual Aids, is deaf, dumb and blind, I crave the privilege of pleading, in his behalf, not guilty."

The bench acquiesced with a nod and ordered, "Proceed with the trial."

Responding to the call from the bench, Prosecuting Attorney, Dean E. DeAlton Partridge (Dean of Instruction at Montclair State Teachers College) delivered himself of details supporting the "gross waste and inefficiency" charge brought against the defendant, and was countered by the Defense, who said he wished to state the facts in a somewhat different light. Meanwhile the prisoner, Mr. AVA, sat silent and unmoving (as he had to do since he was represented only by a large white card labeled "Audio-Visual Aids" set upon a lonely chair) in front of the jury of twelve good men and women, all prejudiced in his favor.

The first witness for the accused was Dr. Irene Cypher (Assistant Professor, Department of Communications, New York University). She eyed the prosecuting attorney as firmly as he eyed her and did not retract any of her support of Mr. AVA's useful character even when Dean Partridge tried cajoling her with, "Come now, Irene!—do you really mean that?" as he leaned confidingly with one elbow on the judge's bench. Dr. Cypher put the prosecutor promptly in his place when he asked, "Just how long have *you* known this character?", gesturing at the silent card.

"Twenty-seven years!," Dr. Cypher shot back in a firm voice, and the courtroom burst into laughter. The prosecutor tried to undermine her testimony by having her illustrate how *audio* aids would help to teach swimming. With a broad smile, she rose to the attack with,

*Director, Public Relations, New Jersey State Teachers College at Montclair.

Court clerk Fantone reads the charge against Mr. AVA as the trial opens. Attorneys Reitze and Partridge mutually disregard each other while witnesses Hirschoff and Mulligan wait confidently in the background.

Witness Cypher keeps her jaw set against blandishments of prosecutor Partridge. Judge Morrison keeps a sharp lookout on the witness's welfare from behind his recording microphone.

Attorney for the defense Reitze is getting ecstatic agreement from his witness, supervising principal Mulligan, as he reads a quotation to prove time saving is money saving.

All pictures courtesy McMillan

"I want to learn to swim myself, and just recently I saw a film which showed me, after all these years, why I could never keep my feet above water. Now I'm going to try it next summer."

"But that was *visual* aids, wasn't it?"

"No, the soundtrack was most explicit, definite, and well—helpful."

Under the more sympathetic guidance of the defense attorney, she gave much information favorable to Mr. AVA, drawing on her long acquaintance with him. One of her very colorful comments was, "The teacher is a walking-talking visual aid, isn't she?" At this point the prosecutor rose and addressed the bench, "Your honor, this witness has been coached." The judge responded mildly, "Might be! Might be!"

Early in the testimony given by Dr. John P. Milligan (Supervising Principal, Glen Ridge, N. J., Schools), the witness said his school system was distinguished. Pressed by the prosecuting attorney to define his term, Milligan reluctantly stated, "I believe it is the highest per pupil cost in the state." Over the hubbub of audience laughter and the further jibes of the prosecuting attorney, Milligan defended his statement by adding, "That's bad only in the opinion of some people!"—and the judge, jury and attorneys broke down in general laughter.

Among the particular points about Mr. AVA brought out under questioning of this witness was the fact that his system was well-equipped for visual aids

Teaching Aids Conference
New Jersey State Teachers College
Upper Montclair, N. J.

Friday, December 10

COLLEGE HIGH SCHOOL AUDITORIUM,
8:00 P. M.

Chairman, Edgar C. Bye, New Tools for Learning Bureau

AUDIO-VISUAL AIDS ON TRIAL

State of New Jersey v. Audio-Visual Aids

Charge—Gross Inefficiency and Waste of Time

Presiding Judge.....Dr. Robert H. Morrison
Asst. Commissioner for Higher Education, N. J.

Prosecuting Attorney.....Dr. E. D. Partridge
Dean of Instruction, M.S.T.C.

Attorney for the Defense.....Dr. Arnold W. Reitze
Editor, Visual News, N.J.V.E.A.

Clerk of the Court.....Emma Fantone
Director, Audio-Visual Aids Service, M.S.T.C.

Witnesses:—Dr. Irene F. Cypher, Assistant Professor, Department of Communications, New York University.
Dr. John P. Milligan, Supervising Principal, Glen Ridge
Mildred L. Hirschoff, Classroom Teacher, High School, West Orange.
Robert Steer, Student, M.S.T.C.

Jury:—Twelve outstanding citizens who (contrary to the Common Law) have an interest in and a knowledge of audio-visual education.

instruction, having projectors on each floor of each school and an additional projector for the high school auditorium. The prosecutor said this was no good since teachers were considered not prepared for using Mr. AVA well. Milligan responded to this and to the prosecutor's further statements that pupils regard Mr. AVA as "frills" and "shows" by saying that pupils don't think in such terms; in pupil vocabulary, school work of any kind is "interesting" or "dull", "valuable" or "not valuable." The prosecutor rested.

At this point the defense attorney offered the court several quotations as numbered exhibits. One he read to Dr. Milligan, which concerned research studies on time-saving through visual aids learning. Through proper questioning, the defense brought out that time-saving is money-saving as well.

Mildred L. Hirschoff (high school classroom teacher, West Orange) kept her wits about her on the stand. She was aware of her importance in the defense of the accused and sidestepped a complicated trap laid for her by Partridge, who seemed determined to destroy the reputation of Mr. AVA (although in private life the prosecutor has been engaged in professional film production and in the use of audio-visual methods of teaching for many years). His questions took the following line:

Q. WHO DECIDES WHEN YOU SHALL USE A FILM IN YOUR SCHOOL?
A. I DO.
Q. WHO PICKS OUT THE TITLE FOR YOU?
A. I DO.
Q. WHO SENDS AWAY FOR IT THEN?
A. I DO
Q. WHAT HAPPENS TO IT WHEN IT GETS TO THE SCHOOL?
A. IT IS SENT TO MY ROOM.
Q. DO YOU HAVE A PROJECTOR IN YOUR ROOM?
A. NO.
Q. IS THERE A PROJECTOR ON YOUR FLOOR?
A. YES.
Q. WHO SETS IT UP FOR YOU?
A. USUALLY A STUDENT.
Q. SOMETIMES YOU SET IT UP?
A. SOMETIMES.
Q. WHO THREADS THE PROJECTOR AND RUNS IT?
A. A STUDENT
Q. WHO RETURNS THE PROJECTOR AFTER THE SHOWING?
A. THE STUDENT.
Q. WHO RETURNS THE FILM?
A. I DO.
Q. AND I SUPPOSE YOU HAVE TO TALK TO THE STUDENTS A FEW DAYS BEFOREHAND SO THEY KNOW WHAT THE FILM IS ABOUT?
A. OF COURSE.
Q. AND THEN YOU TALK SOME MORE ABOUT IT AFTERWARDS TO BE SURE THEY UNDERSTOOD IT.
A. YES.
Q. THEN YOU MEAN TO TELL ME IT WOULDN'T BE A LOT EASIER FOR YOU JUST TO GET UP IN FRONT OF THE CLASS AND SAY A FEW WORDS INSTEAD OF GOING THROUGH ALL THAT RIGMAROLE?
A. NO.

The escape of witness Hirschoff from what the prosecuting attorney evidently relied on as a clincher against the defendant sent the "legal" expert back to his seat at the attorney's table in front of the judge's bench. The judge quite obviously joined in the satisfaction evident throughout the courtroom because the prosecutor had been beaten at his own game. (In fact,

(*Continued on page* 80)

The genial prosecutor softens up both the judge and the witness, Montclair student Steer, before telling the latter he doesn't know what he's talking about.

A part of the audience in the courtroom hangs on a fine point of the argument against Mr. AVA. John Yaeger, Montclair student, in lower left, monitors two soundmirrors recording the proceedings.

Judge Morrison instructs clerk Fantone to give the exhibits offered by the defense to the jury, just before the lights go out for a 30-second consideration of the evidence.

All pictures courtesy McMillan

Visual education via the post office

STAMPS and First Day COVERS

by HAROLD HAINFELD
Roosevelt School,
Union City, New Jersey

NO STAMP COLLECTOR would be likely to permit students to pass his collection around the classroom. After thirty students handled a stamp, there might not be much left of it. It is also doubtful that a teacher would do so either since only a few students could actually see the stamp while it was being related to the discussion. Yet there are many stamps that have been issued to commemorate men and events that have instructional values. They are symbolic visualizations that can be used to focus attention and to clinch ideas.

How then is it possible to use these interesting pieces of postage as aids to instruction? The opaque projector has limitations because the small size of the stamp does not give adequate enlargement when projected on the screen. Close-up photography with a 35mm or Bantam camera to make 2″ x 2″ slides is one possibility. A No. 3 portrait or close-up lens and attachment, costing approximately $5.00, and a table-model tripod for the camera are all that one needs to make a series of interesting and valuable slides for classroom use. Here is a procedure for making slides of this kind:

1. Place the close-up lens on the camera with attachment.
2. Place the camera on the tripod and set the lens for time exposure.
3. Place a 200-watt floodlight so it shines on the area to be photographed.
4. Open the rear of the camera and place a piece of etched glass or onion-skin paper over the rear.
5. Look through the glass and focus the set of stamps to be photographed. (The stamps will appear upside down, but don't worry; when the film is processed, the stamp or stamps will be in the correct position.)
6. Mark the area that is visible. This is the area that will appear on the negative.
7. Trip the shutter to close the lens. Failure to do this will expose the first negative.
8. Lock the tripod and load the camera with film.

After the film is loaded in the camera and the light is on the stamps, all that remains to be done is to take the pictures. Once the area within the frame has been marked, each new set of stamps can be successively placed in correct position. Because of the closeness of the camera, it is important to measure the exact distance from the stamps to the center of the close-up lens. With a No. 3 close-up lens attached to the regular camera lens set at 5 feet, it is possible to take pictures of stamps from a distance of 10 inches and photograph an area 2½ inches by 3¾ inches. A block of four stamps with a short written or typed description can be easily photographed by this method.

If direct positive film is used, when developed it can be cut, mounted, and bound between glass and used directly as 2″ x 2″ slides. If regular black-and-white negative film is used, after the film has been processed, it is necessary to print on positive film, using a small box printer. The extra work involved in this second process is worth it, in view of the wider photographic range of the faster film.

Using colored film is another possibility. It is more expensive but adds more beauty and realism to the stamp series. The light green and blue stamps, which do not photograph too well with black-and-white film, make a beautiful series when photographed in color.

A glance at a stamp catalog or student collection

will reveal many stamps that can be photographed and made into 2" x 2" slides and used as visual aids for classroom use. Geography, social studies, science, English, music appreciation, and physical education classes can use such materials to good advantage. American commemorative stamps offer excellent possibilities. It is not necessary for a teacher to be a stamp collector to appreciate the instructional values of the pictures on stamps. Any teacher can communicate with a local stamp club, and a member will be glad to cooperate in locating stamps that might be correlated with subject-matter fields.

Following is a list of United States issues arranged under subject-matter headings. This partial listing, it is hoped, will suggest the many possibilities in the use of stamps as teaching aids.

AMERICAN HISTORY

Date of Issue	Name of Stamp	Number Issued
1893—400th Anniversary of Discovery of America by Columbus		16
1907—Jamestown Commemorative Issue		3
1920—Pilgrim Tercentenary Stamps		3
1926—Sesquicentennial of Declaration of Independence (2 cents)		1
1928—Valley Forge (2 cents)		1
1932—Washington Bicentennial (½ cent—10 cents)		10
1933—Proclamation of Peace (3 cents)		1
1937—Sesquicentennial of Constitution (3 cents)		1
1938—Ratification of Constitution (3 cents)		1
1938—Northwest Territory Commemorative (3 cents)		1
1939—Inauguration of Washington (3 cents)		1
1904—Louisiana Purchase		3
1948—Francis Scott Key (3 cents)		1
1936—Texas Centennial (The Alamo) (3 cents)		1
1940—Pony Express (3 cents)		1
1940—Thirteenth Amendment Commemorative (3 cents)		1
1944—First Transcontinental Railroad (3 cents)		1
1947—Centenary of U. S. Postage		1
1948—Gettysburg Address		1

GEOGRAPHY

Date of Issue	Name of Stamp	Number Issued
1934—National Parks Issue (1 cent—10 cents)		10
1935—Boulder Dam (3 cents)		1

PHYSICAL EDUCATION

Date of Issue	Name of Stamp	Number Issued
1932—Olympic Games (2, 3, 5 cents)		3
1948—100th Anniversary of Turners (3 cents)		1

SCIENCE

Date of Issue	Name of Stamp	Number Issued
1929—50th Anniversary of the Invention of the Electric Lamp (2 cents)		1
1944—50th Anniversary of Motion Pictures (3 cents)		1
1947—Thomas A. Edison (3 cents)		1
1948—Palomar Mountain Observatory (3 cents)		1
1948—George Washington Carver (3 cents)		1

"ATTITUDE" SERIES

Date of Issue	Name of Stamp	Number Issued
1945—United Nations (5 cents)		1
1943—United Nations (2 cents)		1
1943—Four Freedoms (1 cent)		1
1948—Canadian Friendship (3 cents)		1
1948—Four Chaplains (3 cents)		1
1948—Tribute to Youth (3 cents)		1

FAMOUS AMERICANS
Commemorative Series Issue of 1940

	English (authors)	English (poets)
one-cent	Washington Irving	Henry W. Longfellow
two-cent	James F. Cooper	John G. Whittier
three-cent	Ralph W. Emerson	James R. Lowell
five-cent	Louisa May Alcott	Walt Whitman
ten-cent	Samuel L. Clemens	James W. Riley

	Social Studies (educators)	Science
one-cent	Horace Mann	James Audubon
two-cent	Mark Hopkins	Dr. Crawford Long
three-cent	Charles Eliot	Luther Burbank
five-cent	Frances E. Willard	Dr. Walter Reed
ten-cent	Booker Washington	Jane Addams

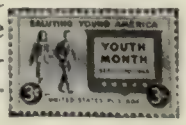
	Music (composers)	Social Studies (inventors)
one-cent	Stephen Foster	Eli Whitney
two-cent	John P. Sousa	Samuel F. B. Morse
three-cent	Victor Herbert	Cyrus McCormick
five-cent	Edward MacDowell	Elias Howe
ten-cent	Ethelbert Nevin	Alexander G. Bell

Art	
one-cent	Gilbert Charles Stuart
two-cent	James A. McNeill Whistler
three-cent	August Saint-Gaudens
five-cent	Daniel Chester French
ten-cent	Frederic Remington

These stamps have been issued to commemorate events, men, and places, and these same events, places, and men are subject matter for classroom instruction.

Junior high students, especially boys, may find the reading and study of poems by Longfellow or the writings of Washington Irving or James Fenimore Cooper more interesting when they know and see that the authors were honored on stamps. A similar application may be made to the American composers in a music appreciation class and to artists in an art class.

Not only can stamps be useful in teaching subject matter and appreciations, but they can also help teachers foster desirable attitudes in their students. There have been stamps issued that can inspire excellent discussion periods for the formation of proper attitudes and methods of behavior. The 1948 Canadian Friendship stamp depicts 100 years of continuous good will between the United States and Canada. The Four Freedoms and United Nations stamps also carry this feeling of getting along with others. The Four Chaplains issue of 1948 shows the heroic deeds of four men of God who gave up their life belts and lives and offered prayers for the American soldiers on a sinking troop transport.



Useful also in the classroom are First Day Covers—specially printed envelopes for the issuing of new stamps. They may be purchased in advance from stamp dealers. Cost of these envelopes varies, but the average price is five cents. They are sent to the postmaster of the city that first sells the new stamp with payment for the new stamps that are to be attached to

(*Continued on page* 79)

Here's a new film about films and film councils . . . what better way to show people the role films and film councils can play in community life?

FILM and YOU

SCREENINGS of *Film and You,* the National Film Board of Canada production on the film council idea in Canada, will be encouraged by the Film Council of America as a means of stimulating interest in the use of 16mm films and in the development of community film councils in this country. A brief "leader" pointing out the differences in approach to film council organization in Canada and in the United States has been prepared and will be used in connection with these showings. A discussion guide will also be available.

What the film is about

Film and You is the story of a Canadian film council in action: how film councils are organized and what they can do for the community. Different groups may like and need different films, but all groups can use films in their programs—if they know how to get them and how to use them, and that is where the film council comes in.

Animation shows how a council is set up. At an actual film council meeting, representatives from many community groups discuss preliminary problems in getting the council functioning. They plan the formation of their own film library and decide where their films shall be kept. Animation illustrates how a number of communities can pool their resources to buy a projector and how it can be cooperatively used. Care of film and training of projectionists are dealt with. Then it's on with the show!

A film on weed control shown to a group of farmers starts a community project in which everyone finally cooperates—and the very tangible result is an up-to-date power sprayer. A film on industrial safety gets a factory committee working to eliminate hazards, while a clean-up campaign spurs an urban district to tidying, painting, and finally starting a recreation center.

Film and You answers many important questions as to just how 16mm films can be made a permanent part of community life.

How to get it

As one of its contributions to the film council movement, the National Film Board of Canada is making *Film and You* available on a non-profit basis. Prints may be purchased from the National Film Board at 400 W. Madison Street, Chicago 6, Ill. (Price: $27.50)

A number of colleges and universities are cooperating with the Film Council of America by purchasing prints of *Film and You* and making it available for showings in their respective regions. Following is a list of the colleges and universities which have already made plans to purchase prints:

U. of Alabama—Tuscaloosa, Alabama
U. of Denver—Denver, Colorado
U. of Illinois—Champaign, Illinois
U. of Indiana—Bloomington, Indiana
U. of Iowa—Iowa City, Iowa
U. of Kentucky—Lexington, Kentucky
U. of Michigan—Ann Arbor, Michigan
U. of Nebraska—Lincoln, Nebraska
U. of New Hampshire—Durham, New Hampshire
U. of New Mexico—Albuquerque, New Mexico
North Dakota Agricultural College—Fargo, North Dakota
U. of Oklahoma—Norman, Oklahoma
Pennsylvania State College—State College, Penna.
U. of Tennessee—Knoxville, Tennessee
U. of Connecticut—Storrs, Conn.
State College of Washington—Pullman, Washington
U. of Wisconsin—Madison, Wisconsin
U. of Wyoming—Laramie, Wyoming
U. of Washington—Seattle, Washington
Central Washington College—Ellensburg, Washington

What they say about it

GLEN BURCH
Executive Director, Film Council of America

"While Americans interested in promoting the film council idea have talked about making a film on the subject, the Canadians have quietly gone to work and produced one . . . *Film and You* is primarily a presentation of the film council idea in action in rural areas, but the very simplicity of the approach to problems of community film utilization makes it a provocative picture for people in communities of all sizes to see. Everyone who wants to help make films more widely and more effectively used should see it."

L. C. LARSON
Director, Audio-Visual Center, Indiana University
President of the Film Council of America

"*Film and You,* which deals primarily with the organization of a film council in Canada and with the effects of a film on its audience, is recommended as excellent program material for a film council meeting. It should provide a basis for a good discussion on the differences and similarities between Canada and the

- **16mm sound, black and white, running time—20 minutes. Produced by the National Film Board of Canada.**

United States on the problems encountered and the resources that may be tapped in organizing and carrying forward a film council program. Also, the film should be particularly useful in stimulating discussion of the real purposes or functions of a film council, since the film presents four clear-cut examples of the actual using of films in community groups to inculcate ideas, bring out discussion, and stimulate real activity."

EDGAR DALE
Head of Curriculum Division, Bureau of Eductional Research, Ohio State University
Member of the FCA Board of Trustees

"This film will be especially useful not only to the film council that is being planned but also to the going film council to show what can be done. It is a delightful film and will be enjoyed by all who see it."

CARL MILAM
Director, Library Services, United Nations
Member of the FCA Board of Trustees

"I hope that *Film and You* will be seen by many Americans. Its particular value, I think, is that it presents the idea of using films and operating film councils not only logically but with some touches of emotion. If people who see it are moved to do something about it, they can probably be persuaded without difficulty to do it in the American, not the Canadian, way."

STEPHEN M. COREY
Horace Mann Institute, Teachers College Columbia University
Member of the FCA Board of Trustees

"*Film and You* is an excellent motion picture. It describes the activities of film councils in Canada. While some of the problems faced in getting councils started and working effectively in the United States are different, the situations here and there are in most respects the same. I hope *Film and You* will be widely used in the States."

ARTHUR H. MOTLEY
President, Parade Publication, New York City
Member of the FCA Board of Trustees

"Nothing sells so powerfully as a demonstration . . . particularly when it is both audible and visual. This powerful principle is effectively employed in the film *Film and You,* proving not only the importance of audio-visual teaching but demonstrating its effectiveness as well. And the fact that these are not actors but just ordinary farmers, merchants, laborers, and government officials carries a depth of conviction which a more finished product would not have. A film like this, widely shown, will do much to persuade many to use this type of communication for the transmission of important ideas."

Looking in on "Film and You"

FILM TALK. Film council members gather together, here in a local school house, to spell out their role in helping community groups get and use films.

FILM FACTS. A volunteer instructor demonstrates the simple art of threading films to prospective projectionists. Such training classes may be a regular part of a film council program.

FILM SHOWING. Community groups everywhere can use films in their programs. Here a Rotary group looks and listens after a club dinner.

All photos courtesy the National Film Board of Canada

by MARTHA A. GABLE
Philadelphia Public Schools

Jules Schick

Dr. I. M. Levitt, of the staff of Philadelphia's world-famed Franklin Institute, is featured regularly on the WFIL-TV science program.

TEACHER!

Here Com

"Through video, parents and other citizens are seeing the schools in action. The next step will be the production of telecasts for classroom use."

TELEVISION has proved itself an amazingly effective medium for advertising; it also possesses tremendous potentialities for education. In a few cities where television is now operating, it is being used with good results as a part of school public relations programs. Through video, parents and other citizens are seeing the schools in action. The next step will be the production of telecasts for classroom use.

It is hoped that educators everywhere will watch the development of television in their respective localities so that the possibilities for educational use may be realized. Since television is a highly complex and technical medium, it is important that school people learn about it while the industry is young, and while everyone else is learning. Also, now is the time when television stations are looking for program material which can be simply produced and which is inexpensive and of general interest. Soon it will be difficult to secure school time on television because of the rapidly-increasing volume of commercial advertising. But if schools begin now, and produce good programs, they will win themselves a permanent place on "public service" time.

Probably each city will have its own approach to bringing schools and television together. In Philadelphia, the start was made in July, 1947, when an in-service training group of teachers at the Board of Education Workshop presented a thirty-minute telecast of school activities. This was considered so successful that the following November, a special Education Week program of reading, arithmetic, dance, music and art was telecast.

In the early fall of 1947 a committee on television was set up by the Superintendent of Schools, with administrators, teachers, principals and radio staff assistants as members. Allen H. Wetter, Assistant to the Superintendent in charge of School-Community Relations, was made chairman. Representatives of the three stations now operating in Philadelphia, WPTZ, WFIL-TV, WCAU-TV, met with this committee and a schedule of programs evolved. In February, 1948, a weekly 15-minute telecast was begun on station WPTZ; in March two programs were begun on station WFIL-TV, and in April the fourth school program was begun on station WCAU-TV. They continued until June, were planned for children and parents, and were scheduled in the early evening. In October, the telecasts were resumed, and are continuing, but are scheduled in the late afternoon to avoid taking children, parents and teachers out at night. Also, the demands of commercial television are not so great for the earlier time.

As a result, teachers, parents and children are rapidly becoming television enthusiasts. Thirty-five teachers signed up to study about television during July at the Summer Workshop. To date, close to 2500 pupils and teachers have participated. Fan mail has increased. The program directors at the stations and their fine crews of producers, camera operators, and engineers are interested in the wide variety of school activities which they have seen demonstrated. They have been sympathetic and helpful. Needless to say, teachers and pupils have learned valuable lessons on the workings of television.

Types of Programs

"YOUNG PHILADELPHIA PRESENTS" allows for almost any type of school activity. Agriculture, social studies units (studies of foreign countries with costumes, dances, songs, products), art, music, safety, vocational activities, home economics, health, dramatics,

round table discussions, all have been included.

"Here's How" features boys and girls exhibiting their skills at making things. Commercial art, cake decorating, woodwork, various types of doll-making, sewing, model aeroplane building, scientific experiments are a few of the subjects.

"Teletown Express" is the televised version of "Radioland Express", a regular A.M. radio program for elementary schools. It includes a story, a dance, a poem, music. A member of the radio-television staff who writes the script is the center figure, and five or six children participate. The themes vary, permitting a wide variety of educational as well as entertaining material to be included.

"Formula for Champions" highlights the health and fitness programs. Sports, dance, corrective exercises, posture are featured.

All of these programs, with a slight change of emphasis, can be adapted for in-school use.

In addition to this regular schedule, a special telecast was arranged for the annual conference of the Philadelphia Teachers Association. A teacher and a fourth-grade class demonstrated the teaching of arithmetic with the fraction board, abacus and other visual materials. This was followed by a social studies unit on Italy presented by a fifth-grade class. The program

ELEVISION

originated in a local studio and was received in the auditorium of a high school on a large projection type set, installed through the courtesy of a local distributor. This telecast was enthusiastically received.

On March 31, 1949, as a part of Schoolmen's Week at the University of Pennsylvania, a thirty-minute telecast will be presented in which Suburban, Catholic, Private and Philadelphia Public Schools will participate. This is the first time that all school systems in the area will take part on the same telecast. Again, sets will be installed by a local manufacturer.

The discussion following the telecast will be led by representatives of the three stations, the Philco Corporation and the Radio Corporation of America. A film, now being prepared, will show brief snatches of the various school telecasts to give an idea of their types, variety and format.

At the same meeting, educators will hear a discussion of the television newsreel. A local newspaper-radio-television organization covers city news with a motion picture camera, and each night the film is run on television. Many school events are covered. The station has agreed to compile a film showing school news coverage during 1948.

Development of Programs

First of all, the schools and stations must agree on what kind of story is to be told. The many types of school activities offer almost unlimited resources. Titles and formats must be decided. It seems best to keep "school" and "education" out of the title. A catchy title may attract a viewer, and if the program is good, a new enthusiast for the school program is enlisted.

There is some difference of opinion on the use of scripts. Many producers prefer a script which outlines continuity and ideas, because they can follow it easier. This permits a teacher to let youngsters use their own words in expressing ideas, which helps to preserve naturalness. Detailed scripts, memorized by children, run the danger of seeming "canned".

Usually, it is more interesting if children carry the show with their own dialogue or explanations. However, if a "name" educator is necessary to the show, and he is inarticulate, an off-stage narrator is used. Or the individual is interviewed to bring out the important points of the action.

Television can do a better job for schools if the program is kept simple in format and movement. Stations cannot afford the rehearsal time necessary for a complicated production. It is best to keep the number of participants at a minimum. Five or six are fairly easy to handle. Fifteen is about the maximum if there is to be action by individuals and groups. Action should be planned to allow for good close-up and medium shots.

Each program should be carefully rehearsed before it reaches the studio, where the time belongs to the producer and camera operators and sound engineers. Children must be carefully coached to move within limited space and to show to best advantage any materials that they may handle. Difficulty usually arises when participants move an object too quickly for the camera to follow. Small, slow movements are best when objects or operations are to be demonstrated.

It is important that school telecasts do not preach. They do not have to be dull. Children have a natural sparkle and appeal which can give life and charm to their telecasts, if these are utilized.

Trends

As educators become more aware of the possibilities

Jules Schick

The Philadelphia television audience recently saw and heard how music instruction is carried out in public schools in one of a series of "Know Your Schools" programs produced by WFIL-TV and the Philadelphia Board of Education.

of television, there is growing recognition of the potentiality of programs for in-school use. At present, few stations operate during school time, but soon television will follow all-day schedules. Parents, administrators, program directors, manufacturers are getting together to plan for effective and practical programs to be received in the classroom. Costs and types of receivers are being investigated. In Philadelphia, programs are being planned in many subject fields for elementary and secondary school levels. Science, art, music, vocational work, home economics, social studies, foreign languages, chemistry, career guidance, and sports are included. Demonstration lessons by experts, in which equipment beyond the means of the average school can be used, are on the agenda. Pupils and teachers themselves will set up many of the telecasts with the tremendous resources of visual materials now used in education at their disposal. It is possible that new types of visual materials will be developed to meet the requirements and opportunities of television.

Along with this development, it is necessary to provide for effective use of the telecasts in the classroom. In-service training courses next summer in Philadelphia will include discussion and demonstration of telecast utilization. Much of this will grow out of experimentation, as few have had this type of experience. It must be kept in mind, too, that other station offerings will provide valuable educational contributions. For instance, news coverage, concerts by fine artists, talks by nationally-known personalities, activities of the government and the United Nations are but a few.

In no sense is it thought that television will ever supplant the teacher. Rather, it is a valuable supplementary aid which can bring fascinating and interesting material and events into the school to enhance and motivate learning.

And now, what about receivers? Many folks ask about types most practical for schools. At the moment, the thinking in this area is in favor of a medium-sized screen for use by fairly small groups. This permits discussion and real classroom use of programs. The large projection type set for auditorium use is rather expensive for the average school and uneconomical for regular classroom reception.

At the Dobbins Vocational-Technical School in this city, fourteen classrooms receive telecasts on what are called "repeaters". These cost much less than a regular receiver, and any number of them can operate from one regular receiver. These repeaters are controlled from one room, by a master switch, where the channel selection is made. In this school there is one regular receiver for each channel, so that different channels can be received in different classrooms at the same time. This is an interesting and significant development for institutional use of television. No doubt there will be other ingenious devices to bring more television, at lower cost, to more people. Perhaps it is not too much to hope that before long school systems will build their own studios and transmitters, and send their own programs throughout the schools on their own channels. It's a fabulous thought, but within the realm of possibility!

In conclusion, it should be emphasized that from the standpoint of public relations and direct teaching, television is a valuable adjunct to education. The cooperation which exists now between schools, stations and manufacturers is excellent. It is to be hoped that such cooperation will develop in every city as television stations open. However, school folks who would enter television are warned that it is hard work. Changes and unforeseen emergencies are routine. The industry is growing so fast that nearly all stations are understaffed, underequipped and overscheduled. But it is exciting and stimulating for teachers and pupils to take part in the beginnings of this new medium of communication. If we of the schools are to capitalize on the tremendous possibilities of television, we must start now.

HOW TO OBTAIN U.S. GOVERNMENT FILMS

Supplement, January, 1949

(Compiled by Seerley Reid)

EDITOR'S NOTE: After we went to press with the January issue containing Dr. Reid's article and accompanying chart, "How to Obtain U.S. Government Films," three different Government agencies released a total of 116 additional films. Consequently, we are presenting here a supplement to the chart, which now contains, we believe, all of the essential information on all films of the Federal Government.

U. S. Gov't Agency	Kind of Films	How to Borrow or Rent Films	How to Purchase Films	For Further Information
• Dept. of the Army.	74 training and information films on World War II.	Borrow from Army Area Headquarters. Rent from some educational film libraries.	From Castle Films, Div. of United World Films, Inc., 445 Park Ave., N. Y. 22.	Army Pictorial Service Div., Office of the Chief Signal Officer, Dept. of the Army, Washington 25, D. C.
• Coast Guard (Treasury Dept.)	13 training films on knot-tying and seamanship.	Not for loan. Rent from some educational film libraries.	From Castle Films.	U. S. Coast Guard, Treasury Dept., Washington 25, D. C.
• Dept. of State (Including the Office of Inter-American Affairs and the Overseas Branch, Office of War Information)	18 information films on Latin America (OIAA); 10 information films on the United States (OWI); and one film on world relationships.	Not for loan. Rent from some educational film libraries.	From Castle Films.	International Motion Picture Div., Dept. of State, Washington 25, D. C.

Mrs. ETTA SCHNEIDER RESS, Ed.D., Editor

PAMPHLETS

- **DeVry School Service Bulletins**—C. R. Crakes, DeVry Corporation, 1111 Armitage Ave., Chicago 14, Ill.

An excellent series of leaflets, each to be read in about 10 minutes. The author has condensed the most important ideas on each topic in the light of his own extensive experience. Titles are: (1) Bibliography; (2) Suggestions for Organizing Student Operators' Club; (3) Suggestions for Organizing a Functioning Audio-Visual Teaching Aids Department; and (4) Suggestions for Effective Techniques of Utilizing Motion Pictures in the Classroom.

UTILIZATION

- **Local Studies**—Handbook for the Visual Unit, "Local Studies." Ministry of Education Pamphlet No. 10, Central Office of Information. Available in the United States through the British Information Services, 30 Rockefeller Plaza, N. Y. 20. $1.15. 1948.

This attractive brochure is an important contribution to the training of teachers in understanding how the various pictorial media apply to the goals of education. Local Studies is an experiment in the use of a visual unit with several component parts. The aim is to provide a concrete example of children being introduced to local studies (community survey, we call it) as an aid to student teachers.

The entire unit has been carefully planned to provide a sampling of the kinds of pupils that might be involved, the kinds of discussion and activities that might arise, and some of the outcomes. It seeks to stimulate thought on the part of the student teacher rather than provide a blueprint to be followed.

"Local Studies" comprises a wall display, a cine-panorama, a sound film (*Near Home,* available through B. I. S.), two silent films, 8 filmstrips and a handbook to the entire unit. The sound film serves as introduction to the study, showing that a study of the local environment is necessary and possible in every community. A group of children, motivated by an understanding teacher (or group leader) undertake in groups to study the resources of the community. There is a filmstrip for each study. The wall display, besides being a preparatory guide to the visual unit, challenges the student to notice and think on problems not fully developed in the handbook. The cine-panorama is exactly what the name implies, a slow panorama of the community with a silent motion picture camera, using panchromatic infra-red film. The two silent films deal with two of the subjects included in the filmstrips.

"Local Studies" is based on the resources of a small country town in a depressed coal mining region—Bishop Auckland. A group of 11 to 15 year old students undertake to study the community, and their findings are presented at an exhibition. The 8 filmstrips give the details of what was presented there. The young people went to the people, the industries, the geological and geographic features, the history of the community as found in reference books, maps and documents. The sound film, *Near Home*, provides a summary of the whole but it really needs the many component parts of this visual unit to understand the educational methods and outcomes.

This handbook reveals how similar are the objectives and techniques of educators in the United States and Great Britain. Since this is true, student teachers—and teachers in service—should have an opportunity to study and discuss the educational experiment which is described in its pages. It is well written and beautifully illustrated.

AUDITORY AIDS

- **Make Your Own Recordings**—Richard A. Siggelkow, Columbus, Wis., High School. "Social Education", 12:no.7. p. 301. Nov. 1948.

A social studies department uses network and local radio broadcasts as teaching aids by means of a recording machine. There are also school-made recordings of such events as interviews with voters at the polls during primary elections, student panel discussions, interviews with city officials, etc.

- **Use of the Wire Recorder in Teaching Shorthand**—Vernon A. Musselman, University of Kentucky, and Cecil Puckett, University of Denver. "Business Education World", 29:no.3. Nov. 1948.

The flexibility and economy of the wire recorder have been found of great assistance to the shorthand teacher: it permits dictation while the teacher is free to assist individuals; dictation in the teacher's own voice and pace is always available; it provides special remedial dictation for individuals or groups.

FILMS IN RELIGIOUS SCHOOLS

- **"Movies" in the Schools**—Rev. Thomas J. Quigley, Supt. of Catholic Schools, Pittsburgh, Pa. "Catholic Educator," Jan. 1949.

A basic discussion of the reasons why films would aid in achieving the goals of education in Catholic schools. A beginning should be made now, within the resources of each diocese, to get projection equipment and the nucleus of a film library.

SOURCE LISTS

- **Educators Guide to Free Films**—J. W. Diffor and M. F. Horkheimer—Educators Progress Service, Randolph, Wisconsin. 345 pp. 1948. $5.00.

- **Elementary Teachers Guide to Free Curriculum Materials**—J. G. Fowlkes and D. A. Morgan. Same as above. 1948. $4.50.

Both these compilations have been recommended for geography teachers for the arrangement and descriptive notes on the materials listed.

- **Free Teaching Aids in 14 Subjects**—Lili Heimers. N. J. State Teachers College, Upper Montclair, N. J. 53 pp. 1948. $1.00 (must be prepaid).

Includes pamphlets, charts and other types of materials, with a critical annotation for each.

TEACHER - COMMITTEE EVALUATION of NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Making the Most of School

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 10 minutes, 16mm, sound, color or black and white. 1948. $90 or $45. Teachers Guide available.

Description of Contents:

The film shows Carl's sudden awakening to the many opportunities connected with his school career which he has been overlooking.

After the narrator asks the audience whether they are really making their many hours in school count for something, he comments on Carl's tendency to waste time in the science laboratory. Thinking that he has completed his work satisfactorily, Carl settles back to watch his classmates, who are still busy. He is surprised when Ellen asks Andy, rather than him, to help her with some equipment. He observes that Andy seems to know how to do things and that he does an extra assignment when time permits.

Carl then decides to make a list of suggestions for making better use of his school time, based on his observations. The first is to make good use of one's time (not necessarily to put in more time), and the second is to be resourceful, using what is at hand to accomplish the job. When he notices that Peggy is using a laboratory microscope to study some thread samples in connection with her home economics course, he writes the third, "Investigate opportunities," which also means being active in classes, participating in extra-curricular affairs, and learning to study efficiently.

As Carl puts away his laboratory equipment, he realizes that the fourth is to know the rules and follow them. Deciding to find out about the extra-curricular activities which might interest him, he then signs up for work in the school library.

Coronet Films

. . . making his many hours in school count for something.

Committee Appraisal:

This film, in an area which needs much motivational material, should be effective for pointing out to junior and senior high school students simple ways in which they can take advantage of opportunities offered them by their school. The framework is reasonably natural and the suggestions made are practical. The film should be most valuable as a stimulus to discussion following its showing. Although Carl is not shown carrying out any of his plans for improvement, he seems sincere and willing to give his new plan a fair chance.

Kenneth Spencer, Basso

(Eastin Films, Davenport, Iowa) 10 minutes, 16mm, sound, black and white. 1947. Produced by Pictorial Films, Inc. $16.00.

Description of Contents:

Kenneth Spencer, a young Negro basso, is accompanied by Jonathan Brice as he sings "Passing By," by Purcell; "O No, John," an English folk song; "Deep River"; and "Every Time I Feel the Spirit," a spiritual.

Committee Appraisal:

Very good sound recording, the professional excellence of the musicians' performances, and the choice of light yet dignified songs contribute to the general appeal of this film. It should be equally useful for general interest groups from the junior high school to adult levels and for music appreciation classes from junior high school to college. Mr. Spencer's clear diction and unstilted gestures and facial expressions make excellent musicianship seem very natural.

Nomads of the Jungle—Malaya

(United World Films, Inc., 445 Park Avenue, New York 22, New York) 20 minutes, 16mm, sound, black and white. 1948. Produced by Louis de Rochemont Associates. $100.

Description of Contents:

One of thirty-six films in the series "The Earth and Its People", this subject, depicting the everyday life experiences of a nomad family in a Malayan jungle, is designed to develop the single basic concept that "in a dense, tropical rain forest, man can exist entirely on natural resources, without agriculture or husbandry."

Beginning with a map of the Malayan Peninsula, the film selects one of the Malayan jungles as its setting. Chief Sabu's family are shown on one of their frequent journeys to a new home. Ahlong, the eldest son of the chief, speaking in the first person, relates their activities and incentives. When a spot is selected for the new home, the entire family cut grass, bring bamboo, collect palm leaves, weave ratan into mates, and develop a home. Food for the family includes rice, banana blossoms, fish, and other products of the jungle.

United World Films

. . . the life experiences of a nomad family in a Malayan jungle.

Ahlong is next shown with some of the men preparing for the hunt. Ahlong explains that, as son of the chief, he must be especially proficient, since members of the tribe hold high ideals for him. The film follows the group on their hunt as they bridge streams and capture prey. Ahlong is especially fortunate in killing a mother monkey and capturing alive the baby. He makes a cage for the baby monkey and later accompanies a group of men on his first trip to a trading center to trade the monkey.

The one-day trip down the river to the trading post is made by raft. There Ahlong trades his baby monkey for a jungle knife and gifts for the women in his family. The return trip is made on foot over wet jungle trails, taking two days, and the men are eagerly greeted by the women and children, who are delighted with the gifts.

The film ends with pictures and commentary indicating that Ahlong and other natives of Malayan jungles will continue to work together to make the most of the great jungle.

Committee Appraisal:

This documentary film should be the source of an interesting and valuable experience for elementary, secondary, and college students of social geography, anthropology classes, and general and specific interest adult groups. Excellent photography, well-chosen close-ups, pleasingly-paced commentary, and good continuity contribute greatly to the value of the film. In addition to developing the major concept of how in a tropical rain forest man can exist entirely on natural resources, the film also gives much information on jungle transportation, the importance of the family unit in a nomadic existence, and such effects of tropical climate as fast food spoilage and the almost total absence of clothing among inhabitants of all ages. Human interest is added by having as a central figure a boy approaching maturity and by showing his preparation for adulthood. Indigenous sound in the jungle and conversations of the natives add an element of reality.

School-Made Motion Pictures

As a special service to its readers, Educational Screen offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, Evander Childs High School, New York City. To obtain a copy of the list, write to the Service Department, Educational Screen, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

Families First

(New York State Youth Commission, 30 Lodge Street, Albany, New York) 17 minutes, 16mm, sound, black and white. 1948. Produced by RKO Pathe, Inc. $50.

Description of Contents:

This film shows the vital role which the family plays in molding children, from the time they are born, into well-adjusted, happy, useful adults. It does this by contrasting a favorable home environment with an unfavorable one when similar problems arise.

Family scenes illustrate every child's basic needs for security, affection, recognition, and new experiences. In a well-adjusted family, adolescents are shown finding satisfaction in tasks which they share with their parents, as well as in recreation such as a Sunday trip. Even in the well-integrated family discipline is shown to be made necessary by small frictions. Another scene emphasizes that friction between parents should always be curbed in the presence of children so that their sense of security will not be endangered.

The problems which arise when adolescents assume their new privileges and responsibilities are illustrated by the situation in which two mothers can not agree on an hour at which their daughters should return from a dance. The narrator suggests that if parents will work together, they can establish reasonable standards of behavior for all their children.

The next scenes show how such experiences as listening to crime programs on the radio and going to taverns with his parents may affect a child's later behavior. Immediate results of a lack of supervision are illustrated by one girl's behavior on a date.

The importance of cooperation between the school and parents is emphasized. When a child's ideas and accomplishments, no matter how small, are rejected or another child is shown preference by the parents, various forms of delinquency may easily result. One boy shows his resentment by upsetting an inkwell, stealing candy, and in later years causing himself to be pursued and captured by the police. By contrast, the wise parents are shown greeting their happily-married daughter, her husband, and their children.

Committee Appraisal:

This film presents quite forcefully for parents and all persons interested in the sociological aspects of the modern family unit the functions of the family in satisfying a child's need for security, affection, recognition, and new experiences. The incidents which illustrate the points to be made are well chosen and very natural. The photography and sound contribute to the general excellence of the film, which should provide a basis for discussion by interested groups on the high school level and above.

N. Y. State Youth Commission

. . . the vital role which the family plays in molding children.

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

EDITORIAL

A Plea for Honest Promotion

After reading announcements, press releases and publicity broadsides, many of them recent, on visual materials intended for use by the church, we begin to wonder if the promotion in the church of such materials is to be afflicted with the high-voltage ambiguity and exaggeration which prevail so largely in the theatrical field.

While there are many inexperienced distributors, leaders and teachers in the church field who believe everything they read concerning visual materials, we believe that the number of those who have learned, often by bitter experience, to evaluate promotional materials of all kinds are growing apace. We believe that distributors expect announcements, releases, and publicity materials emanating from sources within the church field to be direct, factual and honest rather than high-powered, indefinite, and evasively clever.

Not long ago we received from an unidentified "national distributor" the announcement of a super-colossal film. It was sweeping a certain section of the country and, with a little help, would soon be sweeping ours. We wrote for detailed information on this greatest-of-all-religious-cinemas and received another deluge of promotional blurbs and booking request blanks. Who made the film, when it was made, for whom it was produced, its content and characteristics were not revealed. We would get no preview copies, and we would have to believe the testimony of hundreds of clergymen and thousands of users.

Later in the summer we met in an audio-visual workshop a number of church leaders who had seen this film after it had been foisted upon their communities by well-meaning clergymen, looking for a substitute for preaching, and a clever and money-motivated exhibitor who was road-showing the film. In his wake he left people wondering if they wanted a second installment of "visual education."

Testimonials about films can mean much or little, depending upon the qualifications of the giver. Those who read them should remember that they are easily secured from the unqualified; difficult to get from those who are qualified.

Some producers of visual materials, we know, seek pre-production consultation with religious educators and other leaders in the church field. We believe this to be a valuable practice when these reactions are sincerely sought in relation to production. When such consultation turns out to be a part of promotion, it is to be deplored; and in the long run it will boomerang with embarrassing consequences for the over-zealous producer. More seriously, it will retard the development of sincere and effective cooperation between all producers and those who will ultimately use what they create.

The text of the Bible is not motion picture script. Even the most complete stories will require the inclusion of much non-textual material when prepared for filming. The "sayings" and the "teachings" will require for their film elaboration and illustration the creation of stories and incidents not given (at all) in the Biblical text. Such stories are more than proper if they conform to the principle of "reasonable supposition." In view of this consideration, we believe that producers should eschew in their promotional materials the use of terminology that implies a literal fidelity to the Biblical text and content which just is not cinematically possible. We believe that such a producer should realize that he is living in a glass house and should not cast stones at his glass-housed neighbor who might create films by the use of continuity which is unnecessarily imaginative.

We believe that it has already been demonstrated that those who produce for the church field, whether inside or outside it, do not need high-pressure promotion and clever advertising to get their materials accepted. Such methods unbecome the church. Further, in the long run they will be unfruitful. In promotion, in distribution, in evaluation—throughout the church field—let our statements be characterized by the highest possible level of honesty and straightforwardness for we serve not ourselves but the timeless purposes of the church in building the Kingdom in the hearts of men and women.—WSH.

The Passing of a Pioneer

The 16mm field loses one of its pioneers in the passing of Bertram Willoughby, founder and president of Ideal Pictures Corporation, and widely known throughout the country.

Son of a frontier minister in Ontario, Canada, he entered ministry while in Canada. After coming to this country in 1907 he served Congregational churches in Minneapolis, Osage, and Chicago.

During this ministry he was attracted by the possibilities of the motion picture. He felt that films would increase church attendance and clarify points difficult for speech alone. With this in mind, he produced animated sermonettes, the first religious motion pictures.

This innovation attracted the attention of New Era Films, pioneer producer of non-theatrical films. Soon Mr. Willoughby affiliated with this company, later founding his own organization.

William F. Kruse says of him: "He believed that all denominations and faiths had the right to express themselves in their own way in motion pictures as elsewhere, and he never exercised any censorship over the films his organization distributed, contenting himself with labeling them as clearly as possible as to denominational suitability. Mr. Willoughby is an outstanding example of a clergyman who 'went commercial' without in the least weakening his interest in religious motion pictures."

His corporation, with offices in the major cities, indicates that the policies established by Mr. Willoughby will be continued.—WSH.

Report on a Visual Teaching Unit

By ARTHUR R. STEWART*

The subject of our visual teaching unit was "The Life of St. Paul." We chose it mainly because of the St. Paul series of motion pictures. The visual education director prepared an outline suggesting a certain chronological order for the presentation of Biblical text, lesson materials, the five motion pictures and supplementary visual aids over a period of thirteen weeks.

Samples of related materials—reference and story books, handwork, etc.—were obtained from one of the local denominational publishing houses. These samples were catalogued and a recommendation made for their use with the different age-levels (junior, intermediate, senior, and adult) in order that the curriculum might be broad enough to cover the events in the life of St. Paul and yet be specific enough to be understood and appreciated by each age group.

The working tools for this visual unit of thirteen lessons consisted of five 16mm films, five slide sets (converted from filmstrips), a set of Copping black and white prints suitably mounted for (opaque) projection, a number of large flat prints for wall mounting, handwork books for each student, and texts and resource books for students and teachers.

The schedule provided for class sessions before the showing of the first film, and provision was made in it for class sessions for the review of the film-sessions and to prepare for the next film. All teachers involved were brought together for weekly meetings to secure a sharing of ideas which would enrich the course and improve teaching procedures. Previews of all visual materials were arranged for the teachers' meetings so that all materials might be more closely and effectively integrated.

On the physical side every effort was made to maximize effectiveness. A worship center, which incorporated the screen, was used in the assembly period each Sunday. Thus, the presence of the (movie) screen did not excite special interest. All materials, projected and non-projected, became a normal part of the worship experience of the school during the course. In the classrooms the setting up of equipment, arrangement for blackout, and the pre-focusing of projectors were attended to before the class arrived. In this way we held distractions to a minimum.

As this visual unit was evaluated, certain things encouraged us. Students were interested. They learned more. The teachers who put the accent on the visual media were invariably pleased with student response. Many teachers discovered that they could use visual materials, and were challenged and compensated by the extra effort and work which they required. These are all important gains.

What would we do differently the next time? (a) We would use four to six class sessions to introduce the course. (b) We would use visual materials mainly to give background information. (c) We would allow more time for classwork on each major visual item. Two class sessions were not enough to assimilate all the major learnings which the films presented. (d) The length of the unit would vary according to the age levels. For the Juniors 13 weeks was too long on one subject. Some of the Intermediates tired by the end of the unit and others were still eagerly interested. Seniors and adults could use more time on a subject as broad and important as "The Life of St. Paul." (e) We believe that the scope of the subject should be restricted and the major visual items limited. We should have used fewer films, showing each one several times during the unit.

The success of a visual unit rests upon the degree of teacher cooperation. The wholehearted collaboration of the entire staff is an absolute necessity in planning and carrying through a unit. It calls for teamwork, not just individual effort. In carrying out the classroom procedures, the initiative of each teacher should have full scope, and without imagination and constructive planning such a course will sag in interest. Remembering our mistakes, encouraged by our small successes, we are planning the next visual teaching unit for our church school.

*Director, Audio-Visual Education, Epworth Methodist Church, San Francisco 14, Calif.

He Uses Slides To Promote a Program

By BETTY GILMAN*

The use of audio-visual education in the church is expanding to include not only the teaching of religion but the interpretation and promotion of ideas and programs as well. The church is discovering the value of slides, movies, recordings and filmstrips in supplementing talks and printed materials promoting ideas and programs.

Keenly aware of this, Virgil E. Foster, Director of Religious Education of the Congregational Christian Churches of Iowa, created a set of kodachrome slides and records to explain and promote the "God's Portion Program" among the churches of the state. He had some experience to go on. Several years ago he

*Student, Grinnell College, Grinnell, Iowa.

used effectively a combination of home-made records and slides to interpret the program of youth camps. (See EDUCATIONAL SCREEN for April, 1947.) Last May his audio-visual program on "God's Portion Program" was given its premiere in Dubuque at the state meeting of the Congregational Christian Churches of Iowa. It was well received, arousing much favorable comment.

During the previous year, Mr. Foster took almost 200 kodachrome pictures showing the use of the "God's Portion Program" in a southwestern Iowa association parish, under the direction of Mr. and Mrs. Verne Willy. The pictures showed the various steps in the raising of stock and grain for parish sales and preparing these and many other items for the auctions, the proceeds of which would go to the church for its work at home and abroad. The basic idea of this plan is the belief that man's life and possessions are not his own, but they were given to him to be used. In order, therefore, to recognize and acknowledge man's stewardship, he should set aside part of his material possessions for his church. The "God's Portion Program" is a nation-wide non-denominational project, which is most active in rural areas. Through it, the people of a church, or a group of churches, can raise money to keep their church doors open, and to give to others.

Many of the 72 pictures that were finally used in this project showed the people of southwestern Iowa working in their fields or raising sheep, pigs, or steers to give to the church. Others were of the auction itself. One picture, for example, shows a bald man smiling broadly as he pays for a ticket good for one haircut. Another picture shows a farmer plowing the rich brown soil, and still another is of "the little brown church in the vale", in Nashua, Iowa. These kodachrome pictures, taken with an Argus C3, were then made into sets of slides, and a narrative interpretation was written.

To expand further these educational possibilities, the narrative was recorded by the use of a Presto K recorder in the photographer's Grinnell home. The recording is an explanation of the plan, with concrete suggestions and illustrations of what can be done to promote it. Vocal and instrumental music is also part of the production.

What are the advantages of audio-visual education in the church? And why was "God's Portion Program" publicized through that medium? In the first place, the audio-visual method not only gives a clear, concise, and pleasing picture of the "God's Portion Plan", but it also promotes it by showing just *how* such a program may be carried on. Secondly, it can do this much more effectively than the spoken or written word alone because people are inclined to remember and be impressed by things they can both see and hear. Since it is natural for people to be interested in themselves and their neighbors, the human interest element has a strong appeal. The beauty and simplicity of the slides are also impressive. The third advantage of an audio-visual method of promotion lies in the fact that records often go more smoothly than human narration. It is also true that less preparation and skill are necessary to present such a program than the presentation of the same thing with human narration and dramatization. Therefore, it is usually more effective.

Duplicate sets of these slides and records have been made and used. These sets are now being used around the country to stimulate interest in this non-denominational project, and to demonstrate the effectiveness of audio-visual education in the churches. They are available to any church or group of churches requesting them, regardless of denomination. The slides and any information may be obtained from the Congregational Christian Conference of Iowa, Magoun Hall, Grinnell, Iowa. Completed in May, 1948, the sets have already been used in South Dakota, Michigan, New York, Iowa, and Minnesota.

Notes on Films

■ The 38-minute black and white sound film *Ruth* was produced in England by the J. Arthur Rank Productions. It is distributed by United World Films, Inc. This fine film will more than please those who have been waiting for religious motion pictures with

RUTH. A familiar story well told . . . "the directing and acting are so expert that interest is held to the very last."

United World Films

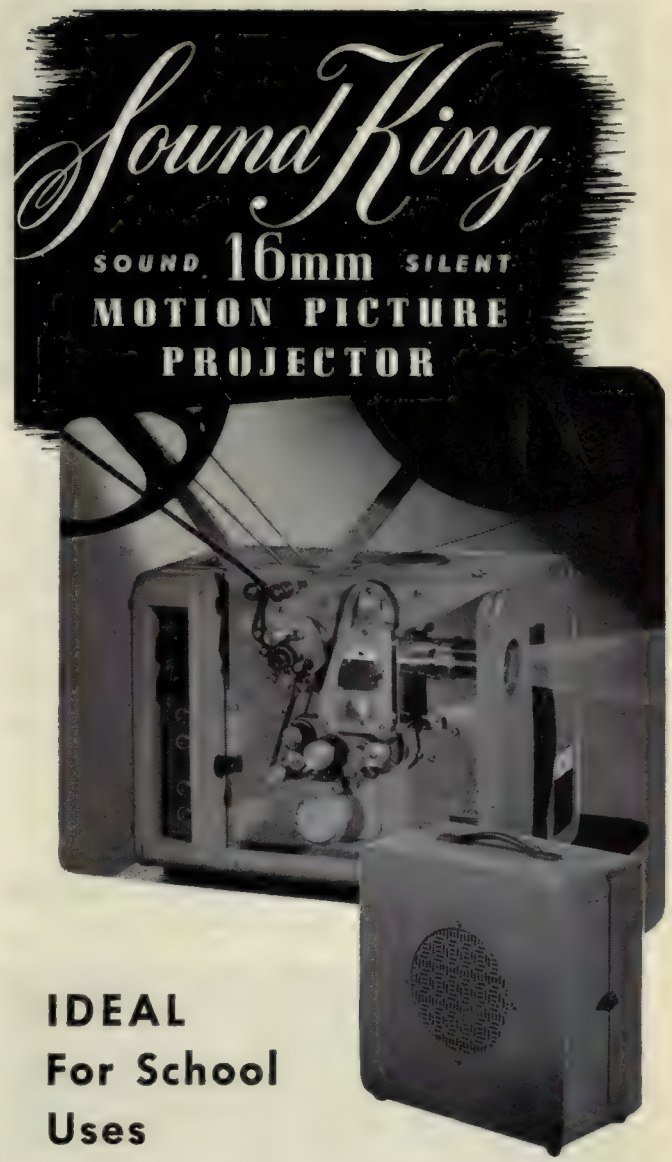
FROM FEAR TO FAITH. A Rhodesian youth, mission-trained, tries to teach his people a better way of life.

technical qualities equal to theatrical films. The film is strongly cast, the leading roles being given to competent actors. The dialogue is beautifully spoken and faithfully recorded on an exceptionally clear soundtrack. The photography is always good. A few sequences have exceptional merit. Enough of the film was shot in Palestine to give the whole film pleasing documentary flavor. The pace of the film is good, being neither hurried nor allowed to drag. While the story is familiar, the directing and acting are so expert that interest is held to the very last. The film is well staged. The absence of settings and scenes which have grown familiar through too much use by certain American producers is noted with pleasure. The costuming is elaborate, probably a little over-done in the travel and work sequences. Faithful to the story, and using the Biblical text in the dialogue, this film can be used with all age groups. Taken as a whole, the film is outstanding.

■ *From Fear to Faith,* a 21-minute black and white film with narration and background music, a Rank production distributed by United World Films, tells the story of a Rhodesian youth, mission-trained, who tries to teach his people a better way of life. He fails at first, but later overcomes opposition through forgiveness and succeeds. The narration is satisfactory, but not exceptional in quality. The background music is too suppressed for effectiveness. The photography is fair. While the principal parts of the film deal with the youth's labors among his people, there are flashbacks to the mission school and his days of training in classroom and playing-field. It is more suitable for use with youth and adults than with children, and those whose interest in missions is strongly motivated will get the most from the film.

■ *The Book of Ruth* follows the Biblical story with extreme fidelity and achieves a fair degree of authenticity in most parts. However, authenticity has been deplorably sacrificed in the matter of location. The scenes are too lush for Bethlehem; too much like California. The barley harvest is far too haphazard and wasteful for Judea. Better directing was needed here. Producers must remember that *all* of a film teaches, and that authenticity in some parts necessitates it in all. The casting and costuming are acceptable. Hazel Keener plays Naomi convincingly. The soundtrack—carrying background music, dramatic dialogue, and narration—is excellent throughout, with one or two slight slips in synchronization. While not as polished and artistic as the British-made *Ruth,* it presents this ancient story with fidelity and sincerity, and a comparison of the two films is not feasible because of the disparity between the two production budgets. Both color and b&w prints are available. It was produced by Alfred Franz Stury for Crusader Films and is released through Foundation Films Corporation.

■ Even though *Liquid Lore* is the latest film of the WCTU (Evanston, Ill.), *It's the Brain That Counts* is still the best film yet produced for getting over to children (above third grade), youth, and adults the most important facts about the effects of alcohol on the human body. *Liquid Lore* is beautifully done in color. It contrasts alcohol and water in a series of standard



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"experiments." Then it weakly relates two facts about alcohol to life—it gets the nail in the board but never drives it through. While the older film can be used with Juniors and up, *Liquid Lore* will prove most effective, because of its elementary treatment of the subject, with Juniors down. Such educational films need to be made more *educational* when in the planning stage.

New Releases

The Miracle of Christmas, a one-reel sound film in black and white, is called by its producer (Square Deal Pictures Corporation, Ossining, N. Y.) "a Christmas picture for use throughout the year."

Library Films, Inc. says that the 7-reel sound film, *The Lord's Footsteps*, is "the first religious serial ever released." It was photographed in kodachrome in Palestine in 1946. Separate editions have been made for Protestants and Catholics. Further information may be secured by writing the company (25 W. 45th St., N. Y. 19).

The 20-minute March-of-Time film, *The Vatican of Pius XII* showing exclusive scenes of the Pope and the varied activities of Vatican City, will be distributed by Library Films, Inc., and will be available with English, Spanish and French narration.

A film picturing the activities of the first World Assembly of Churches in the summer of 1948, *The World Council of Churches—Amsterdam* 1948, has been prepared for rental and sale by United Films, Inc.

Crusader Films (6844 Sunset Blvd., Hollywood 28) announces *Shadows of the Manger*, a 20-minute color film created and directed by Alfred Franz Stury. It is the story of the Nativity in silhouette scenes against stained glass windows. (To be previewed.)

You May Secure . . .

• From the Film Division, CIO Dept. of Research and Education, 718 Jackson Place, N.W., Washington 6, D. C. a mimeographed list of 35 films which will help you fight discrimination. All the good films on this subject are listed, briefly described, and their sources given.

• From Brandon Films, Inc., 1600 Broadway, N. Y. 19, the 1948-49 Check List of Films on International and Interracial Understanding. Forty-eight films are listed and their contents summarized. The running time and rental cost are also given.

• From the Victor Animatograph Company, Davenport, Iowa, a new 20-page booklet, "Motion Pictures in the Church." It is authored by Harry L. Strauss and first appeared in the pages of the *Christian Herald*.

The Religious Screen

William S. Hockman, Editor

A Reprint of 19 Helpful Articles from "The Church Department" of EDUCATIONAL SCREEN

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STAMPS AND FIRST DAY COVERS

(*Continued from page 65*)

the envelope, and they are cancelled on the first day of issue. They are usually sent to him a week to ten days before the day of issue. The return address must be placed on the envelope. The first day covers are returned to the sender through regular mail service. Here again collectors are reluctant to permit them to be shown unless in a protected exhibit. The same disadvantages apply to first day covers as to stamps. But 2 x 2 slides can be made with these attractive envelopes as well as with the stamp issues.

Taking pictures of stamps in color is regulated by the Third Assistant Postmaster General, Division of Stamps, and the Secret Service. It is unlawful to take pictures of stamps if they are the *same* size as the actual issue and if there is intent to defraud the government. Pictures smaller or larger than the actual stamp are permitted. The author has been assured that 2 x 2 slides of issues of the United States are legal as the stamps are much smaller when photographed on the 35mm or 828 films and much larger when projected on the screen.

Stamps and first day covers photographed and mounted as 2 x 2 slides can be extremely useful visual material in the classroom. Stamps in themselves are of interest to students, since many of them are collectors. Slides made from the stamps and first day covers will add interest to the classroom lesson and make an important and novel contribution toward visualization of the curriculum.

Recent A-V Conferences

● The Visual Instruction Service and the Vocational Education Department of Iowa State College sponsored the Second Iowa Conference on Audio-Visual Teaching Methods held in January on the Iowa State College campus. Headlining the program was Dr. L. C. Larson, Director of the Audio-Visual Center, Indiana University. All teacher-training institutions in the state were invited to send representatives, several of whom took part in the various discussions and round-table sections of the program. The program was under the direction of Dr. John W. Litherland, Professor in Charge of Audio-Visual Aids Utilization in the Vocational Education Department, and Harold L. Kooser, ~~Director~~ of the Visual Instruction Service.

● The Department of Audio-Visual Aids Service, University of Alabama, recently sponsored a series of five Audio-Visual Aids Clinics in as many cities in that state. The conferences, under the direction of Dr. James F. Caldwell, State Director of Audio-Visual Aids Service, were held in Mobile, Monroeville, Troy, Anniston, and Livingston.

● In December the Taylorville, Illinois, Community Unit School System held its first Audio-Visual Aids Conference. Mr. Sidney Alkire, State Director of Audio-Visual Education, presided. The program included an address by Mr. C. R. Crakes, Educational Director, DeVry Corporation; teaching demonstrations; exhibits of equipment and materials; and an open forum on "your problems."

● The Visual Aids section meeting of the recent 42nd annual convention of the American Vocational Association, held in Milwaukee, Wisconsin, attracted approximately 150 vocational education leaders. Mr. Howard L. Johnson, Principal, Emily Griffith Opportunity School, Denver, Colorado, served as chairman.

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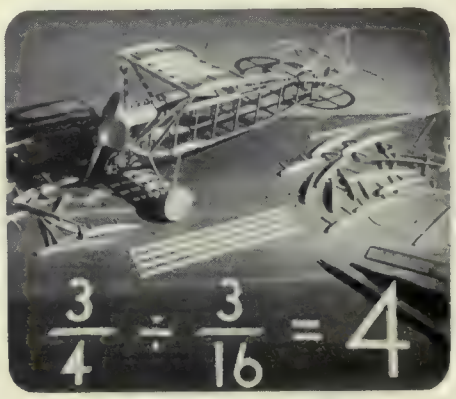

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Johnson Hunt Productions

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MR. AVA VS. THE STATE OF N. J.

(*Continued from page* 63)

at this moment the whole trial looked phonier than ever!)

Defense Attorney Reitze stepped smartly into the advantage left him by this exchange and summed up with this witness as he had with the two previous ones; in this case he pointed out that English literature teaching was easier and more efficient through films—to set scenes, for example.

In his turn the prosecutor rallied with remarkable ease when Montclair State Teachers College senior student Robert Steer made himself at home in the witness chair. The judge, jury and attorneys all beamed at the final witness—the ultimate consumer—awaiting his responses. Prosecutor Partridge fixed his victim closely with his eye, and standing over him, queried rapidly, "Do you associate with this accused? Just why do you think you were picked to witness at this trial? Don't think you can gain anything by apple-polishing here, young man. Do you recognize me? I'm the prosecutor!"

To which the witness could only reply by smiling and gulping in rapid succession, "I've known him in many ways . . . well, I don't know. Yes—I mean, no, sir!" This is not to say that the witness lost his presence of mind in the least. But the prosecuting attorney realized at this point, if not earlier, that he was losing his case. Therefore, taking advantage, mistakenly, of the fact that the student was not yet, so to speak, a practicing friend of the prisoner, he attempted to confuse the witness. Witness Steer could not be budged

JURY FOR AUDIO-VISUAL AIDS ON TRIAL

E. Winifred Crawford, Director, Audio-Visual Education, Montclair

Anna K. Garrettson, Assistant Professor of Education, Glassboro State Teachers College

Stephen Gerace, Supervising Principal, Pequannock

Forrest A. Irwin, President, Jersey City State Teachers College

Paul W. Novello, Director, Visual Aids Office, Public Schools, Elizabeth

Evelyn Oelen, Director of Public Relations, Montclair State Teachers College

Frederick Richman, Associate Professor of Manual Arts, Newark State Teachers College

Paul J. Ritter, Dean of Men, Montclair State Teachers College

Arthur M. Seybold, Director of College High School, Montclair State Teachers College

Edith R. Shannon, Professor of Geography, Paterson State Teachers College

Harry A. Sprague, President, Montclair State Teachers College

Byron D. Stuart, Principal, Roosevelt Junior High School, Westfield

Lawrence R. Winchell, Superintendent, Cumberland County Schools

Donald Yott, High School, Pompton Lakes

from his avowal that he had never seen audio-visual aids badly used at the College. He stressed the value of field trips, filmstrips in biology, recordings and other materials so effectively that the prosecutor retired in favor of the defense's witness.

Querying the attorneys on further witnesses or the recall of those already heard, Judge Morrison called for summations by the attorneys, following which he charged the jury. He reminded the jury that the prosecutor had said that Mr. AVA could not be as good as he was pictured to the court: that he had human frailties—in fact that at the moment he appeared rather thin and anaemic before them; that he had consorted with ill-prepared teachers. On the exhibits submitted by the defense, the judge commented that the jury should not be unduly swayed by those statements on Mr. AVA coming from college presidents, for, having been one himself, he knew that they sometimes made pronouncements on things about which they were not entirely informed. He said that the jury should give due attention to all that they had heard.

The lights suddenly went out and Edgar C. Bye (head of the New Tools for Learning Bureau of the N. J. State Teachers College at Montclair), who had planned the trial, said, "The jury will deliberate for thirty seconds." And in thirty seconds, which was sooner than anyone could stop laughing, the lights went up and the jury foreman, Lawrence R. Winchell (President of the N. J. Visual Education Association and Cumberland County Superintendent of Schools) stood up to intone: "We find the defendant not guilty!"

Photographers' bulbs flashed, and the courtroom broke into mild disorder as the jury filed from its "box"; the judge descended from his "bench" while the attorneys got together their evidence and stuffed it into their briefcases. The witnesses mutually congratulated each other, changed their attitudes towards the attorneys, and, for the moment at least, one of the big issues in education was decided—or rather was discussed and passed upon in a thorough, sympathetic and entertaining manner.

French Film Society, 1949

Having established itself as a needed and successful group in encouraging the use of films in language teaching, the Chicago French Film Society (84 E. Randolph St.) looks forward to another year of plans and programs. In January the Society's monthly meeting included a showing of the feature "Les Disparus de Saint Agil," a mystery film set in a French boys' school, which was, the Society reports, enthusiastically received by both students and teachers.

At the February program, several short French films were presented. The March program will consist of music and art films, the April meeting will bring forth another feature, and on April 30 an all-Canadian program will be offered in response to a request for films for travelers as well as students.

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Films for Better Geography Teaching

Many geography students have found difficulty in learning those lessons which stand on the borderline between geography and astronomy. The concept of latitude and longitude, the causes of day and night, the four seasons, the major wind currents . . . these require unusual effort to make clear.

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Physical Geography Series

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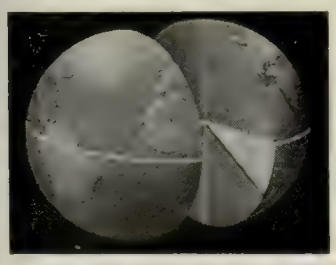

■ **Day and Night** (1 reel, $45). By means of a globe rotating in space, this film explains the causes of day and night, and shows why the sun appears to rise in the east and set in the west.

STRING OF BEADS

■ **The Great Winds** and ■ **The Seasons**, two additional films in this series, will soon be available.

Human Geography

■ **String of Beads** (2 reels, $90). This film brings an effective new approach to geography teaching. Using a semi-documentary technique, it studies the life and habits of people in the Assam Valley of India, holding its audience raptly interested as it tells the story of two young workers on a tea plantation near an Indian market town.

Previews Prior to Purchase

Educators may preview these films prior to purchase, without charge or obligation. Purchase orders and requests for previews should be sent to **Dept. E-2, Educational Division, United World Films, Inc., 445 Park Avenue, New York 22, N. Y.**

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Indiana University announces an opening in their production department for a film maker with a minimum of three years of all-around, practical experience as film writer, director, cameraman, and editor. The beginning salary will be between $3,000 and $4,500, depending on training and experience. Arrangements can be made for the appointee to take 12 to 15 semester hours of college work each year and thereby complete a year of college work in about each 2½ years while employed on a full-time basis. The position offers an opportunity to a person with film production experience to undertake course work in a school or college of his choice for either an undergraduate or graduate degree and get additional experience in production of informational films. If interested and qualified, write to:

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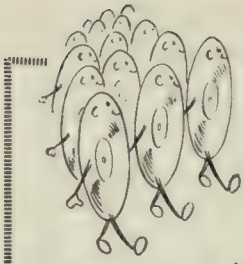

Records on Review

MAX U. BILDERSEE

● In introducing "I Can Hear It Now", (Columbia MM 800; 5 12-inch records (10 sides); Edward R. Murrow and Fred W. Friendly, editors; narrated by Edward R. Murrow), Mr. Murrow says, "These are the sounds of days that are past. We record a new dimension of history, a scrapbook of sounds from thirteen years of violence and achievement, part of the greatest mass adventure man has yet undertaken".

This excellent, truly distinguished album is aural history telling the ear-witness story of the eventful period, 1932 to 1945, in the newsworthy voices of the great figures of those years. Here is the overview of the fall of Hitler, Mussolini and Tojo; the New Deal praised and castigated; the Roosevelt administrations; Chamberlain, Churchill, De Gaulle, King Haakon, Stalin and the others whose words made headlines. We hear the voices of the men as they spoke under the particular stresses and strains of the given moment, vividly portraying themselves and that time of our life. This is a factual, absorbing and interesting chronological summary of the transition from the depression and ideological conflict through shooting war and atomic explosions to the surrender in Tokyo Bay and the beginnings of hopes for lasting peace through the United Nations Conference in San Francisco.

Some of the highlights of the recordings are the 1932 Roosevelt inauguration, his several campaigns for re-election, his "stab in the back" speech, his war message to Congress on December 8, 1941, his report on Yalta and his funeral procession. His opponents, Landon, Willkie and Dewey, are heard as is Harry S. Truman, his successor, as well as Huey Long, Al Smith, Charles Lindbergh, Mussolini and Hitler, Chamberlain and Churchill, MacArthur and Eisenhower and other history makers. This mosaic of sound is a compelling document.

No question, it is suitable for school use. Its greatest weakness is the limited space it occupies—there was so much more that might have been included. But the editorial selection is justified and highly satisfactory. Surely this belongs in every school for use in grades seven through twelve in all subject-matter areas dealing with the social, economic, historic and literary development of our times. "I Can Hear It Now" is a must.

● "Rhumpy The Rhino" (Columbia MJV-47; 2 10-inch discs (four sides); story by Peter Steele; narrated by Karl Weber), "Many Moons" (Columbia MJV-46; 2 10-inch discs (four sides); story by James Thurber; adapted by Virginia Harden; narrated by John Lansing) and "Pancho Goes To a Fiesta" (Columbia MJV-48; 2 10-inch discs (four sides); story by Paul Tripp; songs and narration by Arno Tannery) are three sets of children's records satisfactory for school use. The stories are simple, the presentation direct, and the language suitable for the children who may be listening. These are entertainment records with "Pancho Goes to a Fiesta" supporting a theme of Pan-Americanism.

"Rhumpy the Rhino" tells of the embarrassment of a vain character who is objectionable because he must always be first. His reformation is completed and he is then accepted as a member of the community. The story intrigues children and appeals to those who find amusement in the discomfort of others. The pace is not steady, starting rather fast but settling moderately before the conclusion. The records are good and children will enjoy them.

Similarly, "Many Moons", called a "modern tale for

children", may be moderately entertaining in the kindergarten and first two grades. This subtly humorous story is truly adult and the interpretation is quite sophisticated. Children probably will enjoy it, they may laugh with it, but they will not fully understand all that they hear. The direction is capable and the performance is well paced but the background music tends to be morbid and contributes little to the development of the story.

"Pancho Goes to a Fiesta" is a series of twelve interesting songs hung together on a thread of a story and dedicated to the development of better understanding of our neighbors south of the border. This set deserves special mention because it represents a contribution to the development of closer relationships between the recorders and the educators. A committee composed of Dr. George H. Gartlan, Director of Music in New York City; Dr. Robert K. Spear, Professor of Education at New York University and Dr. Peter Blos, consulting psychologist, selected and approved the material in the set. We need more, much more joint effort by such groups in the development of finer recordings for school use. "Pancho Goes to a Fiesta" is entertaining and useful in geography and the social studies in grades four to six.

● "TINY TUNES" (Capitol 30000 through 30011; twelve individual seven-inch records (24 sides); Nancy Martin, Jack Smith and The Three Pixies, performers) are newcomers to the specialty market and variety store counters. Technically, they are satisfactory. The selections are, for the most part, traditional although Nancy Martin writes and performs her own series of four discs ("At the Zoo"). Miss Martin's presentation is condescending and children, familiar or not with the zoo and its animals, will quickly lose interest. Jack Smith presents well known songs in a wholesome and hearty manner that children enjoy. His "Songs About the Sea" is perhaps his best although his sides "Calendar Song" and "Holidays" are also quite good. The Three Pixies presentation of material for children is not acceptable to young people. Their discs are confusing, sometimes unintelligible, and not suitable to school applications.

Needle Chatter . . .

The children's record field is important. Recent sales figures show the moppets' market at better than ten percent of the whole record business . . . Another new book on children's records—"A Guide to Children's Records" by Eisenberg and Krasno, published by Crown of New York—thoughtfully written, carefully compiled, up to date—contains worthwhile information on available records and their applications basically to leisure interests; a worthwhile addition to the professional library for every elementary school . . . National Records, which specializes in modern music, has an album for youngsters "Luke, The Singing Duck" (C-1). The animal story appeals to children but doesn't quite get across because the narration is unsatisfactory .

RCA's "The Story of the Nativity" is a reissue of the Majestic album of the same title—same performers, same performance, same masters, but better surfaces. The Majestic issue at half-price is not a "better buy" . . . Reissue of RCA-Victor's "French by Sound" has been announced by the International Section of RCA-Victor. It will appeal to high school and college language instructors . . . Radio stations are using micro-groove recordings in many instances. Is this a trend away from the sixteen-inch disc of today? . . . Answering a query from Carl Baumbach, Supervisor of Audio-Visual Education in Albany, New York: After listening to a selection several times, I base my criticism on whether a record is suitable for school use, whether there are elements in the recording which will detract from its educational value, the general educational rating of the recording (poor, fair, good, very good, excellent); grades and subject-matter areas it fits, services it can render in learning (stimulation, information presentation, summary, or sheer enjoyment), and finally what student activities may be expected as a result of hearing the recordings.—MUB.

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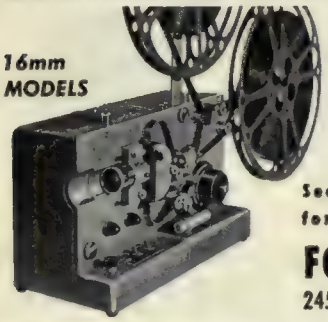

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Calvin Company Workshop

More than 200 educational, religious, and commercial 16mm motion picture producers gathered at The Calvin Company recently in Kansas City for the second annual Motion Picture Production Workshop. All phases of production and laboratory work were discussed during the four-day meeting, with special emphasis being placed on production problems. The sessions were laid out to follow the normal production pattern—client relations, script, animation, titles, photography, editing, recording, etc.

Each of these subjects was handled by one of The Calvin Company department heads, with general questions and answers from the audience. Audio-visual materials were used throughout the program.

Reports presented by representatives from the various film fields gave a clear and concise picture of the trends in the educational, religious, and commercial fields.

The unique thing about this meeting was the wholehearted enthusiasm shown by the 200 people from all over the United States and Canada in a technical subject like motion picture production. There were 26 colleges and universities represented, eight major religious denominations, and several of the largest industrial organizations in the world.

IN and OUT of UN

• Dr. Jaime Torres Bodet, Foreign Minister of Mexico, is the new Director-General of the United Nations Educational, Scientific and Cultural Organization. At a recent press conference, he expressed his conviction that of all the specialized agencies of the UN, Unesco has the most direct influence on the individual. He emphasized that one of the principles of the Unesco Charter gave special attention to the problems of mass media as a means of stimulating the free flow of information and ideas among all peoples.

• William H. Wells, Chief of the United Nations Film Section, has announced his resignation from UN. He expects to devote the major part of his time to the promotion of full-length feature film production with an international viewpoint, especially by European producers. "More and better documentary films are certainly needed," says Wells, "to give serious-minded people a better understanding of world problems."

Chicago Catholic Schools Get Audio-Visual Language Aids

An extensive audio-visual program for language instruction was launched recently in more than 325 Catholic schools and colleges throughout the Chicago area, according to an announcement by the Rev. Redmond Burke, director of libraries of De Paul University and president of Catholic Language Teachers' Association. De Paul University has been designated as the clearing house for getting the motion pictures, filmstrips, recordings, and other audio-visual materials to and from the various schools.

AUDIO-VISUAL TRADE REVIEW

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

NAVED Regional Meetings

The National Association of Visual Education Dealers has scheduled or is scheduling meetings in each of the six major regions of the country, as was done last year. The schedule of meetings, some of which will have been completed as you read this, is as follows:

SOUTHERN: Biltmore Hotel, Atlanta, January 14-15, Jack Carter presiding.

SOUTHWESTERN: Melrose Hotel, Dallas, February 11-12, John Gunstream in charge.

WESTERN: Multnomah Hotel, Portland, February 24-26, John Moore, arrangements, and Howard Smith presiding.

MIDWESTERN: Hotel Sheraton (formerly Coronado), St. Louis, March 3-4, E. K. Stoeppelwerth, arrangements, and Ralph Haile and Ernie Ryan jointly presiding.

EASTERN: March 25-26, probably either in New York or Philadelphia.

NEW ENGLAND: April 1-2 at the Statler in Boston.

During the Midwestern Regional Meeting in St. Louis, NAVED will celebrate its tenth anniversary, the association having been founded in St. Louis in February, 1939. All persons who were present at the initial formation meeting are especially invited and requested to be present.

GoldE's New Engel

H. B. (Bob) Engel, one of the most popular and widely known men in the Audio-Visual Industry, has been appointed General Sales Manager of GoldE Manufacturing Co. of Chicago. He assumed his new duties on December 1st, with headquarters in Chicago, according to E. W. Goldberg, President of GoldE.

Previously, Engel was General Sales Manager with the DeVry Corporation, Chicago motion picture equipment firm, a position he resigned in order to assume his new capacity with GoldE.

Out West

C. Miller McClanahan has been appointed Sales Manager for Oregon and Southern Washington for the Screen Adette Equipment Corporation operating from the Portland Office.

Two Up at Ampro

A. J. Palmer, President of Ampro Corporation, announces the promotion of Howard Marx, former assistant sales manager, to the position of vice-president and general sales manager of Ampro Corporation to succeed Harry Monson, recently resigned. Mr. Palmer also announces that Frank B. Rogers, Jr., Eastern division manager of Ampro, has been appointed vice-president and assistant sales manager of the company with headquarters in New York City.

Since 1946, Marx has served as assistant sales manager of Ampro Corporation. He is an active member of the Society of Motion Picture Engineers and a graduate of Stanford University and the Harvard School of Business Administration.

In 1938, Rogers joined Ampro as Eastern division manager. In addition, during the war he handled important liaison work with the armed forces in connection with the utilization of sound equipment for training purposes.

New President for B & H

The Board of Directors of the Bell & Howell- Company has announced the election of 29-year-old Charles Harting Percy to the office of president. He thus becomes the youngest chief executive of a major industrial organization in America. For the past 26 years, the presidency has been held by Joseph H. McNabb, who died recently at the age of 61.

Having been associated with the company for over twelve years, Percy became an officer of the company and member of the seven-man board at the age of 23. For the past year he has acted as the chief executive of the company during Mr. McNabb's absence from the city.

Bell & Howell has also announced the appointment of Albert Summers Howell, a founder of the company, as chairman of the Board; William E. Roberts, secretary of the corporation; and Scott Harrod, treasurer.

DeVry Promotes Fisher

Henry M. Fisher, until recently manager of DeVry Corporation's New York Division, as well as the firm's liaison representative in Washington, D. C., has been promoted to Vice President in charge of Sales and Merchandising, according to W. C. DeVry, company president.

H. Bob Engel

Howard Marx

Henry M. Fisher

MEMO

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McNabb—The Man

THE DEATH of Joseph Hector McNabb, late president of the Bell & Howell Company, marks the passing of one of the true titans of the audio-visual industry. The story of the Canadian-born railroad telegrapher who left his "sure-thing" job as a junior executive on the Southern Pacific to take on heavier responsibilities with a small company in a young industry is in the best American tradition; his building this business from a $163,000 annual volume to a $22,000,000 a year business, with a working personnel that increased from 80 to over 3,000, reads like something out of Horatio Alger. This story of a man who built a business is a good story, a true story, and an inspiring one—but it may well be that the story behind this story is an even better one—the story of the business that built the man.

J. H. McNabb

Twenty years ago J. H. McNabb was already the highly successful head of his powerful company. He was respected widely for his organizational capacity, his market sense, his personal drive. But he was so self-sufficient that very few in the industry, or on his own staff for that matter, knew him as a man. He never made public appearances, stayed away even from his own national sales conventions. At that time he was reputedly a tough boss. It was sometimes said that nobody was ever known to have won an argument from him, although the ideas argued about had a way of becoming realized in time, usually in a form considerably better than when originally proposed. A considerable body of Bell and Howell "alumni" hold important positions with other firms in the industry.

The need to find new markets impelled McNabb toward specialization of his product and merchandising methods to meet special categories of consumer needs. Among these was the field of audio-visual education. From initial projector peddling, the company soon evolved into a genuine consumer service organization. Accent gradually shifted from the sale of a machine for the sake of the sale to the furnishing of means to do a socially necessary educational job. The industry's first film bibliographies appeared, new booklets told of how the new medium could be used in school and community. Machines were of no use without the right kind of film, so McNabb ordered a library to be established—and for years personally previewed, in his own home screening room, every single new film that went into it. His own two fine growing youngsters served as part of his test audience, and they surely showed no signs of being harmed by their exposure. McNabb began to join more professional and community organizations and accepted speaking invitations at schools and universities. For over a year he tried, prematurely, it turned out, to call into being, almost single-handed, a "National Association of Community Centers" intended to do very much the same sort of job now handled by the Film Council of America. From a confirmed non-joiner, he became one of the foremost supporters of trade groups—PMDA, PMA, ANFA, NAVED, PICC, FCA and others.

He developed intense personal interest in inner-plant and other personnel training, often himself checking the monthly college grades of co-op student workers on B & H payrolls. Especially under the liberalizing impress of the war, he became a real human "mixer," known to every man and women on his staff. Best of all—he obviously loved it. As a result of ten years of this policy, practically every important post in the Bell & Howell organization is manned by a home-grown executive, often surprisingly and most encouragingly young in years, but invariably well seasoned by long and varied experience right in the firm itself. Thus, in recent years, he had the double satisfaction of seeing not only a big business built up from humble sound beginnings, but of seeing it run more and more by a crop of new men whom he had for the most part raised himself, practically "by hand." It is hard to visualize a greater satisfaction—or contribution: his own great business, built by men—and a new crop of men built by the business.

W. F. KRUSE

Hal Kopel to EBFilms

Hal Kopel has been named an associate in research and production for Encyclopaedia Britannica Films, it was announced by Dr. V. C. Arnspiger, executive vice-president of the educational motion picture producing firm.

Kopel comes to EBFilms from Pennsylvania State College, where he produced educational films for the college extension services as well as training films in a Navy film experiment project. Among his productions are such films as "The Safest Way," a primary grade training film produced for the American Automobile Association; "Books and People—The Wealth Within," a film for the Southern Educational Film Production Service designed to encourage rural use of libraries, and "Construction Ahead," a Pennsylvania Department of Highway film to show concrete highway building practices.

Julian Roffman Joins "World Today, Inc."

Julian Roffman has joined The World Today, Inc. (New York), as producer-director, it was announced by Maynard Gertler, president of the information film-producing company.

Mr. Roffman, formerly film producer-in-chief for the Canadian Army, Navy, and Air Force, has produced many information films for health, welfare, and educational organizations, among them: "And So They Live" (Sloan Foundation—New York University); "Seed for Tomorrow" (National Farmers Union), and, most recently, "The Sydenham Plan" (Sydenham Hospital).

Starr Twinkles at Princeton

The Princeton Film Center announces that Cecile Starr has joined its staff, in the publicity and promotion department. She will be working primarily with Miss Sophie Hohne, The Princeton Film Center's new distribution director, in promoting circulation of the Center's 1000-title 16mm rental film library and some two-score free films.

Hoefler in Television

Previous to his departure for Mexico earlier this month, Paul Hoefler, President of Paul Hoefler Productions, was appointed a member of the Public Relations Committee of the Television Film Producers Association, one of whose functions is setting the standards for movies produced for television broadcasts.

Bonwick's Bailiwick

The Board of Directors of Pathe Industries, Inc., has adopted a resolution approving the election of George J. Bonwick to the office of President of Pictorial Films, Inc., a wholly-owned subsidiary of Pathe Industries, Inc.

Pictorial Films handles the distribution in 16mm of all feature and western motion pictures produced and distributed by Eagle Lion Films, Inc., which is also a wholly-owned subsidiary of Pathe Industries.

Mr. Bonwick has been associated with various Robert R. Young enterprises since 1930.

LANGUAGE STUDY
made real and life-like
By LINGUAPHONE

In the classroom Linguaphone has proved itself the most efficient help to teacher and pupil in the study of English speech and foreign languages. Through EAR and EYE Linguaphone electrical recordings, wall charts and texts vitalize the language lesson, stimulate interest and aid memory.

14,000 SCHOOLS, COLLEGES USE LINGUAPHONE SETS

The Linguaphone foreign language recordings (in 29 languages) were made by some of the foremost language authorities at the Sorbonne, Bonn, Göttingen, Seville, Stockholm, Oxford, Cambridge, Columbia and many other universities.

Send for Free Booklets on Foreign Languages and English Speech

LINGUAPHONE INSTITUTE
6 R.C.A. Building New York 20, N. Y.

State Assembly in Session—Voting Machine on Wall.

Chief Clerk presents Bill to President of Senate.

"State Legislature"

One of the outstanding films of the year—authentic, impressive—a basic "must" for civics and government study in Upper Grades, Junior and Senior High and adult education—a truly "great" production—

IN NATURAL COLOR OR BLACK AND WHITE

"STATE LEGISLATURE"—filmed during a session of the Legislature, shows how the legislative branch of our State government operates and how it passes a law. A typical bill is introduced after visualization of the research and study preceding. Readings, hearings, committee action, debate, voting and final passage of the bill in both Assembly and Senate are shown in detail, step by step. Then the signing of the bill by the Governor, its challenge and review before the State Supreme Court and a decision upholding its constitutionality are shown in closing sequences. Exceptional color photography and very clearly presented narration add to the effectiveness of this unusual film.

SEVEN OTHER OUTSTANDING ACADEMY PRODUCTIONS

CIRCUS PEOPLE and CIRCUS ANIMALS, for 1st to 3rd grades—FREIGHTER IN PORT and FREIGHTER AT SEA, for 3rd to 7th grades—MISSISSIPPI RIVER (Upper River) and MISSISSIPPI RIVER (Lower River) for 4th to 9th grades—WATER SUPPLY for 7th to 12th grades. Each film is keyed to basic curriculum requirements!

Send for Preview Prints, Catalog and Descriptive Material.

Look to ACADEMY for Only the Finest in Educational Motion Pictures!

ACADEMY FILMS
844 Seward Street, Hollywood 38, Calif.
MEMBER OF ALLIED INDEPENDENT PRODUCERS

Visit Coffeeland

See 16 mm sound film, 28 minutes in full color

Free!

A new film, **"GOOD THINGS HAPPEN OVER COFFEE,"** that fosters understanding of our Latin-American neighbors.

See Latin Americans at work and play in picturesque surroundings; breath-taking scenic views; the coffee story from seed to cup —the foundation of our Latin-American trade—the cup of friendship among Good Neighbors.

NEARLY 100 OTHER FREE FILMS of educational and popular interest.

OVER 30 NEW MUSIC FILMS with leading vocal and orchestral artists in renditions of opera and classical selections most popular with music lovers. (Write for list.)

ALSO: Sports and Recreation, Travelogue, Educational, Discussion, Religious, Entertainment, and other films.

Write for 1948-1949 Catalog of **SELECTED MOTION PICTURES** to Dept. "E"

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NEW YORK 19 — 35 West 45th St.
SAN FRANCISCO 2 — 351 Turk St.
CHICAGO 3 — 206 So. Michigan Ave.
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Filmstrips for Youth Meeting Programs

BOY-GIRL FRIENDSHIPS; CHOOSING A LIFE WORK; WORLD PEACE; OTHER TOPICS

23 subjects now available—black and white and color

Write for free illustrated catalog

order from your visual aids dealer

Church Screen Productions

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SCREEN ADETTE EQUIPMENT CORP.

611 Tillamook St. — Portland 12, Ore.
8479 Melrose Ave. — Los Angeles 46, Cal.
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RCA 16mm Sound Projector
Natco Lightweight
Beseler Opaque
Beseler Vugraph
Viewlex Projector
RCA Wire Recorder
RCA Players
RCA Educational Records
Teach-O-Filmstrips
Teach-O-Discs
RCA Sound Systems
Brush Sound Mirror
Foundation Films
United World Films
Optran Players
Cathedral Filmstrips

Production and Distribution

New Home for Natco

Occupancy of new and larger quarters has been announced by Natco, manufacturers and distributors of Natco 16mm sound film projectors. The new location is at 4401 W. North Avenue, Chicago.

The company's new home is a huge four-story building which fronts the entire length of a long city block, and is situated on a 15-acre industrial site. Production and office space is in excess of 325,000 square feet.

United World Moves

The home office of United World Films, Inc., is being moved to the new Pathe Laboratory Building at 1445 Park Ave., New York, where heretofore only its eastern rental exchange and television departments were housed. All divisions, including Castle Films, will locate at the new address. Effective March 1, the United World midwestern rental exchange will move to 534 S. Dearborn St., Chicago.

Craig Increases Film Distribution

Craig Movie Supply Co. has just completed arrangements whereby they are assuming distribution of an unlimited number of 16mm sound film subjects. Under the contracts signed by Craig with Bill "Scotty" Brown, President of Embro Pictures and exclusive agent in the eleven western states for Pictorial Films, Inc., wholly-owned subsidiary of Eagle Lion Films and Pathe Industries, Inc.; Martin Ross, President of Film Highlights and Television Highlights, Craig will distribute all 16mm films from these companies.

"millions for defense"

. . . but you don't need millions to defend films against dirt, oil, scratches and other hazards. Insist on the reliable

PEERLESS FILM TREATMENT

PEERLESS FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 19, N. Y.

SEND FOR YOUR COPY OF THE 1949 I. C. S. CATALOG

ICS ENTERTAINMENT MOVIES

128 pages of wonderful Hollywood 16 mm entertainment features — comedies — dramas — mysteries — westerns — educationals. Write for your copy to-day.
Need Equipment? — Get details of the Rental-Purchase Plan. —
INSTITUTIONAL CINEMA SERVICE, INC
1560x Broadway, N.Y. 19, N.Y.

Mr. George Bonwick, President of Pictorial Films, Inc. was also present at the meeting.

Distribution will be established through photo retail stores and film libraries in the eleven western states. A new and simplified method of handling the films has been worked out by Craig which will eliminate much of the difficulty previously experienced by dealers interested in film libraries. This arrangement makes possible a single source of high-quality entertainment subjects for dealer film libraries.

Commonwealth Moves

Sam Goldstein, president of Commonwealth Pictures Corporation, has announced that his organization will take over the entire second floor of 723 Seventh Ave., New York, following the steady expansion of the company during the past fifteen years. It is expected that in February the entire organization will be settled in the new House of Commonwealth, which comprises over three times the space of the old offices.

Dudley Productions Thru Screen Adettes

Screen Adettes, Inc., and Carl Dudley Productions have concluded negotiations for the three West Coast exchanges of Adettes to distribute all productions of Carl Dudley, announces Turner B. Shelton, Vice President of Screen Adettes.

New Studios Ready For Princeton Film Center

An unusual modern motion picture and television plant is nearing completion on a 100-acre tract outside Princeton, New Jersey, for The Princeton Film Center, it is announced by Gordon Knox, Executive Director. It will constitute not only one of the most complete studios in the East but will be the only one outside of a large city.

The building, designed by Donald Hedges, architect for the Bucks County Playhouse and other well-known structures, will appear as a three-story Colonial residence set back among fine old trees and fronted by a terrace overlooking a large pond. Inside it will house a plant that represents the ultimate for motion picture and television production and film distribution including, in addition to the usual facilities, a commissary, its own theatre and one of the largest and best equipped sound stages (5,000 square feet) in the East.

Screen Adettes Have New Anchorage

Owners of 16mm sound projectors in Alaska will now be able to secure for exhibition some of the feature and short subjects products available from the major Hollywood studios through Screen Adettes, Inc., Portland, Oregon. Negotiations were handled by Merriman H. Holtz, President of Screen Adettes. Physical distribution of prints will be from Anchorage, Alaska, with all details for handling now being set-up.

Shick and Holst Acquire Bailey Films

Sale of their film library has been announced by Bailey Films, Inc. Ralph A. Shick, operator of the eastern library in Urbana, Illinois, will now take over as owner-manager under the name of Shick Film Service. Mr. Shick has begun an extensive program of new film additions in order to acquire more comprehensive coverage of the school and church film market.

Well known for church audio-visual activities in the Pacific Southwest, Kenneth L. Holst, Inc., has purchased the Bailey western library. Mr. Holst is entering the school field with the existing library plus additional feature film and entertainment material suitable for school and church use.

The sale of their film library will enable Bailey Films to continue the production and distribution of classroom films on a greatly expanded basis.

Film Center's "Classics"

International Film Classics are now available in the Midwest through the Film Center, Inc., 64 W. Randolph St., Chicago, Illinois, according to an announcement made by Louis Friedman, director of the Center.

The Film Center is a relatively new organization formed in order to give the Midwest convenient access to the Film Classics, previously available only through Brandon Films, Inc., New York. The Film Center offers complete film service including programming, booking and projection. Recommendations on the purchase of new equipment and of new films are a valuable feature of the Film Center's many services. On the West Coast, the International Film Classics are available through the facilities of Wallace Film Agency, 290 Seventh Avenue, San Francisco, Calif.

All-Scope Increases Scope

Gordon S. Mitchell, President of All-Scope Pictures Inc. has announced the opening of new and expanded company headquarters in the Yucca Vine Building, Hollywood, California. Removal of the All-Scope headquarters from the Taft Building marks the end of a 13-year tenure for Mitchell at Hollywood and Vine, where he established the headquarters in 1935 of the Academy Research Council, of which he was then Manager.

BIS Cancels Distribution Contract

British Information Services has announced the cancellation of its contract with Film Publishers, Inc. All applications for 16mm prints of *Man—One Family* and *Your Children and You* should now be sent to British Information Services, 30 Rockefeller Plaza, New York, 20, New York.

Swank Appointed Official BIS Agent

British Information Services announces that Swank Motion Pictures, Inc., 614 North Skinker Blvd., St. Louis, Mo., has been appointed as its official agent for the St. Louis area. Swank now maintains a complete library of prints of all BIS 16mm sound films.

Magnetic Cueing at Academy

James A. Larsen, President of Academy Films, demonstrated his new magnetic cueing device at Republic Studios recently before a committee from the Academy of Motion Picture Arts and Sciences. Designed some nine months ago by Mr. Larsen and a member of his organization, magnetic cueing eliminates the many disadvantages of the present method of cutting notches in the edge of original films to be printed. It makes it possible to accurately control necessary light changes, fade-ins, fade-outs and dissolves, resulting in improved film quality and more effective presentation of educational film subjects. Now in use at Academy Films and at the Consolidated Film Laboratory in Hollywood, this ingenious device has attracted such attention and demand that it will be manufactured and offered to other film laboratories. It will also be considered when the annual Academy Award presentations are made for technical designs and inventions.

Audio-Slide

New and Different!

Gives You SOUND with your 2x2 Transparencies

Projector not furnished; you use your own projector.

•

Puts LIFE in your Color Transparencies

•

Makes you Master of Ceremonies

This new microphone, amplifier, and beautiful alligator leatherette case for use with your own 2x2 slide projector is particularly impressive at lawn parties, clubs, or in your living and projection rooms. Your own voice comes from the screen . . . at the "mike", you are the master of ceremonies . . . it helps control your shows. The AUDIO-SLIDE is especially outstanding in the school room or at Sunday School. You can plug in a turntable if you wish.

Most silent slide projectors will mount on the base and carry in the same case. AUDIO-SLIDE has the famous Movie-Mite four-watt amplifier with both volume and tone controls on the projector base. All cables are included.

Write for literature. . . . See your photographic dealer today for a demonstration.

"KEEP YOUR EYES AND EARS ON MOVIE-MITE"

MOVIE-MITE CORPORATION

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Equipment

Beckley-Cardy Lightproof Shades

With Beckley-Cardy Lightproof Shades, the manufacturers point out, any classroom can be made a visual-education classroom. The shades may be placed over the shades already in use, or a set of the shades can be taken from room to room along with projectors and films. Samples of Beckley-Cardy Lightproof Kanvas, as well as descriptive folders, can be secured from the manufacturers (Beckley-Cardy Company, 1632 Indiana Ave., Chicago 16, Illinois).

Crestwood MagicTape Recorder

The new Crestwood Magic Tape Recorder features a completely new type of recording mechanism and a compact, high gain amplifier unit. Together, these two developments, reports the manufacturer, have established a popular price on a machine that faithfully reproduces the full frequency range from 50 to 8000 cycles. Another important feature is two channel recording, which puts a full hour's recording

New Crestwood Recorder

on the standard half-hour reel. The machine also plays single-channel recordings made on other machines.

Simplicity of operation is also featured. Reels are threaded into the machine by merely dropping the tape into a slot. Rewind time is less than 1½ minutes for the half-hour reel. The automatic erasing device has a safety control that prevents accidentally erasing while rewinding tape.

The machine weighs only 25 pounds, including the microphone and extra reel. The unit is completely self-contained, including both amplifier and speaker, but output jacks permit playing through a high fidelity radio amplifier, a P.A. system or auxiliary speakers. Complete information may be obtained from Crestwood Recorder Corporation, 218 S. Wabash Ave., Chicago 4, Illinois.

New Roller on Da-Lite Electrol

Da-Lite Screen Company (2711 N. Pulaski Rd., Chicago) announces that its Electrol is now available in standard sizes up to 20 x 20 feet. An entirely

new extruded roller is responsible for the new range of large-sized Electrols. The Electrol, according to Da-Lite, is now truly a life-time projection screen. Replacement of mechanical features on the Electrol is held to a minimum because, being electrically controlled, all strained fabrics and worn springs are eliminated. The ball-bearing, electric motor is oiled for life and needs little servicing.

New Beseler Opaque Projector

The Charles Beseler Company presents their new Model OA4 Opaque Projector for school and church classrooms. The new model accommodates an 8½" x 11" page, *both horizontally and vertically*. The actual projection area of the OA4 is 10" x 10" to allow for margins. The new projector accommodates two 500-watt projection lamps and is cooled by a 115-volt Universal, A.C. or D.C., motor-driven fan. It is fitted with a 22" focus low reflectance coated objective lens of 4" diameter. For further information, write directly to the Charles Beseler Company, 60 Badger Ave., Newark 8, N. J.

Hall-Barkan Service For Photographers

Hall-Barkan Instruments, Inc., 55 Columbus Ave., Tuckahoe, N. Y., offers a precision lens mounting service that will prove valuable to photographers. The service consists of skillfully converting any lens, which in its present form is of little or no use, into a valuable, smart-looking unit for a particular camera.

A booklet describing the complete Hall-Barkan Service is available to all interested, without charge: Dept. A6.

NEW! STRANGE! DIFFERENT!

3 16mm SPINE-TINGLERS in a uniquely different manner. The subtle artistry of Director William Cameron Menzies adds new dimensions to awe and wonderment.

POE . . . FOR THE FIRST TIME in 16mm

THE TELL-TALE HEART by Edgar Allan Poe with Richard Hart

The eerie classic by the father of the mystery story masterfully interpreted and brilliantly acted. Imaginative photography captures perfectly the haunting atmosphere of this fascinating drama.

2 reels, running time 17 minutes **Price: $50.00**

COLLINS . . . FOR THE FIRST TIME in 16mm

A TERRIBLY STRANGE BED by Willkie Collins with Richard Greene and Roman Bohnen

The hypnotic spell of Collins' Victorian hair-raiser about a stranger in a strange, monstrous bed is brought to the screen with all its original potency.

2 reels, running time 16 minutes **Price: $50.00**

MARIONETTE MYSTERY with Regis Toomey

A new approach to the mystery drama. Done in miniature, with you, the audience, participating. You are among the suspects.

2 reels, running time 21 minutes **Price: $60.00**

Available at leading film libraries and dealers. Write our Dept. 10 for complete catalog of over 300 16mm sound pictures, shorts and features.

POST PICTURES

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POST PICTURES CORP.

115 W. 45th St., New York 19, N. Y.

Current Film News

■ **ENCYCLOPAEDIA BRITANNICA FILMS,** Wilmette, Illinois, have announced three new films on personality development: *Baby Meets His Parents, Helping the Child to Face the Don'ts,* and *Helping the Child to Accept the Do's.* The films are also being issued as a combined three-reel film entitled "Emergence of Personality."

Also recently released by EB Films are the following new educational motion pictures:

The Airport (1 reel)—a primary-grade film describing the varied operations taking place at a modern airport.

British Isles (1 reel)—first of a new series of films on important regions of the world, giving a general survey of the physical characteristics, economic life, food supply, and overseas trade of the British homelands.

Building a Highway (1 reel)—a primary-grade film showing how America's roads are constructed with modern, efficient machinery.

■ **ASSOCIATION FILMS,** 347 Madison Ave., N. Y. 17, and its nationwide exchanges are handling distribution of a 16mm sound color film produced by Transfilm for The Studebaker Corporation:

Wheel Sense (2 reels)—produced to teach before-the-fact driving safety to young persons just learning to drive; presenting champion racing driver Torpedo Jones visiting a typical class of high school driving trainees and conveying to them the salient points of safe driving techniques.

■ **CORONET FILMS,** Coronet Bldg., Chicago 1, Ill., have released several new instructional sound films for classroom use, each one reel in length and available in color or black and white:

Energy in Our Rivers—telling the story of water power from the days of the quaint old waterwheel to the modern era of massive dams and hydroelectric plants.

A Pioneer Home—picturing a pioneer family's home and life.

Winds and Their Causes—through a story framework, presenting an interesting introduction to the subject of winds and their causes.

Algebra in Everyday Life—showing the basic algebraic steps and how algebra is used in everyday life as well as in specialized fields.

How to Be Well Groomed—demonstrating to students the four fundamentals of appearance: good health, good posture, cleanliness, and neatness.

■ **BAILEY FILMS,** 2044 N. Berendo, Los Angeles 27, Calif., recently completed a new teaching film:

Seven Little Ducks—narrated by the well-known children's storyteller and recording artist, Martha Blair Fox.

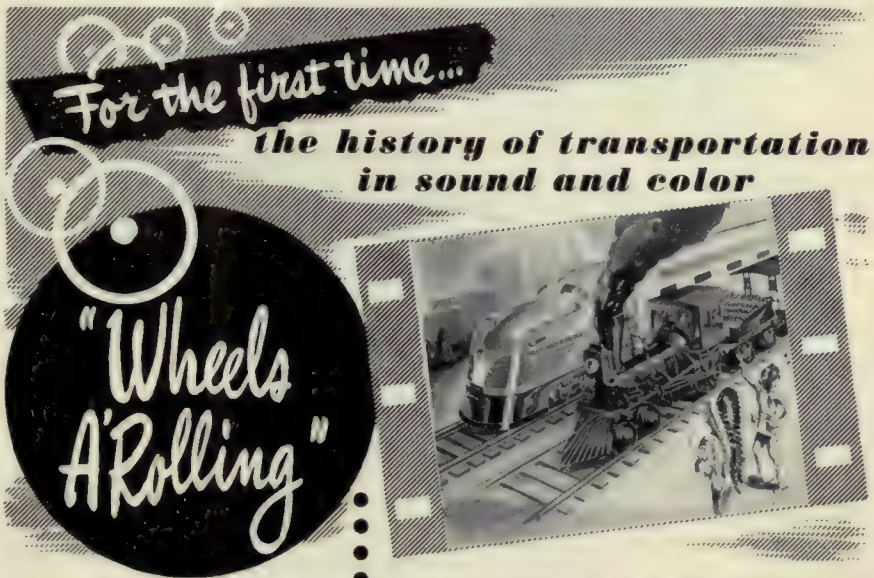
■ **FILMS OF THE NATIONS,** 55 W. 45th St., New York, have announced that they will act as official and exclusive distributors for the United Nations release, *Searchlight on the Nations,* a 2-reel, black-and-white sound film picturing the role modern communications are playing in world affairs, especially in the work of the United Nations.

■ **UNITED WORLD FILMS,** 445 Park Ave., N. Y. 22, announces that with the completion of *The Crayfish,* the eleven films originally planned for the Zoology Section of the United World Science Series have been finished. Production is now being undertaken on the Botany Section.

■ **JOHNSON-HUNT PRODUCTIONS,** 1133 N. Highland, Hollywood 28, Calif., have announced the release of two films describing the Pacific Coast of Mexico:

The Pacific Coast of Mexico—Baja California—covering the coastal communities of Ensenada, Turtle Bay, Magdalena Bay, and Cape San Lucas.

The Pacific Coast of Mexico—The Mainland—covering the area between Mazatlan and Acapulco. Scenes in each film show the homes and daily activities of the people.



Rental Rates:

16 mm color and sound. 3 reels. Running time 34 mins.	outright sale $275.00 rental: 12.50
16 mm black and white. Running time 12 mins.	outright sale $36.00 rental 2.00
8 mm black and white Running time 12 mins.	outright sale $18.00 rental 1.00

Also complete line of nationally advertised audio-visual equipment.

Have You Seen "Plant Oddities?"

A sound color film. 16 mm. Plants that eat insects; plants with extra sensitive nervous systems. Includes breathtaking beauty of "Dance of Flowers." Charmingly different. A botanical treat. Running time: 10 min. Rental—$10.00. Write for FREE folder.

all the color . . . all the drama . . . the living history romance of the RAILROAD STORY!

"Wheels A-Rolling" is the on the spot motion picture of the colorful, exciting pageant which made national headlines at 1948 Railroad Fair in Chicago, exactly as viewed by thrilled thousands.

See tremendous achievement of railroading . . . from earliest days to the present. "Wheels A-Rolling" is an outstanding motion picture, with same narrators and fine music that set new standards for pageantry and color. Filmed under personal supervision of John Nash Ott, nationally known cinematographer.

Complete edition 1,235 feet. Running time 34 min. Music and narration . . . special recording of orchestra and narrators who brought the railroad story to life.

JOHN OTT FILM LIBRARY INC.
730 Elm Street
Winnetka, Illinois

John Ott Film Library, Inc.
730 Elm Street, Winnetka, Illinois

Gentlemen:

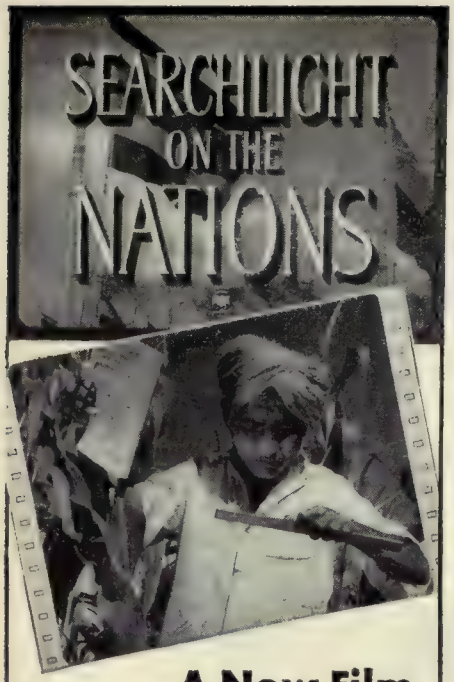
YES . . . I wish to ☐ rent ☐ buy the following editions of "WHEELS A-ROLLING"

☐ 16mm color and sound ☐ 8mm black and white
☐ 16mm black and white ☐ Plant Oddities—16mm color and sound
☐ Further information on Audio-Visual equipment

name _____

address _____

city _____ zone _____ state _____



A New Film Presented by the

UNITED NATIONS
Film Board

Nations everywhere have come to realize how vital to the welfare of the people is the free exchange of information, which can be made possible only by an efficient world-wide communication system. This fine, timely, documentary film tells the dramatic story of how U.N. is working to break down the barriers to progress.

Each day, all day, the searchlight of press, radio and film is focused on the nations of the world. Wherever peoples speak to peoples where no speech was before—they see the great hope of all mankind—one world.

"SEARCHLIGHT ON THE NATIONS"

16mm b/w sound, 2 reel
Rental $3.00 single day
Sale $42.00 list

Released Through

FILMS OF THE NATIONS, Inc.
(A non-profit membership organization)

Official Distributors
NU-ART FILMS, Inc.
145 West 45th Street
New York 19, N. Y.

■ **PAUL HOEFLER PRODUCTIONS,** 612½ S. Ridgley Drive, Los Angeles 36, have completed the second film in their cotton series: *Cotton Planting.* Along with the first film, *Cotton Picking and Ginning,* it tells the complete story of cotton from the seed to the mill.

■ **YOUNG AMERICA FILMS,** 18 E. 41st St., N. Y. 17, announce that net proceeds from the sale of 16mm prints of the motion picture *The House I Live In* have been distributed to eleven organizations in the U. S. and Canada, including Boy's Town, American Friends Service Committee, Fellowship House (Philadelphia), and others.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announce the availability of several 16mm sound films from Britain:

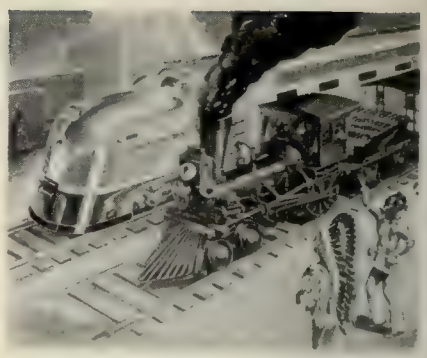
Town Rats (1½ reels)—showing the dangers of a rat-infested neighborhood and describing the best methods of extermination.

Moving Millions (1½ reels)—giving a comprehensive survey of the vast organization needed to run London's traffic.

Five Towns (3 reels)—showing the great pottery industry as seen through the eyes of a young London girl who marries into a typical pottery family.

Edinburgh Festival of Music and Drama (1 reel)—presenting chamber music and symphony concerts, opera, Highland dancing, French classical comedy, Shakespeare—and even an exhibition of Scottish goods held in Edinburgh.

River Tyne (1 reel)—describing the river from its source near the Scottish border, past Newcastle, to the sea.



"Wheels A-Rolling"

■ **JOHN OTT FILMS,** 730 Elm St., Winnetka, Ill., have announced the release of a new 16mm sound and color film:

Wheels A-Rolling—transferring to the screen the "Wheels A-Rolling" pageant given at the Chicago Railroad Fair during 1948. The film depicts the history of transportation. Narration is by the original narrators and the music by the large symphony orchestra which gave musical tempo to the original presentation. The film is also available in 16mm black and white and in 8mm black and white versions.

■ **H. ARTHUR KLEIN,** 141 N. Orange Drive, Los Angeles 36, Calif., has completed a new 16mm color sound film in a "Here's How" series for children:

Here's How We Print (1 reel)—presenting the essentials of setting, locking up, and printing with moveable types and designed to stimulate and satisfy children's curiosity and questions about the printing process.

The epic victory of a brave man's faith!

When a courageous man, sincerely attempting to follow God's will, finds that his path leads to personal tragedy, what can he believe? I AM WITH YOU gives an answer of startling clarity. Filmed against gorgeous scenic backgrounds, this thoroughly professional new feature with authentic and exciting scenes of African life today and a top-flight cast, provides fascinating entertainment as well as high inspiration!

Especially recommended for the pre-Easter season!

16 mm., 75 min., 3-year lease, $325.00; rental, $16.00 per day. Order from

RELIGIOUS FILM ASSOCIATION **45 Astor Place New York 3, N. Y.**

■ **ALLEN AND ALLEN PRODUCTIONS** announce the appointment of Bailey Films, Inc., 2044 N. Berendo, Los Angeles 27, as their exclusive world distributor. Two of their recent educational films are *Wild Life of the Desert* and *Navajo Indians of the Painted Desert.*

Entertainment

■ **COMMONWEALTH PICTURES CORP.,** 729 7th Ave., N. Y. 19, announce that they have acquired for exclusive 16mm distribution the 10-reel film *Abilene Town,* the story of the development of the Great Plains following the Civil War, featuring Randolph Scott and Ann Dvorak.

■ **POST PICTURES CORP.,** 115 W. 45th St., N. Y. C., announce the availability of eight Tim McCoy adventure films: *Lightning Carson Rides Again, Texas Wildcats, Six Gun Trail, Trigger Fingers, Outlaws Paradise, The Fighting Renegade, Code of the Cactus,* and *Straight Shooter.*

Filmstrips and Slides

■ **HERBERT ARTHUR KLEIN,** 141 N. Orange Drive, Los Angeles 36, Calif., announces a new color filmstrip trilogy:

We Told the World—the story of the Declaration of Independence. Actual content of the Declaration is pictured in full-color paintings. The three parts of the trilogy, ranging from 36 to 44 frames each, are suited either for separate or consecutive presentation. "We Told the World" is the first in a planned series of "Living Legacy" filmstrips. Other subjects will include the Bill of Rights, Preamble and other parts of the Constitution, and the Great Seal of the U. S. A.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announce the availability of several filmstrips from Britain:

British Health Services (66 frames)—showing how Britain's Health Services have been reorganized so that all Britons may have the benefits of medical care.

Highland Power Scheme (36 frames)—showing how a great hydro-electric scheme is revitalizing the Scottish Highlands to increase the economic opportunity of the country.

Housing Britons (63 frames)—tracing the history of British housing, with emphasis on current building programs and future plans.

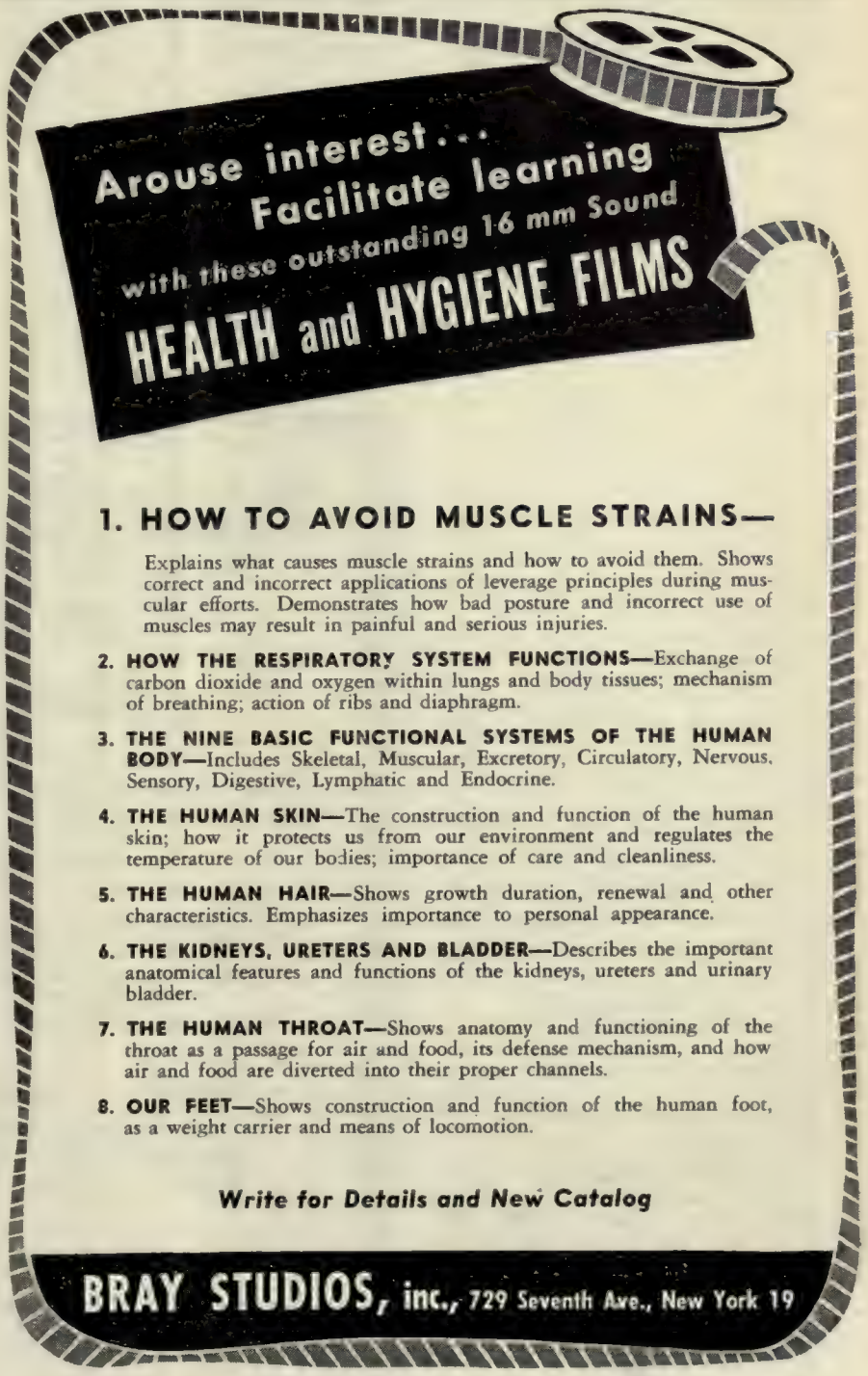
Industrial South Wales (30 frames)—showing how the organized establishment of light industries in South Wales is solving the difficulties of an area once wholly dependent on one product, coal.

■ **FRANCO-AMERICAN Audio-Visual Distribution Center,** 934 5th Ave., N. Y. 21, announces that a collection of color slides recently photographed by Robert Desme is available for purchase. The slides depict various aspects of French life and landscape. Among the regions pictured are Alsace, Brittany, Mont St. Michel, Normandie, and Auvergne. Subjects covered include agriculture, art, costumes, churches and cathedrals, geography, and people at work and play. The slides may be purchased singly or in sets of 30 or more.

■ **WAYNE UNIVERSITY,** Audio-Visual Materials Consultation Bureau, 5272 Second Blvd., Detroit 2, Mich., announces the fourth in its series of current affairs filmstrips, produced by the Bureau for distribution by the Detroit Times:

The Marshall Plan for European Recovery—covering Europe's post-war needs, the philosophy and plan of ERP, and the factors that will be important in the program's future.

Beginning in February, the New York Journal-American will distribute free to schools in greater New York the Wayne University series of current affairs filmstrips. Individual prints of the filmstrips may be purchased from the Audio-Visual Materials Consultation Bureau of Wayne University, and the series is also available for sponsorship in cities other than Detroit and New York.



Trade Directory For the Audio-Visual Field

To increase the usefulness of this Trade Directory, symbols have been inserted to distinguish original sources (producers, manufacturers, primary importers, etc.) from audio-visual dealers and film rental libraries. KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

FILMS

Academy Films (P)
844 Seward St., Hollywood 38, Cal.

Association Films (PD)
347 Madison Ave., New York 17, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
3012 Maple Ave., Dallas 4, Tex.

Bailey Films, Inc. (PD)
2044 N. Berendo St., Hollywood 27, Cal.

Bray Studios, Inc. (PD)
729 Seventh Ave., New York 19, N. Y.

Castle Films, Div. of United World Films, Inc.
445 Park Ave., New York 22, N. Y. (PD)

Catholic Movies (D)
220 W. 42nd St., New York 18, N. Y.

Coronet Instructional Films (P)
Coronet Bldg., Chicago 1, Ill.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc. (PD)
Wilmette, Illinois

Films, Inc. (PD)
330 W. 42nd St., New York 18, N. Y.
64 E. Lake St., Chicago 1, Ill.
101 Marietta St., Atlanta 3, Ga.
716 S. W. 13th Ave., Portland 5, Ore.
209 Browder St., Dallas 1, Tex.
8414 Melrose, Los Angeles 46, Cal.

Films of the Nations, Inc. (PD)
55 W. 45th St., New York 19, N. Y.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

General Films, Ltd. (PD)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Heidenkamp Nature Pictures (P)
538 Glen Arden Dr., Pittsburgh 8, Pa.

Hoefler—Paul Hoefler Productions (P)
612½ S. Ridgeley Dr., Los Angeles 36

Hoffberg Productions, Inc. (PD)
620 Ninth Ave., New York 18, N. Y.

Institutional Cinema Service, Inc. (D)
1560 Broadway, New York 19, N. Y.

International Film Bureau (PD)
6 N. Michigan Ave., Chicago 2, Ill.
15 Park Row, New York 7, N. Y.

The Jam Handy Organization (PD)
2821 E. Grand Blvd., Detroit 11, Mich.

Knowledge Builders Classroom Films (PD)
625 Madison Ave., New York 22, N. Y.

Library Films, Inc. (PD)
25 W. 45th St., New York 19, N. Y.

March of Time Forum Edition (P)
369 Lexington Ave., New York 17, N. Y.

Mogull's, Inc. (D)
68 W. 48th St., New York 19, N. Y.

Nu-Art Films, Inc. (PD)
145 W. 45th St., New York 19, N. Y.

Official Films, Inc. (P)
25 W. 45th St., New York 19, N. Y.

Ott—John Ott Film Library, Inc. (PD)
730 Elm St., Winnetka, Ill.

The Princeton Film Center (PD)
55 Mountain Ave., Princeton, N. J.
625 Madison Ave., New York, N. Y.

Religious Film Assn., Inc., Libraries (D)
347 Madison Ave., New York 17, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
3012 Maple Ave., Dallas 4, Tex.
351 Turk St., San Francisco 2, Cal.

Religious Film Assn. (Continued)
1505 Race St., Philadelphia 2, Pa.
209 Ninth St., Pittsburgh 22, Pa.
2722 Pine Blvd., St. Louis 3, Mo.

Simmel-Meservey, Inc. (PD)
321 S. Beverly Dr., Beverly Hills, Cal.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Swank Motion Pictures, Inc. (D)
614 N. Skinker Blvd., St. Louis 5, Mo.

Vocational Guidance Films, Inc. (P)
215 E. Third St., Des Moines 9, Ia.

Wholesome Film Service, Inc. (D)
20 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILM PRODUCTION

KEY: Width 16mm or 35mm. Educational; Television; Commercial; Home.

A. B. T. Productions, Inc. (16, 35, ETCH)
460 W. 54th St., New York 19, N. Y.

MOTION PICTURE PROJECTORS AND SUPPLIES

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Bell & Howell Co. (M)
7117 McCormick Road, Chicago 45, Ill.

Comprehensive Service Corporation (M)
245 W. 55th St., New York 19, N. Y.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Forway Corporation (M)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Mogull's, Inc. (D)
68 W. 48th St., New York 19, N. Y.

Natco, Inc. (M)
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Trade Directory For the Audio-Visual Field

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Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Revere Camera Co. (M)
320 E. 21st St., Chicago 16, Ill.

Rice—Carroll W. Rice Co. (D)
Audio Visual Center,
424 40th St., Oakland 9, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

S.O.S. Cinema Supply Corp. (D)
602 W. 52nd St., New York 19, N. Y.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Victor Animatograph Corp. (M)
A Division of Curtiss-Wright Corp.
Davenport, Iowa

Visual Education Incorporated (D)
Lamar and 12th, Austin, Tex.
2010 N. Field St., Dallas 1, Tex.
3905 S. Main St., Houston 4, Tex.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILMSTRIPS

Church Screen Productions (P)
5622 Enright Ave., St. Louis 12, Mo.

Encyclopaedia Britannica Films, Inc. (P)
Wilmette, Ill.

Long Filmslide Service (P)
944 Regal Road, Berkeley, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Visual Sciences (P)
599E—Suffern, N. Y.

SLIDES

KEY: Kodachrome 2 x 2. 3¼ x 4¼ or larger; Made to Order.

Fason Films, Jack (P-O)
2100 S. University, Denver, Colo.

Hirsch & Kaye (D-2)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (P-4)
Meadville, Pa.

Nu-Art Films, Inc. (D-2)
145 W. 45th St., New York 19, N. Y.

Ryan Visual Aids Service (D-2)
409 Harrison St., Davenport, Ia.

FILMSTRIP, SLIDE and OPAQUE PROJECTORS

American Optical Co., Scientific Instrument Division (M)
Buffalo 15, N. Y.

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Beseler Company, Charles (M)
60 Badger Ave., Newark 8, N. J.

Comprehensive Service Corp. (D)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (M)
Meadville, Pa.

LaBelle Industries (M)
Oconomowoc, Wis.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

SCREENS

Da-Lite Screen Co., Inc. (M)
2711 N. Pulaski Rd., Chicago 39, Ill.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Radiant Manufacturing Corp. (M)
1215 S. Talman Ave., Chicago 8, Ill.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

PICTURES

Informative Classroom Pictures (P)
40 Ionia N. W., Grand Rapids 2, Mich.

RECORDERS—WIRE

Webster-Chicago Corp. (M)
5610 W. Bloomingdale, Chicago 39, Ill.

AUDIO-VISUAL SUPPLIES

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

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COLUMN of the MONTH

● DON'T BRUSH THIS ASIDE as "only advertising" and therefore of minor interest. It is a most significant column. A healthy advertising index means a healthy publication. Advertisers are quick to sense reader acceptance and loyalty. Their support is won and held by the magazine whose readers respond —quickly and often—to the magazine's content. And this most decidedly includes advertising.

Let's take another look at this "Column of the Month" at our right. It comprises mighty fine names, a veritable "Blue Book" of the audio-visual industry. There are old stand-bys, like Keystone View and SVE, who have been in EDUCATIONAL SCREEN steadfastly for more than 20 years. There are projector manufacturers, practically all of the leading makes well represented. Ditto for producers of educational films and slides. Ditto again for the leading accessory makers and services. Are you sure you know all you ought to about their newest offerings and developments?

Then there are always the newcomers—new firms, new products. This month there is the Crestwood Recorder, for example, last month it was Ekotape. New product ads generally include direct-reply coupons and are intended in part at least to function as market and media surveys. Older lines are more likely to depend on trade-mark advertising to build up consumer demand in aid of dealer sales. So these coupons are important, to the advertiser, to us—and to *you*, for an encouraging response means that another source of audio-visual material will join those who work for the field.

Every time you clip a coupon, or write for more information, or place an order with your dealer, you are helping build the prestige and value of EDUCATIONAL SCREEN, provided you make it clear at the time that you do this in response to what you have read in this magazine. More and more advertising support is essential to keep a magazine growing—or even going. It costs more to publish a magazine than its readers pay for it. The difference is made up in advertising.

So write to the newcomers—and to all the old-timers, too. Every advertiser likes to get evidence that his message is being read. Write them. . .

Write them your compliments on their good products, policies and services—pan them if you think you have a legitimate gripe—but whatever you do—WRITE. Write us, too, occasionally, about your experiences with our advertisers. We're in this, too.

A film journal thirty years ago ran its index under the persuasive caption: "Interesting Announcements to be Found in our Advertising Pages". A bit flowery by today's standards of writing, but it was true then, and it's true today. If you want full benefit from this issue—and every coming issue—make it a practice to go up and down this Index. Make it your "Column of the Month".

WM. F. KRUSE

Lists and Catalogs

■ **FILMS OF THE NATIONS,** 55 W. 45th St., N.Y.C., have ready for free distribution a new catalog containing information on up-to-date films from twenty geographical sections of the world, including five United Nations releases.

■ **UNITED WORLD FILMS,** 445 Park Ave., N.Y. 22, announce the availability of a new Catalog of Entertainment, Educational and Religious Sound Films. The illustrated catalog provides descriptions of more than 600 16mm sound motion pictures that can be rented from local dealers or United World's exchanges.

■ **ACADEMY FILMS,** 844 Seward St., Hollywood 38, Calif., announce the release of a new illustrated catalog, listing and describing eight 16mm Academy educational sound films in color and black and white. The listing carries recommended grade levels and teacher-committee evaluations.

■ **JOHN OTT FILM LIBRARY,** 730 Elm St., Winnetka, Illinois, has available a "Quick Reference List of 16mm Sound Teaching and Entertainment Films." Every film listed and described is graded for age level in a utilization chart that forms part of the alphabetical index.

■ **ENCYCLOPAEDIA BRITANNICA FILMS,** Wilmette, Illinois, have announced a new 44-page illustrated catalog describing the EBF library of nearly 300 educational sound motion pictures. An innovation is the "Where to Use" section, comprising nine pages which list the subject area correlations for all EBFilms. EBF filmstrips are also described in the catalog, and three pages are devoted to listings of EBFilms in foreign language versions.

Brotherhood Week February 20-27

Those who are planning to use audio-visual materials in their Brotherhood Week programs will want copies of the following lists:

● a bibliography of materials on the theme of brotherhood, including 16mm films, filmstrips, and slides available through the offices of the National Conference of Christians and Jews, sponsors of Brotherhood Week. For a copy of the bibliography, write to the NCCJ, 381 Fourth Ave., N. Y. 16.

● a list of 16mm films and filmstrips recommended for Brotherhood Week programs available from the Film Council of America, 6 West Ontario St., Chicago 10, Illinois.

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DRAFT HALL
MAR 1949

EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

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TELEVISION AND EDUCATION
A Symposium Discussion

MARCH 1949

THE VICTOR *Envoy*

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Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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COVER: Life can be wonderful . . . or at least interesting . . . when two inquisitive youngsters meet a worm. This month's cover picture is a still from "Wonders in Your Own Back Yard," a Churchill-Wexler motion picture for primary science classes. See the review and evaluation of the film on page 121 of this issue.

Volume XXVIII — Number 3, Whole Number 270

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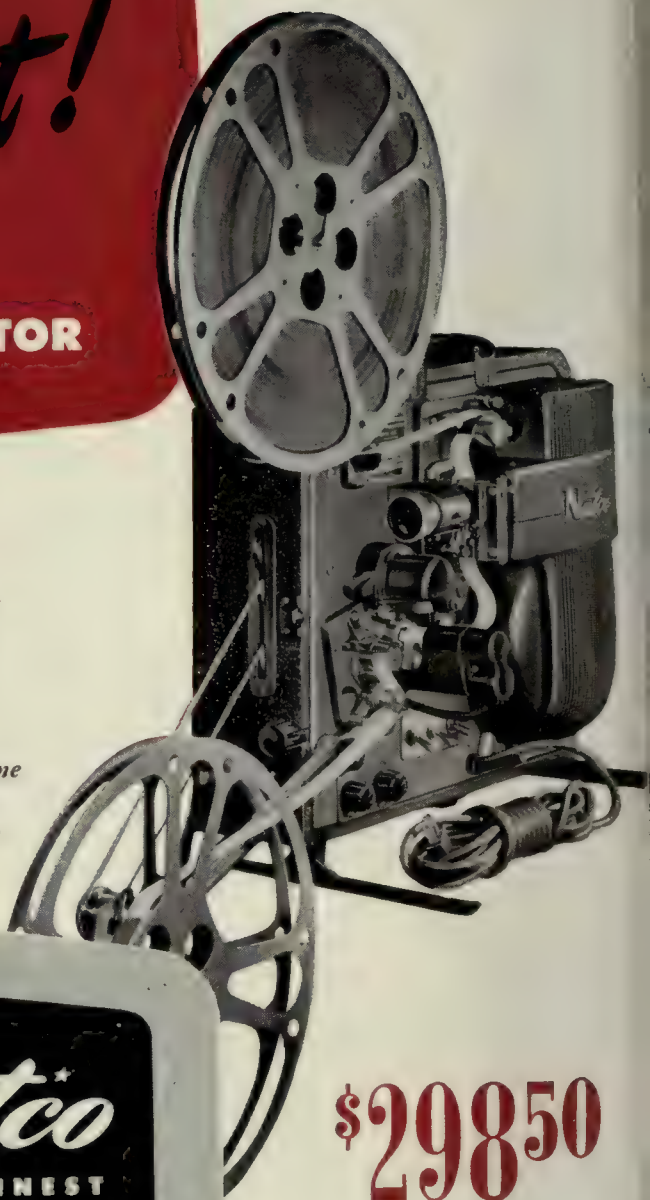
(with silent speed)



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Coronet INSTRUCTIONAL Films
CORONET BUILDING • CHICAGO 1, ILLINOIS

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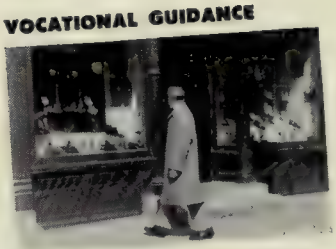
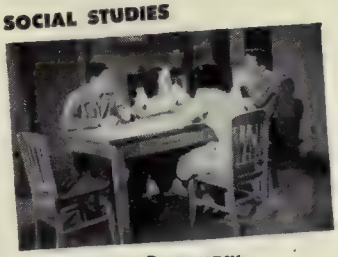


You and Your Work

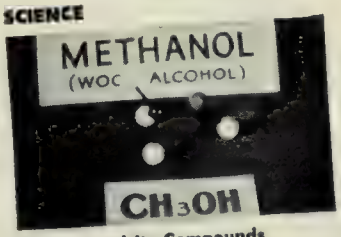
SOCIAL STUDIES



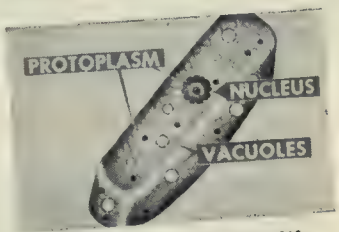
Discussion in Democracy

The Supreme Court

SCIENCE



Carbon and its Compounds



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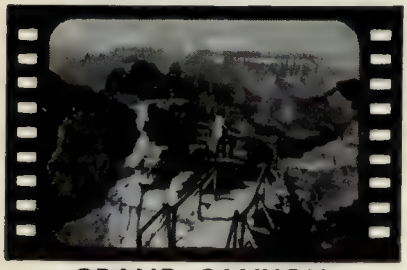

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The Readers Write

Functional Formula

EDITOR:

There has always been vagueness when it comes to how much time should be allowed for the services of an audio-visual coordinator in a school. We worked out a formula in our school, based upon the functions to be performed. Here it is:

One period a day for ordering and scheduling audio-visual materials and equipment.

One period a day for assisting teachers in previewing and evaluating audio-visual materials.

Two periods a week for preventive maintenance and minor repair of a-v equipment.

One period a week for workshops to train students and faculty in operation of equipment.

This kind of formula is one that could be worked out in other schools and school systems, and as much time allowed as there is work to be done.

JOHN B. MCCAGG

Coordinator of Audio-Visual Service, Cato-Meridian Central School, N. Y.

Right you are. And congratulations for a very swell idea!—Ed.

Another Slant

EDITOR:

I can see only one thing wrong with the comment by Mr. Preston Kline Caye (see February letters column). When I was in China, the Chinese characters were written vertically rather than horizontally on the page. Do I get the last word?

DON WHITE

Executive Secretary, NAVED

If there is a last word, which we're beginning to doubt, you're welcome to it!—Ed.

Audio and Video

EDITOR:

As a regular reader of your publication for the past three years, I have always appreciated being kept abreast of the latest developments in the field of visual education. The articles, reviews, and announcements were timely, significant, and helpful, and I look forward to receiving each issue.

But as an audio-visual specialist, I am also concerned with the audio field . . . I notice that your magazine is devoted to *audio*-visual materials, and I wish to register my hearty approval of the article on television by Philip Lewis (Nov., 1948) and your new column "Records on Review" by Max U. Bildersee. I am hoping you will continue this trend . . . In many schools throughout the country, including those of this city, film and radio departments are closely allied and have many problems in common. Radio may well be thought of as an audio-visual tool of tremendous scope, especially as it combines with television.

CARL BAUMBACH

Coordinator, Audio-Visual Aids Albany, New York

We hope this issue, with its views and news about educational television, will convince Mr. Baumbach and all our readers that Educational Screen "will continue this trend."—Ed.

In Appreciation

EDITOR:

Just a note to tell you how very much I appreciated the fine tribute which Glen Burch paid to C. R. (Reagan) in the December issue of EDUCATIONAL SCREEN. I know that all of us who were most fond of him were deeply moved by this little reflection of his great and moving spirit.

THURMAN WHITE

Acting Director, Extension Div., U. of Okla.

A-V "Items" for Australia

EDITOR:

One of the continuing tasks of the Commonwealth Office of Education is to bring before education authorities in Australia news of recent developments in various educational fields. One aspect of education to which particular attention is being given is that concerned with the use of films and other visual aids in education.

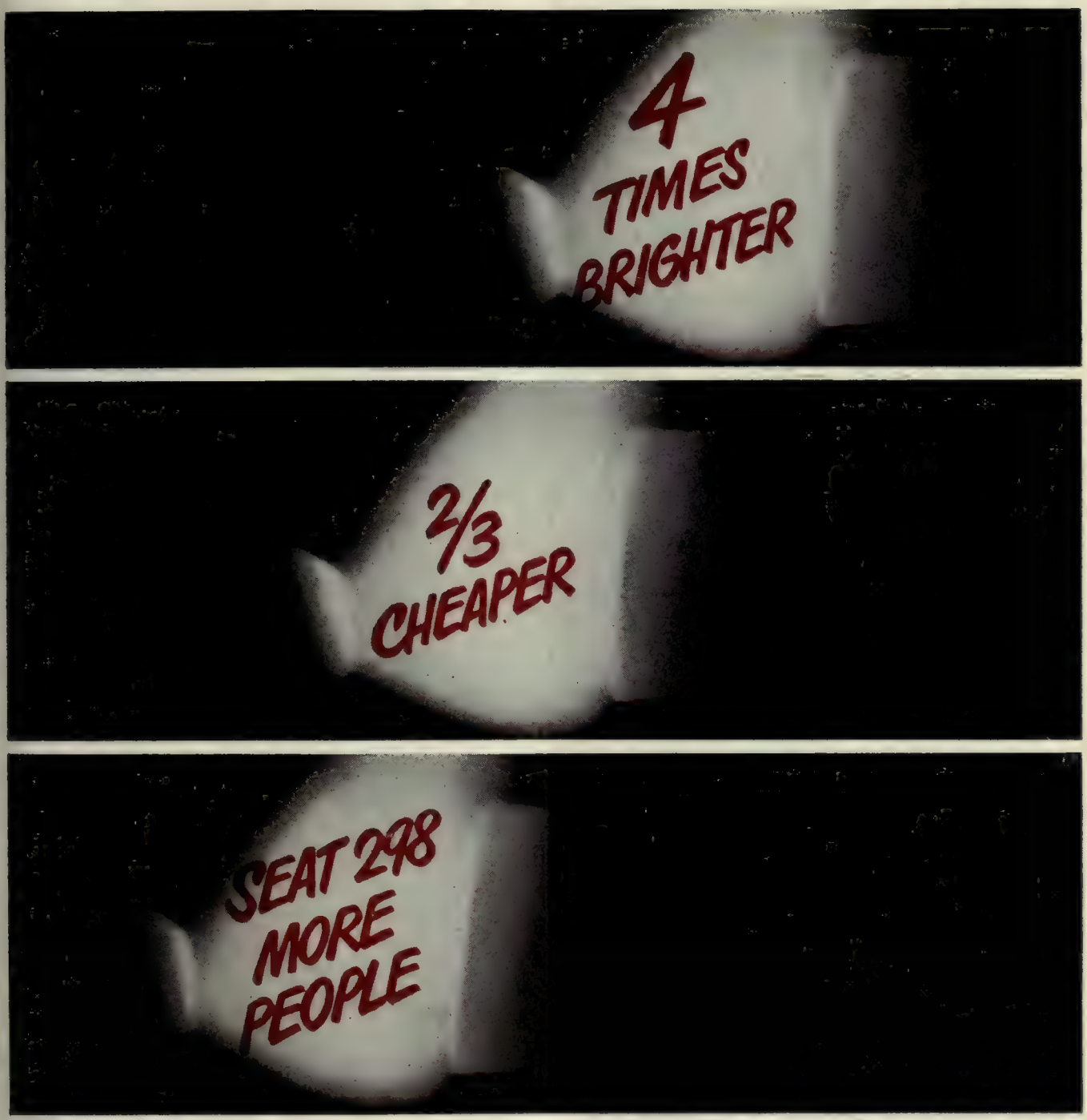
To assist in this work, the Office of Education is beginning a bulletin called "Visual Aids in Education" to be produced about four times each year and issued free to about 100 educationists closely concerned with developing this teaching aid. From time to time I have noted in your publication items of information which would be of interest and value to the readers of our bulletin. I therefore write to ask whether you would have any objection to our reprinting in "Visual Aids in Education" selected items from your magazine. Of course, due acknowledgement of the source would be made.

If you are able to agree to this, I feel sure that Australian authorities may learn a good deal from progress being made in your country.

R. C. MILLS

Director, Office of Education Sydney, Australia

No objection! And we're also learning a thing or two about a-v education from other countries, including Australia. For example, see the article on "A Visual Centre in Australia" in the October, 1948 SCREEN.—Ed.



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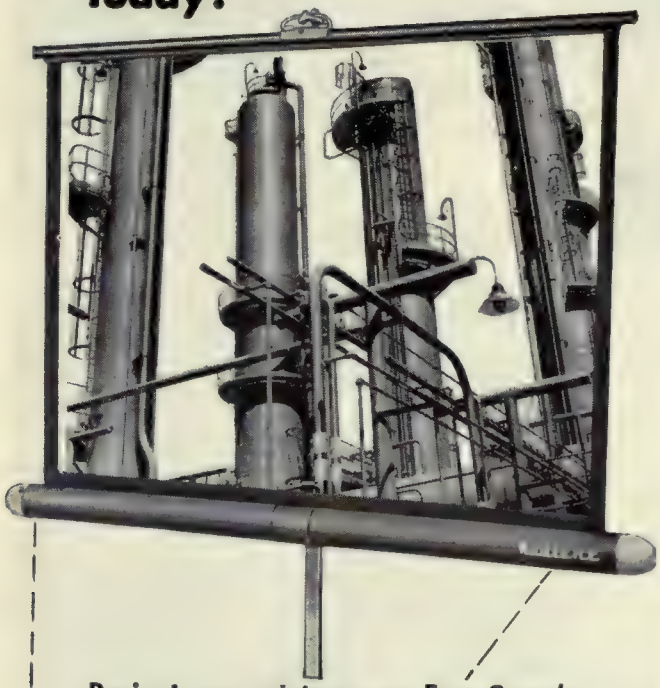

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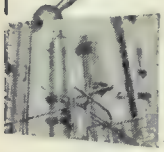

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Educational Screen "Keeps Pace"

"As educators we need the vision to keep pace with television." Thus an alert educator, Elizabeth Golterman of St. Louis, speaks for all alert educators in EDUCATIONAL SCREEN's symposium on Television and Education in this issue. As a magazine for educators and for everyone interested in audio-visual education in school and community, EDUCATIONAL SCREEN too needs and has, we think, the vision to keep pace with this newest audio-visual medium. So we point with pride to the new name on our masthead this month . . . Philip Lewis, Editor for Television.

A radio and television enthusiast since boyhood, Mr. Lewis is no mere "gadgeteer," for all his knowledge and know-how in the realm of kilocycles and kinescopes. At present a high school instructor with more than ten years of teaching experience to his credit, he has an impressive academic record behind him—and before him. Starting off with a B.S.Ed. from Chicago's De Paul University, he acquired an M.A. from De Paul and did graduate study at Chicago Normal College, Chicago Teachers College, and the University of Chicago. An Ed.D. from Teachers College, Columbia University, is now "in work," with his thesis project titled, quite naturally, "Television for Education."

During World War II, as a Navy training officer, he organized and directed the instructional program for three of the Naval Air Technical Training Command schools in communication and aircrew training for officers and enlisted personnel. Among his outstanding achievements were the development of a visual aids shop to devise original training materials for use in the communication school and the chairmanship of the first public showing of radar mass instructional methods.

With the benefit of the technical and editorial advice and guidance of Philip Lewis, EDUCATIONAL SCREEN will now be able to keep its readers as authoritatively informed about educational television as about educational films, recordings, and all the audio-visual materials to which we, and our readers, are "devoted."

April Is Film Council Month

April will be celebrated as Film Council Month with ceremonies sponsored by the community film councils in well over 100 American cities and towns.

Programs for the community council observance of Film Council Month will be prepared by national headquarters of the FCA, reports Glen Burch, executive director. These programs—on community recreation needs, international relations, science, problems of democracy and government, etc.—will provide film material suggestions to the community councils for special film discussion programs.

Film Council Month will celebrate over two years of activity by the Film Council of America, during which time the FCA has brought informational films into their rightful place in community life in well over one hundred cities and towns with active film councils. One of the goals of Film Council Month will be doubling the number of film councils so that virtually every major community in the United States will have a film council to help it get and use 16mm films.

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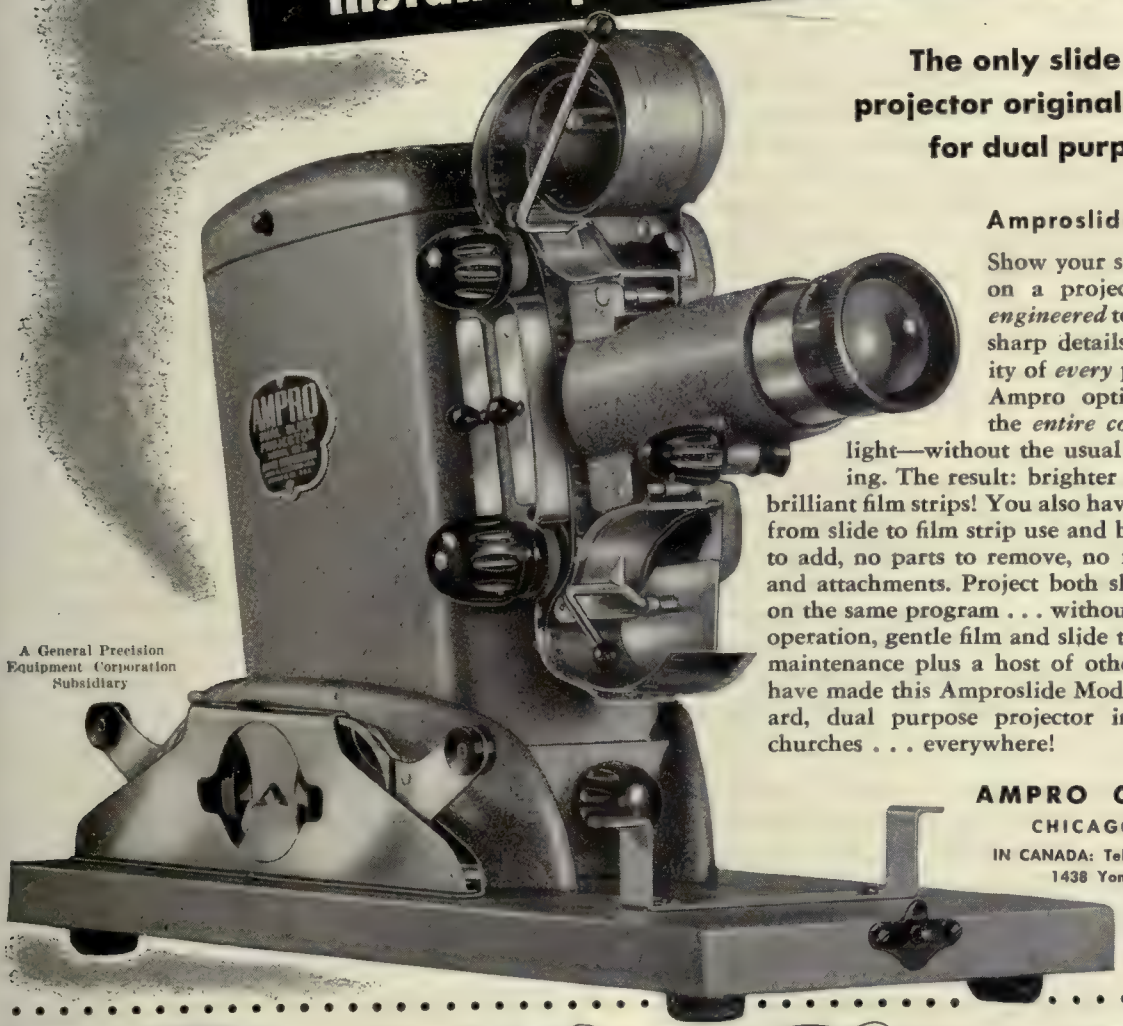

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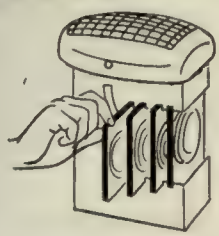

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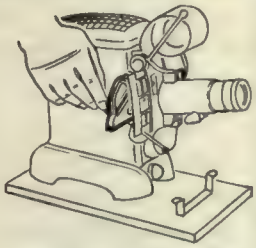

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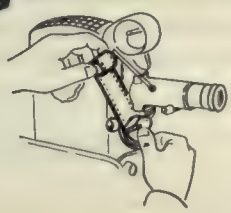

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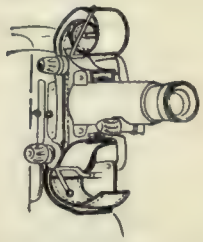

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The rounded glass surface of the kinescope tube has become a new educational screen.

HERE and NOW

• Television is here; and the time for educators to act is now. With the number of television receivers in use grown in a few short months from ten thousand to more than a million; with the promise of three million receivers in use by 1950; with television, no longer the exclusive privilege of a few great metropolitan areas, expanding to a daily means of communication in more than seventy cities by the end of the year; with television transmitters half a continent apart linked together by relay and cable; with the great power of this new medium of communication to command the concentrated attention of young and old being demonstrated daily—there can be no doubt that television is here, and that the time for educators to act is now.

Parents tell of three-year-olds who sit as if glued before a television receiver for two hours at a time. High school adolescents in television homes are devoting uncounted hours to visual images that come to them instantaneously from some remote point. These are facts that educators cannot ignore. Even when television is not put to work in schools, television *is* at work outside the schools bringing to children and to young people the kind of rich, meaningful, concrete experiences that are basic to non-verbalistic learning.

Television's great potential for bringing the world instantaneously into the classroom was dramatically demonstrated on January 20, Inauguration Day. Special television installations in schools of St. Louis, Chicago, Philadelphia, and elsewhere on that day brought to thinking educators the vision with which they must face television.

One sentence in a Chicago newspaper report of the televised inauguration ceremonies should cause the rest to think: "Other families had their youngsters stay home from school to view their history lesson"!

Television is here, and the time is now. The rounded glass surface of the kinescope tube, even though limited in size at present, has become a new educational screen with tremendous implications. Television is another audio-visual means of communication—a great potential force educators must learn to use effectively along with the projected motion and still picture, the radio, the recorder, and the recording.

EDUCATIONAL SCREEN, recognizing its responsibilities to you, will be realistic and practical in its consideration of television as *another* audio-visual medium. It will help you make best use of the medium. With an alert Editorial Advisory Board thinking about television, with a newly appointed Editor for Television, EDUCATIONAL SCREEN leads toward the future in the tradition of its twenty-seven years of service to the audio-visual field.

TELEVISION AND EDUCATION

A Symposium by Educational Screen's Editorial Advisory Board

FROM Atlanta, Georgia, to Portland, Oregon—from Los Angeles to New York City—have come these contributions to a symposium discussion of the implications and applications of television to group learning.

To bring to the readers of Educational Screen a cross-section sampling of what audio-visual leaders are thinking about television, we invited members of our Editorial Advisory Board to comment.

These are their replies—as varied as one would expect considering that some of our Board members live in communities where television has become almost matter-of-fact, and others live in communities where television has not yet or but recently arrived.

One thing is sure: that audio-visual leaders are doing some realistic thinking about television, and that all who are interested in audio-visual means of communication must give increasing attention to this greatest and potentially most powerful mass medium.

—The Editor

From Washington . . .

JAMES W. BROWN, Supervisor
Instructional Materials Center,
University of Washington, Seattle

• Few would deny the probability that television's impact and influence upon our culture will be great. The strength of that impact will be limited only by the imagination, artistry, skill, and insight of those responsible for production in the medium.

Conceivably, television could change patterns of home life through direct competition with those out-of-home activities now tending to separate family members. It could stimulate deeper appreciations of art, literature, music, and dramatics. It ought to be a means of improving homemaking and other skills. It may likewise be possible that with intelligent use of the medium and with wide availability of television, *some of the formal school's present functions may be performed better in the future on an informal, televised basis.*

On the other hand, television could account for a drop in home reading. It could change the patterns of conversation and discussion. And we might expect standardizing influences in our lives above and beyond what many now believe attributable to the theatrical film.

The promise of television in in-school learning seems much less definite. Timing of programs will present the same obstacle to school use which is now common with regular radio programs. The lack of specially assigned frequencies for educational use alone suggests strongly that "public service" time on commercial stations may be all that is left to the schools. Such time will become increasingly more difficult to schedule. If schools rely solely upon commercial outlets for educational television, considerable supervision and caution must be exercised. This, too, will be difficult. The "now or never" characteristic common to televised live programs (common also to most radio programs) makes prior-to-broadcast appraisal of educational worthwhileness almost out of the question.

Such obstacles to full use of television may be overcome, in time. But, until they are, its direct contributions to formal, in-school learning will be limited and uncertain.

From Ohio . . .

EDGAR DALE, Head,
Curriculum Division,
Bureau of Educational Research,
Ohio State University

• Crystal-gazing is fun, but hazardous. The prophet is sometimes not only without honor, but may also lack insight. Here are my predictions presented without much hedging or qualification.

1. Hollywood will be sharply affected by television. There is no use going to see a poor movie at the neighborhood theater when you can see one at home.

2. Hollywood will produce and market motion pictures in a more specialized way. We shall continue

to have from 25 to 50 superior pictures produced each year. These pictures will have longer runs than they do at present and may be shown in smaller theatres. The admission price may be somewhat higher than now for the first runs.

3. Both Hollywood and independent producers will produce vast amounts of films directly for television. Emphasis will be placed on relatively inexpensive production. The 500 feature films now produced would run only 1000 hours—a mere trickle as far as total television needs are concerned.

4. College and university film production will benefit greatly from television. *Problem Children,* produced at the Ohio State University by Robert Wagner, has already had a television audience of 100,000. We may expect some university-produced films to be seen by from one to two million people.

5. Many how-to-do-it films will be made for television. Many subjects hitherto not explainable to children or to adults of limited education will be carefully explained through television by a teacher who can turn readily to maps, charts, graphs, posters, bulletin boards, flannelgraph boards, silent films, models, mock-ups.

6. Television is a great boon for improved education. *Many parents and taxpayers will now see what good teaching looks like.* Millions more parents will say, "I want that kind of education for my children."

7. Television won't do everything. Not all aspects of life are easily visualized. Oral explanations by television will be spoken at the rate of 170 words a minute. But remember that able individuals can read 2, 3, 4, or 5 times this fast. Reading will get new importance.

8. Those who proclaim the importance of television for news must not forget that the news reels themselves have never done a very exciting and important job in this field. It remained for *March of Time* and *This Is America* to show us that news needs interpretation.

9. I see some unhappy things in this crystal ball, too. One of them is our usual failure in the educational field to make use of these new instruments of education. Don't forget that radios, which you can now buy for $10, are now found in less than 20 per cent of American classrooms. Effective visualization, whether it be drama, puppetry, chalk talks, films, maps, charts, graphs, exhibits, can get a place on television now. Let's make use of that opportunity.

From Missouri . . .

ELIZABETH GOLTERMAN, Director,
Division of Audio-Visual Education,
St. Louis Public Schools

• On January 20, television offered on-the-spot education to students and faculties in more than thirty-six St. Louis schools when they watched the impressive inaugural ceremonies of President Truman. Students had front row seats as the thirty-third President solemnly repeated the words of George Washington in a ceremony as old as our nation itself.

The immediacy of this educational experience demonstrates the immeasurable potential of this magic medium. Who can doubt that the 1600 students who witnessed this ceremony in one high school auditorium, through big screen television, came away with an unforgettable history lesson effectively taught so as to be long remembered.

When we read that leaders in the industry are thinking in terms of two-way television and global telecasts, the impact of television in future education defies calculations. World news and calamities will be viewed simultaneously with their occurrence, legislative bodies will be seen and heard in session, and artists and scientists of note will enter the classrooms as teachers. World distances so narrowed to that fraction of time required to transmit the image from the studio to the screen will require revisions of standards and languages.

These face-to-face experiences will give the student a new perspective of the world he lives in, a deeper understanding of the events of the times, and a broader sense of his responsibility as a leader in the world of tomorrow. *As educators we need the "vision" to keep pace with television.*

They Wer

In Missouri

January 20 was a big day for students throughout the expanding television belt who saw history as it was being made . . . via video. At left, in an unretouched photo taken while the Inauguration was in process, are some of the 1600 students of Southwest High School in St. Louis who went to the Inauguration through the medium of big-screen television. Pupils in thirty-

From Oklahoma . . .

THURMAN WHITE, Acting Director,
Extension Division, U. of Oklahoma

• Almost all of the enthusiastic comments about television seem to assume that (1) it is a desirable thing for our schools to add television receivers and transmitters to their instructional equipment, (2) television in the classroom will have an extraordinary effect on the educational process, and (3) television eventually, and almost inevitably, is somehow and sometime to be a normal part of the classroom learning situation for boys and girls everywhere in America.

The current discussions and forecasts impress me with the ease with which these assumptions are accepted. I read and hear much of coaxial cables and other technical legerdemain; and also of the munificent social consequences of a world without AM-FM radio or movies. The implication is that the school man who hesitates to make a provision for television in his visualization of the ideal school budget is old-fashioned; the pedagogue who worries about integrating the effects of television in the lives of her boys and girls has an improper regard for the magical powers of the "little people with the big voices"; the audio-visual specialist who sees any parallel in his past experience with the introduction of other audio-visual materials into the curriculum is an obstructionist. I suggest, however, that *administrator, teacher, and audio-visual specialist must eventually give an accounting of their behavior with regard to television* in terms of these three assumptions. I hope, therefore, that our own magazine may lead the way in the publication of various articles which thoroughly examine the extent of their validity.

From New York . . .

EDWARD G. BERNARD, Head,
Instructional Materials Program,
Board of Education, City of New York

• In New York City, much earnest thought and exploration have been directed toward television. The Board of Education radio station, WNYE, has for some time cooperated with local television stations in planning and producing television programs designed for educational purposes. New school building plans contemplate the inclusion of suitable wiring for television reception to obviate future more costly changes.

As a learning aid, television promises many of the best contributions of the projected still or motion picture combination with those of FM radio. Visual presentation with the immediacy of the broadcast is a major additional resource for teachers. There is reason to hope ultimately for the development of two way communication between senders and receivers, permitting questions and answers.

On the other hand, costs and rapid technical advance are serious considerations. Most fundamental of present limitations of television as a means of learning is that common to all broadcasts. To what extent should the learning programs of different classes be synchronized to permit simultaneous dealing with given topics? The answer to this question largely defines the reach and promise of television in the school. Home listening opportunities are now more important and promise increasingly to offer a variety of experiences relevant to individual needs, interests, and tastes.

When the equivalent of the magnetic tape recorder is developed to permit taking television material off the air, perhaps the greatest single step forward in visual education will have been accomplished. *School-made transcriptions of appropriate telecasts may ultimately furnish the answer* not only to cost reduction, but, as in radio, to the problem of adapting materials to the needs of individual groups working at different paces and on varying programs.

From Georgia . . .

WALTER S. BELL, Director,
Audio-Visual Education,
Atlanta Public Schools

• There are very few people alive today in this country who do not know how to buy a railway ticket or how to register in a hotel. They have learned their facts and many more from the theatrical screen. Today the American version of the English language

nauguration!

In New Jersey

five other St. Louis schools saw the ceremonies through smaller television sets loaned to their schools for the occasion.

At right are some of the 2000 students who witnessed the Inaugural television broadcast on a 63 square-foot Tradiovision screen in Asbury Park, New Jersey.

is universally understood in this country and in many other areas of the world. This has only recently become true. For example, on my first visit to Chicago in 1926, the people there had a hard time understanding my Southern dialect. The change was brought about largely by radio.

If these two mass media of communication—motion pictures and radio—can result in great changes independently, certainly the two fused together into *television can become the most powerful medium of mass communication ever dreamed of.*

In so far as school group learning is concerned, it is a well-known fact that one of the basic problems of audio-visual aids to education is their distribution. Television, with the limited number of channels available, will not eliminate this problem but it certainly should ameliorate the situation.

From Pennsylvania . . .

IRVING C. BOERLIN, Supervisor,
Audio-Visual Aids,
Pennsylvania State College

• Oh, for the eyes of a seer, lest these words return to haunt me a few years hence! Much has been predicted for television and a large percentage is undoubtedly attainable. But, as applied to group learning, there are both possibilities and limitations.

The possibilities as applied to formal class instruction would seem to be chiefly in bringing to groups rich learning experiences from great artists, scientists, or public personalities. I am thinking of the Walter Damrosch radio broadcasts of some years ago. How much greater would have been the impact and effectiveness of this wonderful program had it been televised and the personality of the artist visualized!

Or again, a famous artist painting a canvas: his style, his method of making brush strokes, perhaps even his color tones when color television becomes a reality. What this could mean to an advanced art class!

Great events—spot news, government bodies in action, and the like—televised as they occur also have great import as aids to group learning by television. In informal instruction, such as home groups, the possibilities are even greater, since educational motion pictures as well as live illustrated lectures can be televised to enrich the culture of the masses.

But for formal instruction groups, there are also serious limitations. Television will be used only when more versatile and adaptable teaching aids are not available. Slides, motion pictures, recordings, etc., all can be available in a classroom when needed. Their use can be paced in many cases and they can be reused in the same hour or on the following day. There are relatively no scheduling difficulties for different groups. *Television will not replace existing instructional materials.* One final word. Television will contribute nothing unless the televised pictures are meaningful and actually correlated with the spoken word. Recently I saw and heard a televised news broadcast. The newscaster sat at a table and constantly bobbed his head from script to camera and back again. Television added nothing but distraction. A straight broadcast of words would have been more effective.

From Oregon . . .

AMO DE BERNARDIS, Director,
Instructional Materials,
Public Schools, Portland

• The value of television to the classroom, as I see it, is that through the eyes of the television camera many experiences can be brought into the classroom which are now either too expensive or not available. Television will make it possible for youngsters actually to go on field trips in the community without ever leaving the classroom. The use of community resources could be greatly enhanced through television. Also, it should be possible to present all types of outstanding current events. I can see possibilities in presenting artists, craftsmen, and scientists to large groups of youngsters, which in the past has been almost impossible.

In considering television as an educational tool, I think we should look at its limitations also. There is still the problem of fitting television into the curriculum planning of the teacher and the youngsters *I think we are not going to plan educational programs around television but rather adapt television to the curriculum.* In this respect, it has many of the same limitations we have had with radio. The extremist might look to television as the answer to many of the educational problems, but the teacher in the classroom has the problem of guiding and directing the program, and television is only another valuable tool for the teacher's use.

All of us should look to television as another teaching aid and apply the same criteria to it that we would to any other teaching tool to bring it into proper perspective to the learning process. There is no doubt that educators all over the country will swarm to television as a teaching aid. However, as soon as the novelty wears off, it will find its proper place in the educational program. No one should minimize its potentialities as a teaching tool.

From California . . .

FRANCIS NOEL, Chief
Division of Audio-Visual Education,
California State Department of Education

• The possibilities of television make it imperative that educational leaders study and inform themselves of its potentialities for the improvement of instruction. As we in audio-visual education do this, *let us not be blinded by its glamor and novelty.* We need to consider carefully realistic problems such as production costs, equipping schools, scheduling periods to coordinate with telecasts, the difficult and subtle problem of getting telecasters to include material on their programs having instructional value. We need to think of the limitations of use which flow from the high costs of television production and the inescapable in-

fluence the profit motive will have in directing its development.

I, for one, earnestly hope that television will eventually make the contribution to education its enthusiasts predict; however, in this enthusiasm let us not forget before we can walk we must creep. What have we been able to do with a simpler but similar problem: that of using radio in the school? Have we solved the problem of scheduling, of equipping the classrooms generally with radio sets, of getting teachers to use the potentialities of radio? Have we been able to exercise even a small degree of direction in getting radio management to include specific material of value to instruction? It seems to me that until we learn to do this in radio, the little we will be able to do with the vastly more expensive medium of television will be futile.

We are told that many television programs will be on film. If this is so, aside from a small percentage of the telecasts bringing immediate events to us, what will be its advantage over the more flexible motion picture medium? Perhaps as television causes more and more motion pictures to be produced, this may be its greatest contribution to the improvement of instruction.

F. DEAN McCLUSKY, President,
Dept. of Audio-Visual Instruction,
National Education Association;
Associate Professor of Education,
U. of California at Los Angeles

• In its present stage of development television has distinct limitations as an educational device. Good receiving sets are expensive. The screen or image field is small and can only be viewed by a limited number of individuals. Unless great care is taken in lighting, direction and backgrounds, the actors seem to be performing in two-dimensional space, which makes it difficult to view them, particularly when observing detail. I also find that watching the television screen for protracted periods strains the eyes. Large-screen television has been demonstrated and no doubt will be developed satisfactorily, but at present large-screen reception is not practical from the point of view of a formal class room. One argument frequently advanced for the use of television in education is the immediacy of the presentation. This is an advantage in witnessing spot news and sports events, but the moment the television camera moves from the immediate event to pick-up of film or static pictures used in connection with a newscast, the immediacy advantage is lost. If we had the alternative of bringing a film to the classroom via television or motion picture projector, I would vote for the latter. It is my opinion that *television will have to make long strides forward in technical improvements before it becomes a potent factor in education.*

GARDNER L. HART, Director,
Audio-Visual Education,
Oakland Public Schools

• Television opens up new fields for the educator. Bringing live programs into the classroom will make it possible to utilize materials which have heretofore been unavailable. At the present time, San Francisco has only one television station in operation, and this only operates during four hours in the evening; therefore, for the present time it has been impossible to utilize television sets in our schools. However, several additional stations are going on the air in the near future, and we are watching with a great deal of interest the construction of the coaxial cable which will connect the East with the West, so that we may have the advantage of broadcasts from various sections of the country.

Motion picture films, slides, transcriptions, the radio and other audio-visual materials will not be replaced by television. Each of the audio-visual materials has a specific contribution to make to the modern instructional program. *Television makes it possible for teachers to have in their classrooms material which, up to the present time, is unavailable in any form.* The possibilities of seeing and hearing events as they take place, as well as bringing to the classroom real people and real scenes, will not only serve to motivate but also implement our instructional program. Television comes as another development to assist educators in making their instructional program more efficient and effective.

From Minnesota . . .

PAUL WENDT, Director,
Audio-Visual Education Service,
University of Minnesota

• The use of broadcast television in classrooms will probably be limited by the factor of scheduling just as much as the use of radio is today. *Closed circuit television,* however (such as the new Remington Rand Vericon system) *has almost unlimited possibilities.* For the first time vision is being extended so that we can see immediately events too small, too large, too dangerous, or too far away. Closed circuit television cameras are already permanently installed in some operating rooms so that anyone can watch any operation on the receiver in the adjoining room. The teaching of clinical psychologists and psychometricians will be infinitely simpler and better when the camera watches the demonstration silently in one room and the students watch the receivers in a nearby classroom. Coaches can observe scrimmage from a high angle by a camera affixed to a high pole or see underwater form in swimming by a camera submerged in the tank. And this can be done simultaneously while watching the scene from the sidelines or the edge of the pool. Demonstration classes can be watched by teachers in training without disturbing the normal situation of the classroom. Microscopic objects can be shown to an entire class at once. There are endless applications. Closed circuit television is already here and should be put to use as soon as possible in our educational programs.

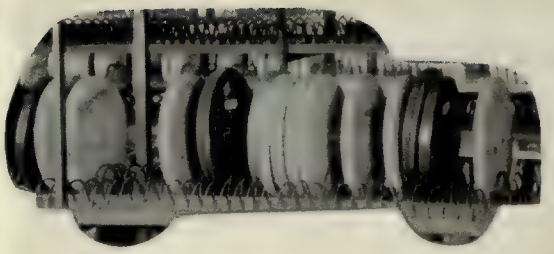
University of North Carolina

Inside the Communication Center

Top: Motion picture shooting stage.

Middle: Broadcasting Studio A.

Bottom: Motion picture film library.



TH

by COMMUNICATION CENTER Staff,
University of North Carolina*

IN A YELLOW BRICK BUILDING on the University of North Carolina campus the present and future instruction of the North Carolina school child is being planned. There the Communication Center of the University, approved by the Board of Trustees in September 1945, has been set up; its organization has been built around the basic idea that the primary purpose of a university is the education of the people of its state.

The number one purpose of the Communication Center is to provide a wider educational and cultural opportunity for more people through the effective use of all tools of communication in planned educational programming. Basing its operation on the idea that the communication tools—radio, motion pictures, newspapers, posters, cartoons, filmstrips, slides, billboards, illustrated publications and, later, television—generate more power when used together than they do separately, the Communication Center serves the people of North Carolina on many fronts. It conducts *research* to determine how the communication tools can most effectively be used for education. It *trains students* and teachers in the professional and educational uses of these tools. It *produces programs and materials* in the far-reaching fields of conservation and development of natural, industrial and human resources. North Carolina, which has only one city of more than 100,000 people, provides a perfect proving ground for such an educational program.

The division which brings the benefits of the Communication Center activities to the schools and citizens of North Carolina is the Utilization and Distribution Division. At the present time this division distributes classroom films, slides, recordings, and other audio-visual materials by truck to over 550 schools, colleges, and adult study groups in North Carolina. Every two weeks these audio-visual materials are exchanged.

The history of this division and its Audio-Visual Trucking Service goes back to September 1937 when

*We have wanted to bring this story about North Carolina to SCREEN readers for a long time. When Earl Wynn, Director of the Communication Center, finally sent it, he wrote. "Since about four or five of us had something to say about writing this article, perhaps it had better be published unauthored." Well, perhaps it had; but we must credit an obviously alert and competent staff.—Ed.

KING
the Tools of Communication

Charles F. Milner came to the University of North Carolina to join the staff of the Extension Division. Mr. Milner was at that time Chairman of the Audio-Visual Education Committee of the Greensboro, North Carolina City Schools. At the University Mr. Milner was assigned duties as "chief custodian of a group of lantern slides" then in use among the public schools. During this time there had been a growing interest among North Carolina public schools in the use of 16mm sound educational films. Despite this, however, the only pertinent data available on North Carolina came from a national survey which listed two 16mm projectors in the state schools. Mr. Milner began to dig out information which resulted in forty schools with 15 projectors stating that they would buy additional projectors if a film service could be provided them on a rental basis. On October 8, 1937 the University of North Carolina Extension Division approved a purchase order for sixty-one films to supplement the hundred or more sponsored films which had been donated to the film library. At this time a Bureau of Visual Instruction was established by the Extension Division.

During the next few years more projectors were purchased by schools, bookings increased, new titles were added each year. By the summer of 1940 Milner had built the Bureau of Visual Instruction into a state-wide service furnishing films for 2,336 showings. There were now 363 titles in the film library.

As the service grew throughout the State, an increasing number of booking requests had to be turned down. Realizing that the practice of mailing the films to the schools was inadequate to serve the growing needs of the State, Milner decided the solution would be a school-to-school delivery service. This service was established, the first State trucking service in the United States to be used by an educational institution for the delivery of visual aids directly to the schools.

The first "truck" in the new service was Milner's automobile. He substituted a few film racks for seats, strapped an auxiliary gas tank onto the rear so he could make a non-stop trip around each circuit. Dur-

Exhibit in lobby of Communication Center, University of North Carolina

ing the school year 1940-1941 Milner's Trucking Service chugged its way into thirty-five of the State's one hundred counties. Between North Carolina's Blue Ridge Mountains and the Outer Banks of the Atlantic Seaboard, Milner brought the new visual education to several hundred schools. That summer 190 titles were added to the film library. During that first year of operation, the school-to-school delivery service proved itself both educationally and economically sound.

During the war years when Milner was commissioned by the Navy and assigned to the Training Aids Division of the Bureau of Personnel, the Bureau of Visual Instruction discontinued the truck delivery service and returned to the postal service.

In April 1946, at a conference of school superintendents and audio-visual directors, it was decided to re-establish the truck delivery service for distributing films. This service was to be resumed the following fall, a part of the newly-termed Utilization and Distribution Division of the Communication Center. A survey of audio-visual materials in the North Carolina schools completed in May of that year revealed the astounding fact that there were approximately 1500 16-mm projectors owned by the schools at that time. Since 1937 the number of 16mm sound projectors available had grown from 15 to 1500.

In the fall of 1946 an automobile was purchased for delivering films and a driver started out to cover the State over three routes. In the school year of 1946-1947, thirty-eight school administrative units were served by the truck delivery service, which made films available to 662 schools. 250 individual schools outside these units were supplied films by mail, making a total of 912 schools served by the Utilization and Distribution Division.

Plans are now being made for 1949-1950 which will provide films from a library of over 1000 titles to any school in the State that owns a projector. Constantly progressing and ably directed, the Utilization and Distribution Division is a vital part of the Communication Center. Through this highly-developed distribution system, the creative efforts of the Communication Center directors and a staff are made available to the people of North Carolina. Kenneth McIntyre, formerly associated with Encyclopaedia Britannica Films, is now Head of the Utilization and Distribution Division, Charles Milner having been appointed Associate Director of both the Communication Center and the Extension Division.

The Communication Center is an extension of the University through twentieth-century tools of communication. As Earl Wynn, its Director, says, "The Communication Center is still in the process of growth. Its growth, we hope, will mean the growth of the people of North Carolina."

Teacher . . . take your choice

Three-Way Projection Service

by SAM S. BLANC*

MOST MODERN HIGH SCHOOLS with an audio-visual program depend upon students organized into a projection club, movie club, or visual aid corps to take care of the mechanical part of operating equipment in the classrooms. East High School in Denver has been no exception. We, too, have depended upon our central pool of student operators, but it hasn't worked out to the entire satisfaction of teachers or to the coordinator in charge of the program.

We had problems. Sometimes the wrong materials or equipment arrived at a classroom, much to the annoyance of teacher and class. Sometimes the assigned operators were reluctant to change their routine to fit the teacher's needs. Friends of the operator were often present in a class, and because the operator was often a total stranger to the teacher, the by-play between operator and friends was difficult to control. Students could not always be relied upon to meet their schedules. And these were but a few of the problems that probably are familiar to many coordinators of audio-visual programs.

Complaints dealing with these problems were continually coming to the attention of the a-v coordinator and the principal. Time and effort, which might have been better spent, were used in smoothing out these complaints. In a school as large as East High and with such a varied program, as many as six or seven a-v activities might be going on simultaneously. The coordinator could not possibly be in all places at once, and student operators apparently had more responsibility than they could carry.

With these problems to be solved, the whole student operator set-up was discussed with J. Osborne Johnson, Director of Special Services in the Denver Public Schools, and a new plan was evolved for East High School which provides for much more flexibility and a smoother operating program. The classroom teacher now takes greater responsibility, and he has a choice of three types of service for the projection of audio-visual materials in the classroom:

1. He may learn to operate the equipment and be responsible for the projection himself. Equipment and materials are brought to his room as before, but the operators do not remain.
2. He may delegate two students from his class for special training so that they will be prepared to

* Coordinator of Audio-Visual Education, East High School, Denver, Colorado.

take over the operation of projection equipment when it is used.

3. He may, if he chooses, rely upon student operators from the central pool, as previously.

In other words, this new plan places primary responsibility upon the classroom teacher for the operation of audio-visual equipment in his classroom even though he may want to delegate this responsibility to students in his own class. If he does this, the teacher has student operators in each class who are directly responsible to him. There is no divided authority.

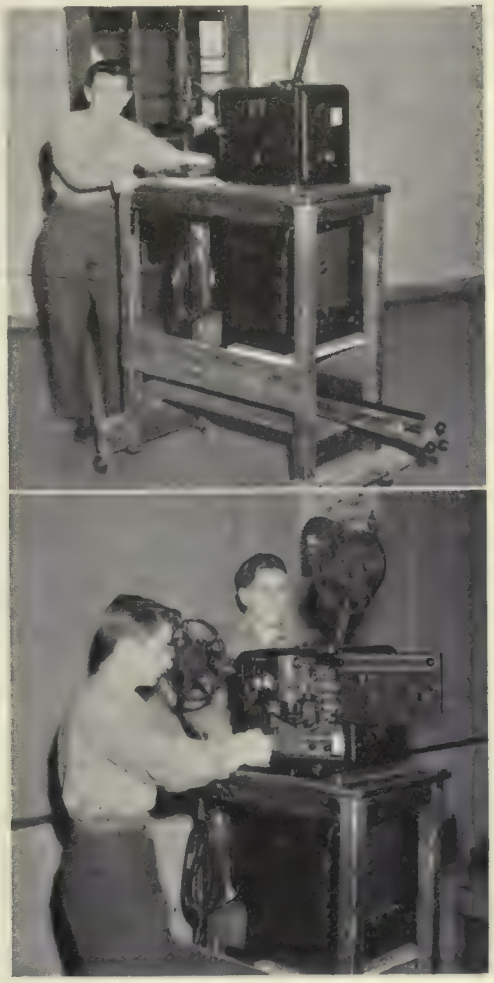
The central control of the audio-visual program, however, is still in the hands of the audio-visual coordinator. His responsibilities include working with teachers to plan their use of audio-visual materials; booking, receiving, distributing, and returning all a-v materials used in the building; scheduling the use of projectors and other equipment; maintaining equipment in good operating condition; training teachers and students to operate all kinds of equipment, and supervising a group of students to help with the overall program.

Each morning a "Duty Sheet" is made up for the student assistants. Each use of audio-visual materials is detailed and students are assigned. Materials and equipment are assembled for each assignment. Special instructions are given to the student assistants about delivering and picking up equipment and materials.

At the beginning of the semester when this new plan was introduced, a number of teachers who planned to make regular use of audio-visual materials asked for and were given instructions by the coordinator in the operation of equipment. Others designated two students from each of their classes to receive operators' instruction. A student trained in this way was issued a card which clearly indicated the type of equipment he was competent to handle, and he is permitted to operate only that equipment.

Since this new plan has been in operation, a number of values have been discovered. First has been the lessening of difficulties in the mechanics of the program. This was expected, but a striking result has been the change in class attitudes. Now the use of the motion picture is being accepted as a normal part of class procedure rather than as a "movie" and a pleasant diversion. The students, in planning with the teacher, are constantly on the watch for materials that can be used in class. The fact that the teacher with his students accepts the complete responsibility for the use of audio-visual materials in a class encourages the development of group techniques of study in that class.

Not all teachers have taken advantage of the newer projection service alternatives. Some have been satisfied to have operators from the central pool take care of all their projection. The audio-visual department attempts to be of maximum service to every teacher and follows through with any one of the three methods chosen. It is hoped, however, that there will be less and less dependence upon the central pool for operators. By making our procedures more flexible and by placing more responsibility upon classroom teachers, we feel sure that we have definitely improved our audio-visual service and that our program will operate more efficiently than ever before.



"Operation East High"

Some hints for efficient handling and setting up of a-v equipment come from Denver's East High School. The top photo, showing a visual aids assistant moving toward his classroom destination, points up the extreme portability of the motion picture projection equipment. The projector is fastened to the top of the rubber-wheeled cart, the speaker, to the shelf; there is space on the cart for films, take-up reel, and screen.

A yoke arrangement permits the projector to be elevated while still fastened to the cart. When the equipment arrives in the classroom, all that is necessary is to plug in the machine and set up the screen.

The bottom photo shows the machine threaded with the film, connected to the outlet (right in back of the machine), and ready to go. Note the arrangement of coiling the cord on a special bracket on the cart. No tangled cords at East High! The visual aids assistant is checking the machine before turning over the operation to the student operator (from the class) standing behind the machine.

by JAMES W. BROWN, Supervisor
Instructional Materials Center,
U. of Washington, Seattle

VISUAL TEACHING TOOLS CAN BE TESTING TOOLS

Visualized Testing

MUCH INSTRUCTION in today's schools deals with the teaching of "principles" and giving examples of their applications in everyday living. At least three different uses are made of principles: (1) to *explain* why certain things happen, (2) to *predict* what is most likely to happen under a given set of circumstances or conditions, and (3) to *set up conditions* to bring about desired ends. There are, of course, many different types of behaviors related to each of these uses, but this classification will serve to guide this discussion.

In addition to teaching about principles, most educators are concerned with determining the extent to which students are actually able to *use* them in daily living. One method of measuring a student's ability to apply principles of science, social science, health education, mathematics, or other aspects of in-school instruction would involve having competent persons follow the student outside school to observe carefully how he meets and solves life problems which involve the principles. Along with this observation of behavior, it would also be necessary to obtain evidence concerning the mental processes the student uses in arriving at solutions to problems through the use of principles.

A second form of evaluation is the "performance" test, which often makes wide use of realia and equipment. Possibly this test form is, for many curricular objectives, the most nearly valid instrument capable of being administered within school walls. But it does have serious limitations: (1) it is not equally adaptable to all areas of the curriculum, (2) the time required for administration on an individual basis is usually more than can be allowed in the ordinary classroom teaching situation, (3) the time required to construct the problem situations and to collect and arrange materials and interview questionnaires is great, (4) it is difficult to obtain standardized scoring techniques, and (5) the "individual" nature of the test introduces difficulties in the administrative routine of the classroom.

Because evidence from out-of-school observation or in-school performance tests is cumbersome and difficult to gather, most educators rely chiefly upon a third type—"short-cut" evaluation devices which are one step further removed from "realities". Most short-cut methods are in written *verbal* form—the mimeographed informal class test, the standardized printed test, the reading assignment coupled with questions to be answered, and others.

The prime requisite of a satisfactory measuring instrument for an instructional objective (such as that of helping students develop the ability to apply principles in solving problems) is that it allow those students actually having the ability or quality measured to demonstrate that they have it. When evaluation is attempted entirely in verbal test form, results conceivably may be at least partially invalidated because: (1) the words of the test may provide a non-uniform stimulus since all students will interpret meanings in identical ways, (2) students must "piece together" the verbalized test problems, one part at a time, to determine what is given and what is required to respond, and (3) the quality and quantity may be influenced as much by the speed and understanding with which students read and write as by their knowledge of the problem.

The problem, then, seems to develop into one of selecting a suitable evaluation medium which: (1) is readily administerable to groups of students, (2) allows students who have the ability or quality measured to demonstrate they have it (validity) without introducing extraneous factors such as the ability to interpret the meaning of the medium in which the problem is presented, (3) is "life-like", in that the problems are presented in much the same manner as they might be encountered in life outside school walls. Neither the completely verbal test nor the individual performance test satisfies all these criteria, and we will assume that out-of-school observations of student behavior are, in most instances, too difficult to use on a large scale.

However, combinations of "visual", "verbal", and "realia" test components appear to offer promise in satisfying some of the above criteria. Pictorial representations of things, events, or situations coupled with oral or printed verbal materials to set up problem situations appear to be worth using because: (1) they are not subject to the criticism that reading ability is too much a factor in influencing the quality of the student's response, (2) various aspects of problems may be presented almost simultaneously, rather than piecemeal, (3) relationships between various parts of problems are "seeable", (4) graphic or pictorial representations of things, events, or situations are fairly life-like, thus

facilitating transitions between "problems-in-school" and "problems-in-life", (5) it is possible to ask good questions about some things which cannot be "described" or "set up" adequately through words alone, (6) the pictorial content provides an element of variety to testing procedures which students like (their attitude toward test taking is improved), and (7) some students, particularly those in the lower IQ brackets, believe they have a better chance of demonstrating their true ability when the test is not completely verbal.

The remainder of this article suggests a few of the many ways in which visualized testing may be accomplished in the ordinary classroom without undue expenditure of time, effort, or money by using audio-visual tools available in most schools today.

Films

Films may be used in appraising the ability of students to apply and use principles in several different ways:

1. With problem-presenting films which include complete demonstrations of the applications of principles, the teacher stops the film short of the completed demonstration and asks the students to predict what will happen, to tell what additional steps would have to be taken to arrive at a desired end, or to give reasons for the certain occurences in the film.

2. Using a film which is not familiar to the students, the teacher provides his own commentary and asks students to evaluate the accuracy of his explanations of events portrayed on the screen.

3. Showing a portion of an unfamiliar film without commentary—either on the track or by the teacher—the students are asked to explain what is happening as deduced from visual clues on the screen.

4. Showing two films biased in different extremes, students are asked to criticize each and to select a suitable balance of opinion on the basis of facts and evidence given.

5. A middle portion of a sequence of operations or events is left out when the film is shown. Students are asked to tell what probably occurred between the two episodes to account for the result which is shown.

Slides

Still pictures and diagrams, when projected on the screen or blackboard in slide form, are also useful as the basis for determining the ability of students to apply and use principles. The relative inexpensiveness of slides, both colored and black and white, enables the teacher to bring to the classroom scenes from the immediate environment and to tie to them examples of the application of "textbook" principles.

Handmade (etched glass, cellophane, gelatin-covered glass, and others), as well as commercially-prepared slides may be used in projected tests. Portions of commercially-prepared slides may be blocked off (appearing black on the screen) by using opaque tape on the cover glass. This tape may later be removed without damage to the slide. Students may then be asked, for example, to tell what is most probably in the blacked out portion or to complete the picture of an experiment.

Specific questions (written or oral) concerning the relationship of elements within the picture may be asked by several means without necessity for pointing at the screen in a darkened room. A grease pencil can be used to mark the slide cover glass with numbers or arrows. Adhesive, scotch, or architect's tape may be cut into dots or other shapes and applied to the slide cover. Line drawings can be projected directly onto the blackboard so that numbers, letters, or other symbols may be added to the picture with chalk. If convenient, two slide projectors may be used, in one of which is a simple white line grid (on black background), and in the other the illustrative slides to be used. When both slides are superimposed, the result is a picture divided into numbered or lettered grid sections. Questions concerning the interrelationships between the parts of the illustration, the identification of elements, and so forth may then be asked without confusion or ambiguity. An overhead projector which allows the instructor to "point" with a pencil can, of course, also be used to advantage for such purposes.

Opaque Projector Materials

A variety of excellent evaluation materials may be constructed fairly easily, mounted on paper, and used for testing purposes in an opaque projector. Textbook and magazine illustrations may be combined with handmade sketches to produce visualized test items without great expense or trouble. Verbal portions of the items can be typewritten, thus simplifying the mechanics of administration. When several questions are to be asked concerning the same illustration, or set of illustrations, the verbal portion may be placed on several different pieces of fairly stiff paper, each of which covers only a portion of the "paste-up". These pieces may then be hinged at one end of the card with tape and dropped down one at a time as each different question is asked. Lettering, numbering, arrowing, or blacking out of portions of illustrations for use in the opaque projector simplifies communication of the "what is wanted" portion of the item.

Flat Materials

Materials described above for use in the opaque projector may also be used independently for evaluation purposes. One method is to arrange the cards or flat pictures at stations throughout the room, to number each card, and to provide each student with a question sheet about the cards. Questions may be included on each card or on the question sheet, and answers would be recorded by students at each station. Enough stations should be provided to accommodate the number of students in the class, and a suitable and uniform time limit should be set for the problems.

A similar method involves passing around the cards or flat pictures to the seated students. Again the time limit is set, and the use of answer sheets, numbered to correspond to the cards, allows all students to begin simultaneously.

Charts and Diagrams

Charts and diagrams sufficiently large to be seen by all students in the room may also be used for testing purposes. Portions of the charts can be numbered, or colored grid lines can be drawn and labeled, to provide orientation for questions to be asked. Large letters, or numbers, can also be clipped to charts for testing pur-

(*Continued on page* 130)

Fifth Annual Audio-Visual Aids Institute

The program for the Fifth Annual Audio-Visual Aids Institute was directed and arranged by IRENE F. CYPHER, Ph.D., Assistant Professor of Education, Department of Communications, New York University; GRACE F. RAMSEY, Ph.D., Curator of School Relations, Department of Education, The American Museum of Natural History; and MARGUERITE NEWGARDEN, M.A., Supervisor of Audio-Visual Institute, Department of Education, The American Museum of Natural History.

IN THE NEW YORK AREA, January has come to mean the Audio-Visual Aids Institute. Once again, January 7th and 8th, 1949, found this annual meeting in session for the fifth consecutive year at the American Museum of Natural History. The over-all theme was "Accent on Utilization of Auditory and Visual Materials."

The first session of the institute was a preview to provide teachers with an opportunity to view the latest teaching films. Films shown included *Introduction to Earth Science* (16mm silent; produced by David Schneider of Evander Childs High School, New York City; commentary narrated by students and tape-recorded); *Light and Shadow* (Young America Films); *Energy in Rivers* (Coronet Films); *Life with Junior* (March of Time, Film Forum Edition); and *Building a Highway* (Encyclopaedia Britannica Films). The discussion period which followed, led by Dr. Irene F. Cypher, gave teachers an opportunity to voice opinions and proved that teachers DO apply critical standards to the selection of films.

At the Friday evening session, under the chairmanship of Dr. Charles Russell, an audience of more than a thousand people saw the new United World teaching film *Greece* and previewed an outstanding new entertainment film, Walt Disney's *So Dear to My Heart,* adapted from the book of the same name by Sterling North. The preview was arranged by the National Board of Review of Motion Pictures through the courtesy of Walt Disney Productions and RKO Radio Pictures. The film was introduced by Mr. Arthur De Brea of the Motion Picture Association.

Dr. Paul A. Kennedy, Assistant Superintendent of Schools of New York City, served as chairman of the Saturday morning session. Three classroom demonstrations of the utilization of auditory and visual materials were presented. A 4th-year class from P.S. 202, Brooklyn, under the direction of Mrs. Pauline Bash, teacher in charge of visual instruction at that school, gave the first demonstration. The topic was "How Do We Travel." The motion picture *Passenger Train* (Encyclopaedia Britannica Films) and the filmstrip *Freight Trains at Work* (Eye Gate House) were both used, and other types of visual aids were listed for study and consultation.

Mr. Wayne M. Faunce, Vice Director, American Museum of Natural History, and representatives of the winning school motion picture squads in the annual Oscar contest.

The second demonstration was presented by John F. Fallon, instructor in science at the Baldwin, Long Island, High School, with a class of high school students. They considered the problem "Body Defenses Against Diseases," and discussion centered about a motion picture and correlated filmstrip of that title produced by Encyclopaedia Britannica Films.

James MacAndrew, Coordinator of Radio Station WNYE, presented a demonstration of how radio is being used in the New York City schools. The program, titled "Movie Manners," consisted of a dramatization and discussion of one of the Junior High School Forum programs given over Station WNYE. A recording of the broadcast was played and then discussed by four student members of the Junior High School Workshop from James Fenimore Cooper Junior High School, New York City.

Following the demonstrations, at 12 noon, the results of the "Oscar" competition were announced and the winning films shown. For three years the Museum has presented a bronze plaque, or "Oscar," to the school submitting the best student-made motion picture. This competition has aroused much interest, and students in many areas are doing excellent work in this field. The Institute committee hopes that more students will be stimulated to activity of this nature and that there will be many more entries in the 1949 contest.

As explained by Reign S. Hadsell, chairman of the panel of judges, the points kept in mind in selecting the winner were (1) photography (composition, focusing, titling, narration); (2) story (central theme, imagination, continuity, direction); (3) interest value (to pupils of school making the film, to pupils of any school, to any audience). The five films selected as best were then shown, without comment. They were: 1. *Let's Take a Portrait* (Motion Picture Club of Evander Childs High School, New York City). 2. *The Chieftain Goes to Press* (Movie Club of Sewanhaka High School, Floral Park, N. Y.). 3. *The Colorful Life* (Arista Film Committee and Biology Film Squad, George Washington High School, New York City). (4) *A Trip to Interstate Park* (Science Club, Roosevelt School, Union City, New Jersey). 5. *All Around the Town* (Arista Film Committee and Biology Film Squad, George Washington High School, New York City).

Wayne M. Faunce, Vice-Director of the Museum, announced that the "Oscar" had been awarded to George Washington High School for the film *All Around the Town* and made the presentation to the representative of the Arista Film Committee and Biology Film Squad of that school. The other four contestants were awarded certificates of merit.

the literature in audio-visual instruction

Mrs. ETTA SCHNEIDER RESS, Ed.D., Editor

• **Film and Education**—Godfrey M. Elliott, editor. Philosophical Library, 15 East 40th St., New York 16. 1949. 596 pp. $7.50.

Subtitled "A Symposium on the Role of the Film in the Field of Education," this volume contains the thoughts of 37 writers, each discussing a phase of educational film use with which he is most familiar. The pattern is broad, the project an impressive one. The result: an interesting source book for experienced workers in audio-visual education.

The 37 parts of the book fit together like a well-matched structure based on the blueprint laid out by the designer, Dr. Elliott. Each writer has made a thoughtful contribution to the whole, summarizing his particular topic with great skill. The authors and subjects are familiar, having appeared in book or article in recent years. Here is a partial listing of the collaborators:

Godfrey Elliott, Dean McClusky, W. A. Wittich, Kenneth Norberg, William Hartley, Hardy Finch, Glen Burch, Russell Munn, Kenneth Haas, William S. Hockman, Orville Goldner, Roger Albright, Vernon Dameron, Ford Lemler, and so on.

Part One of the book treats of "The Nature of the Educational Film"; Part Two, "The Educational Film in the Classroom"; Part Three, "The Educational Film Outside the Classroom; Part Four, "The Educational Film Abroad", and Part Five "Administrative Problems and Practices."

It is no simple task to select individual chapters for critical comment, as each is well-written and authoritative. An interesting chapter is found in "The Psychology of Seeing", by Herman F. Brandt, Director of Visual Research Laboratories at Drake University (pp. 39-54). The author has studied the ocular performance of thousands of eyes over a period of at least ten years, and concludes that the response to pictures . . . may be scientifically evaluated. He sums up some important facts on the physiology and psychology of seeing, and at one point compares the response to still and motion pictures. "Attention as manifested by an audience viewing a motion picture is characteristic of attention at its best", he writes. I predict that this statement will be repeated many times and in many places. Dr. Brandt also found that the eyes are relaxed during the viewing of motion pictures, because we are seeing from a distance.

Film and Education has the flavor of a yearbook—perhaps two or three yearbooks—that should have been published by one of our professional organizations. In the section dealing with the use of films in the curriculum, we are given techniques and film sources for the use of films in reading, science, mathematics, social studies, language arts, vocational arts, music education, art, business education, safety education, health and physical education, and guidance.

The extra-curricular use of films is described for adult groups through film forums, for industrial and personnel training, for medical and nursing education, and for religious education. Good resumes are given of the extent to which films are circulated by public libraries and government agencies; and, in a later section, in foreign countries.

Probably the most useful sections of the book are found in the first 400 pages. *Film and Education,* because of its size and cost, will have a limited distribution, but it should find its place on every reference shelf as a good source book on the problems of motion pictures for education.

• **Press, Film, Radio**—Report of the Commission on Technical Needs in Seventeen Countries. UNESCO Publication. 307 pp. 1948. Available through Columbia University Press, N. Y. 27.

This report is a sequel to the one issued in 1947. The former volume included the results of field studies made in war-devastated European countries, China and the Philippines. The present report covers countries in South and Central America, India, Burma, Malaya, Siam, Indonesia and a few European countries, viz. Austria, Hungary, Italy.

The ten field workers, representing seven nations, were chosen for their knowledge of press, radio and film, and for their experience in the countries to be visited. They were first briefed in Paris, where they made a careful study of the questionnaire and problems to be encountered. The first field worker left Paris March 9, 1948, and the last one returned June 29, 1948. This volume of reports and recommendations appeared in September.

Behind the scenes, much work to implement the recommendations of the Commission has been done by the Secretariat of UNESCO, including a plan of emergency aid in newsprint, a plan for the creation of an International Institute of the Press and Information, and a Compensation Scheme for the have-countries (called "hard currency") to share special cultural facilities and technical and scientific equipment with the have-not ("soft currency") countries. These plans are described in detail in the Appendices.

The report is fascinating to read because it offers an unusual opportunity to survey the status of news, press, radio and motion picture around the globe. The problems peculiar to each nation are briefly and interestingly described, and one begins to appreciate how much is being done with how little—and vice versa! The Firm Sub-Commission (p. 55) reports, for example, that the Dominican Republic is the exception of all Latin American countries in having a well-established educational cinema for adult and school audiences. Notable work in the same fields is also done in Uruguay, Malaya and Singapore. But in general, the Commission found there is an urgent need for information on production, distribution and use of educational films; for catalogs and source lists; for technical information on prices, quality and use of equipment. Needless to say, the greatest need is for the means with which to buy films and equipment at the lowest possible cost. UNESCO is studying the desirability of establishing an International Institute of Audio-Visual Materials.

No summary or book review can adequately convey the importance of the information that the members of the Commission on Press, Film and Radio found in their first-hand contacts. Read the report and broaden your own world outlook. Teachers and producers of films and equipment in the United States are the great hope and source of inspiration for the nations of the world.

TEACHER-COMMITTEE Evaluation OF NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Microscope and Its Use

(Young America Films, Inc., 18 East 41st Street, New York 17, New York) 10 minutes, 16mm, sound, black and white. 1948. Produced by the Centron Corporation. $40.00.

Description of Contents:

This film explains the structure of a simple microscope and demonstrates its correct handling and use.

After various types of microscopes are shown briefly and their value in the study of plant and animal life is emphasized, a young man points out the base, stage, objectives, revolving nosepiece, tube, eyepiece, adjusting knob, and mirror as the narrator names them and the names appear on the screen.

The young man then demonstrates the use of the microscope as the narrator explains it. He carries the microscope correctly, tilts it to a comfortable angle on his work table, makes first gross and then fine adjustments of the objectives and the mirror, and finally arrives at the critical focusing of the lower power objective. The latter operation is shown as it appears to the demonstrator.

A girl next shows how to learn to look through a microscope with both eyes open by covering one eye with one hand and slowly withdrawing it. The summary reviews the material presented, shows a high-school boy and girl working with microscopes, and emphasizes the role of the microscope in obtaining a better understanding of an unseen world and life itself.

Committee Appraisal:

This demonstration of the handling and use of a microscope should reinforce the science teacher's efforts to establish proper habits and attitudes in the laboratory. It also affords clear close-up views and explanations of the essentials which are not always possible with the average-size group. Very good photography and simple narration contribute to the over-all effectiveness of the film for science classroom and hobby groups on the high-school and college levels.

Young America Films

Through the microscope . . . a better understanding of an unseen world and life itself.

Barber of Seville

(Official Films, Inc., 25 West 45th Street, New York 19, New York) 21 minutes, 16mm, sound, black and white, n.d. Produced by George Richfield. $100.00.

Description of Contents:

This film presents the highlights of Rossini's *Barber of Seville*, sung by members of La Scala and the Rome Opera Companies, and acted synchronously by a dramatic cast on the stage of the Rome Opera House. Angelo Questa directs, and the orchestra and the chorus are from the Rome Opera.

A narrator briefly explains the situation as the scene opens on a square before Dr. Bartolo's house in Seville. After Count Almaviva serenades Rosina, apparently in vain, the barber Figaro appears to sing his famous "Largo al factotum." Within the house Rosina sings "Una voce poco fa" to her pet birds, while Dr. Bartolo and Don Basilio plot to slander Rosina's suitor. Figaro overhears the two and warns Rosina that her guardian wishes to marry her. Almaviva, now disguised as a drunken soldier, forces his way into the home, but his plan is interrupted by the police. He next arrives in the garb of Don Basilio's assistant to give Rosina her music lesson. While Dr. Bartolo supervises the music lesson, Figaro distracts him unsuccessfully by shaving him. When Dr. Bartolo arrives unexpectedly, he is bribed by Almaviva to leave quickly. That night Almaviva forces Don Basilio to marry him to Rosina, and Dr. Bartolo finally forgives them.

Committee Appraisal:

This film presents a rare opportunity for audiences too far from opera houses to experience an actual opera performance. Likewise it should be of great interest to groups preparing to attend an actual performance. The essentials of the plot remain intact, the narrator's explanations are unobtrusive, the musicians are of high calibre, and the acting is very credible. While only Tito Gobbi, who is Figaro, both sings and acts his part, the dramatic cast give realistic performances as opera singers and at the same time conform to the average person's conception of dramatic acting. Wide gestures are minimized, but the traditional caricatures and "business" are retained. The regular stage settings and costumes are used, with the stage curtain closing only at the end of the film. The camera techniques and cutting effectively overcome some of the handicaps of an actual performance, such as time lapses and excessive distances from the stage. The voices are always heard from the same distance, whether close-ups or long shots are being used. Olin Downes, who acts as commentator in several of

Official Films

A music lesson with complications . . . in Rossini's "Barber of Seville" on film, sung by members of La Scala and the Rome Opera Companies and acted synchronously by a dramatic cast on the stage of the Rome Opera House.

the other films in this series, adds wit and a voice familiar to devotees of the Saturday afternoon Metropolitan broadcasts. Other titles in this series, which follow the same pattern, are *Carmen, The Marriage of Figaro, Don Pasquale, William Tell,* and *Lucia di Lammermoor.*

Designing Women

(British Information Services, 39 South LaSalle Street, Chicago 3, Illinois) 23 minutes, 16mm, sound, black and white. 1947. Produced by Merlin Films for Central Office of Information. $67.50.

Description of Contents:

Evolving around the problems of two newlyweds as they plan the decorations and furnishings for their apartment, the film develops basic principles in the design and selection of furniture.

The opening sequence shows the newlyweds, Anna and Tom, heavily laden with an odd assortment of wedding presents, entering an unfurnished apartment which in two weeks is to be their home. Uncertainty as to what each wants, differences in tastes, and lack of important information cause the couple to come to an impasse in placing and organizing their gifts. They decide to break the deadlock with a cup of tea. Anna has previously had an electric refrigerator and stove installed in the kitchen, but it soon becomes obvious that she failed to take into consideration the space required by the in-a-door table when it is lowered, since to get from the refrigerator to the stove, Tom and Anna have to crawl under the table. They prepare tea and set the table under great difficulty. As they begin to drink tea, they realize that they should make a wish, since this is their first meal in the apartment.

When the wishes of both center about furnishing the new home, from the realm of the supernatural appear two ethereal figures, Miss Arty and Miss Design. They have come in response to the wishes of the young couple. Miss Arty furnishes the apartment very much in accord with Tom's original idea of what he thought he wanted, with everything for show and very ornate and the appearance of utilitarian objects camouflaged. When Miss Design and Anna are not pleased with the results, Miss Design causes the furniture and furnishings to evanesce and replaces them with pieces of Anna's and her choice.

The rooms as furnished by Miss Arty are in violent contrast with those planned and arranged by Miss Design, who applies the criteria—(1) Does it work? (2) Is it genuine and well made? and (3) Is it attractive? When Tom sees the contrast, he too prefers the simple, useful, and attractive plan. As Miss Design and Miss Arty fade out, the scene returns to Tom and Anna making their wishes over their cups of tea in the poorly-planned kitchen. Both feel that they are beginning to know what they want, and that they can meet the problem with confidence and a sense of direction.

Committee Appraisal:

Human interest provided by the natural situations and likable couple, the element of surprise provided by the unreal Miss Arty and Miss Design and their magic powers, and the unforced and easy flow of events, combined with an interesting plot, add to the effectiveness of this film. The film represents a delightful deviation from the traditional treatment of the subject of interior decoration in that it uses imagination, conflict, contrast, and surprise. Both adult audiences and senior high school classes in home management should find this film valuable for contrasting the two types of home furnishing and for developing the concepts of practicality, durability, and true beauty in interior decoration.

Wonders in Your Own Back Yard

(Churchill-Wexler Film Productions, 137 North La Brea Avenue, Los Angeles 38, California) 10 minutes, 16mm, sound, color or black and white. 1948. $80 or $40.

Description of Contents:

Opening with a view of an average back yard which is apparently quiet, the film shows that actually there are hundreds of tiny animals under and on the plants.

A boy and a girl in the yard first discover a worm, which stretches and pulls itself as it crawls along the ground. The narrator explains how worms benefit the ground by loosening and fertilizing it. Next the children find a common house spider with several round egg sacs in its web. The narrator explains that although most spiders are harmless, some do bite, so it is best merely to watch them. The spider is shown spinning its web with the sticky silk from its body, which will help to catch flies and other insects.

Under a clover leaf the children find several millipedes, whose characteristics the narrator describes as they move about. A sow bug and its cousin, a pill bug, are next seen, with only their feelers showing outside their shells. Another shelled animal in the garden, the snail, is pictured in close-ups from both above and below as it crawls on a glass surface. Its shell, foot, eyes, and feelers are pointed out and discussed as it moves along and hunts food.

As a summary, the narrator suggests that everyone can have fun hunting these animals and many more in any back yard.

Committee Appraisal:

Excellent close-up photography, a careful comparison of sizes, slowly-paced and simply-constructed narration, and a strongly motivated treatment are very effective in this film, which should be useful on the primary and intermediate grade levels to stimulate an interest in finding and studying tiny animals and insects in the immediate surroundings.

Annual List of Summer A-V Courses

EDUCATIONAL SCREEN'S annual listing of summer audio-visual courses will begin in the April issue. Directors of audio-visual education should send complete information on courses offered at their schools to The Editor, Educational Screen, 64 E. Lake St., Chicago 1, Illinois. The name of the university or college offering the course, the title of the course, the dates, and the name of the instructor are needed.

Church department

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

Church Craft's Films

During the past summer Church Craft Pictures, Inc., producers of 2 x 2 kodachrome slides, entered the film field by making in Hollywood four Biblical pictures. This series is known as the March of Truth films, with a second series entitled The March of Faith being planned.

The four films are: *Daniel in the Lions' Den* (17 minutes), *And Forbid Them Not* (10½ minutes), *Abraham's Faith* (16 minutes), and *The Raising of Lazarus* (13 minutes). They are dramatic sound films in black and white. They are based upon Scriptural stories, or teachings, as in the case of *And Forbid Them Not*.

Taken as a whole, these films have acceptable technical qualities. The photography is satisfactory throughout in a prosaic manner, there being few definite artistic touches. The settings are generally good, but the locale chosen for the scenes of the Lazarus and Abraham films leaves much to be desired in authenticity. While the costuming is fair to good, there is too much yardage, and too much sameness, in many places. Makeup is very good except in *Daniel*, where the principal characters are distractingly bedecked with beards far more generous than artistic or authentic.

The acting of the primary characters is good in all the films. Daniel and Abraham are well portrayed. Nelson Leigh's rendition of the role of Jesus in the Lazarus film and in *And Forbid Them Not*, however, leaves much to be desired. He has a tired and weary aloofness one finds hard to accept. He seems detached from the life around him; acting a role rather than living a life. For many, his version will not adequately represent the Man of Galilee whose mental and physical vigor helped him win virile men as his disciples.

"Abraham's Faith" . . . a new Church Craft film.

In all the films the soundtrack is quite satisfactory. It carried background music, original in some places and adapted in others; a small amount of narration; and the dramatic dialogue which is well-spoken and a splendid blending of Biblical and extra-Biblical text materials. In the Daniel film, several of Darius' speeches are superb.

Turning from this sketchy discussion of the technical side to utilization, several very important questions are raised by this quartet of films: For what age groups are they intended? How can they be used in the teaching of religion in the churches?

While Ralph Jester's skillful fabrication of a charming and plausible story to illustrate the two basic "sayings" in *And Forbid Them Not* includes children, the film as a whole concerns itself with religious ideas and theological implications wholly on the adult level. Despite the prolific beards, the Daniel story is well told. But, to what purpose? It will take greater skill than most teachers (including the clergy) possess to keep the seeing of this film by children from landing in the same psychological category as the Saturday afternoon thriller at the neighborhood theater. In a minute or more of film and footage, this film could have been made even more "scriptural." It could have shown the king's guards throwing the children and the wives of the conspirators into the lions' den. After all, why stop a good film in the middle of a Biblical sentence!

Abraham's near-slaying of his son had already been twice filmed. (*Abraham and Isaac* by Crusader Films and *Abraham's Sacrifice* by Foundation Films Corp.). Was a third version needed? Not unless it surpassed the others in technical quality and in exposition of theological content and implications. Many conscientious and devoted teachers, lay and clerical, will hesitate to bring any film version of this story before their younger pupils. For children the negative connotations of the films outweigh their positive values. It could be used with adult groups, in church and college, to motivate the study and the discussion of such

subjects as the development of religious ideas among the early Hebrews or the impact of surrounding cults and practices upon the Hebrew patriarchs.

Every Biblical motion picture has an exegetical character, and in exegesis there is a wide divergence of honest and intelligent scholarship and opinion. Many religious educators will find the Lazarus film too exciting, objective and confusing for children. Others will see in the film version an emphasis and exposition incompatible with good religious education for children and youth.

As with all films in the church field, the usefulness of the March of Truth films will be determined, to a large degree, by how much their inherent exegesis harmonizes with the dominant religious concerns and concepts of the user. Because of this fact, these new films will be hard for many church people to utilize in advancing non-dogmatic and liberal interpretations of the Bible and religion.—WSH.

Film Guides for Leaders

With the printing of a leader's guide for the film, *The Calling of Matthew,* the Editorial Division of the General Board of Education of the Methodist Church (Nashville 2) sets a fast pace for other denominations to follow. It augurs well for the future when a division of a top denominational board takes such a significant step in the direction of improving the utilization of motion pictures which are being used widely within that communion.

This "Leader's Guide" is a well-printed, four-page, 6" x 9" folder. Its contents are grouped under five general headings: What the Film Is About, This Film Is Especially Suitable For, Suggestions for the Use of This Film, Group Preparation, and Outline for a Film Teaching Plan. Every minute the user spends with this stimulating, informative, complete and helpful material will increase the film's effectiveness in reaching the goals he seeks for his film-session.

This is the best job to date. It was worked out at the 1947 visual seminar of the Methodists at Los Angeles and embodies the ideas of a number of leaders who were asked to send in plans and suggestions.

Guides on four other films are now being printed: *The Grace of Forgiveness, The Way of Peace, That They Might Have Life,* and *For All People.* Presumably, these guides will be sent out when the films are booked.

Notes on Materials

EASTER is a 27-frame color filmstrip by Young America. Presents a body of information about Easter, most of it on the secular side, including the formula for reckoning the date of Easter. An acceptable reading-filmstrip for use with Juniors up. Since the deeper religious significance is not treated, it will be excellent for school use.

SUNDAY SCHOOL IS FUN is a set of 28 kodachrome slides produced by photographing the retouched pages of a book by the same name which was written by Helen Link, illustrated by Charlotte Rehfeld, and published by the Christian Education Press (St. Louis 3, Mo.). Intended for small children, parents, and teachers, it is never quite in focus for any one group. It tries to show that "going to Sunday School may be a joyful experience." In the "Story of the Blue Violet",

Beyond the Literal

• It is very doubtful that the Biblical literalists will be able to translate great sections of the Bible into motion pictures. Literal and prose-like versions may present the bare facts of a story and help educators pile up in the minds of pupils a lot of information about the Bible. They can hardly transmit the eternal, the spiritual, the intangible elements of the great stories. This is the job for the film-poets; a work for the imagination. The fundamental task is beyond literalism.

A paragraph from a film review in the December 1948 *Film News,* written by Dr. Robert M. Perry, Assistant Professor of Religious Education in New York University, poses the problem in this light:

> "Good photographers have been laboring for years to make pictures more poetic, less literal. A photograph, like a painting, can be more than a presentation. It can stir the imagination. If the 'still' photographers have found the imaginative element a desideratum, how much more should the producers of motion pictures, especially of religious motion pictures."

One almost shudders to think of what will happen when the literalists take hold of the great missionary treatise, the Book of Jonah. We are certain to get the husks, the externals, the unimportant—leaving the basic spirit and message of the book for other workmen to capture. The same misfortune is likely to overtake the Book of Job and the Prophets. Already a producer has given us an un-inspired version of one of the most dramatic and unique of them in the filming of *Amos.*

There is a place for authenticity, both in the general and in details. If a film's purpose is to present authentically a body of data, then all phoniness should be eschewed. However, a great and useful Biblical film is not made by sticking to the text literally. It takes more than that to make a great film. Authenticity in detail and literalness in treatment weave too coarse a net to capture spirit, meaning, message. As well try to carry water in a fish net!

The church does not want the Biblical stories embalmed, either. The film-embalmers have already tried their hand at it and the results look alive but are still dead, indeed. The church wants the stories and the characters of the Bible brought to life, and this is a task well beyond the mind and the craft of the embalmers.

—WSH.

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flowers are personified and the thought ambles along childishly while such adult words as "searched," "admire," "gracefully," "proudly," "amazed to see," "exclaim," etc., are employed. The closing is a gem!—"She was drinking in the beauty of God's great world and reflecting the beauty of the evening sky." No mean chore for one little violet! Many teachers will use it; the better ones will probably not.

BE A MISSIONARY was produced by the American Lutheran Church. It is a 54-frame filmstrip in black and white. Mr. C. A. Whisner is the illustrator. There are captions on the frames as well as a 3½-page script. It sets out to tell church-school boys and girls that they should be missionaries right at home by bringing into the church their school friends. The drawings are pleasing and acceptable, but the motivation is weak.

ALASKA: A MODERN FRONTIER is a 10-minute Coronet Instructional Film giving a general overview of Alaskan geography, wealth, industry, cities, and transportation, especially air transport. The accent falls on geography, very little attention being given to the people as such. This film should be useful in giving church groups, beginning with Juniors, background information for a better understanding of the church's work and opportunity in Alaska. A good supplement for the "missionary" films on Alaska.

Catholic Films

Owner's All is a 28-minute black and white (and color) film telling the story of cooperatives of all kinds in Nova Scotia. It is factual and straightforward. It was produced by the St. Xavier University. The Harmon Foundation, Inc., 140 Nassau St., N. Y. 7, is the distributor.

Christ the King, produced by Simplex, Inc., (1564 Broadway, N. Y. 19), is a realistic portrayal of the principle events in the life of Jesus from the baptism onward. The second half of the picture, beginning with the Last Supper, is stark, realistic, with more emphasis on the details of the crucifixion than would be good for non-adult groups.

While March of Time's film, *The Vatican of Pius XII,* is intended for all faiths, it will be especially interesting to Roman Catholic audiences

Photo by Lucie Steiner — Harmon Foundation

"Owner's All" . . . a film story about cooperatives.

The Religious Screen
William S. Hockman, Editor
A Reprint of 19 Helpful Articles from
"The Church Department" of EDUCATIONAL SCREEN
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since it is an overview of history, artistic splendors, contemporary activities and personalities of Vatican City and the Vatican. It has the breathless disorganization of Aunt Fanny's version of a train wreck. Many sequences are snatched off the screen before they can be comprehended. Does time need to march that fast? The distributor is Library Films (25 W. 45th Street, N. Y. 19).

Events

● The Second Religious Audio-Visual Institute, sponsored jointly by the Pennsylvania State Council of Christian Education and Pennsylvania State College, will be held at Penn State on June 20, 21 and 22.

● The Fifth Workshop in Audio-Visual Education under the auspices of the International Council of Religious Education will be held at Green Lake, Wisconsin, August 29th through September 5th.

Announced

● Family Films, Inc. (6047 Hollywood Blvd., Hollywood 28) has announced three films "to give the minister or religious educator a springboard for sermon or discussion." Professional casts do the acting. The titles are: *A Boy and His Prayers, Unto Thyself Be True,* and *Yesterday, Today and Forever.* Each will be reviewed as they are available.

● The Swedish film, *I Am With You,* brought to the U. S. by the Religious Film Association, was very well received when previewed in New York by executives of the foreign mission boards. A review and evaluation of this film will appear in the April issue of EDUCATIONAL SCREEN.

Correspondence

"I have read with interest your current (December) article in the EDUCATIONAL SCREEN on the distribution of films to the churches. As you know, we tried to simplify matters by making films available on an outright sales basis, having eliminated the old lease with its restrictive terms. The amount to charge for rental is always a problem for the reasons you set forth, and I feel that the ultimate solution will be the production of good films at a low enough cost that the churches, church libraries, denominational libraries and commercial dealers will find it possible to buy them outright. Rental rates will then only have to be high enough to cover distribution charges and a fair profit. Unfortunately, not enough pictures in this category are available to convince churches or dealers that the plan is profitable."—Wm. Sherman Greene, Jr., General Manager, Religious Film Division, United World Films, Inc.

Charles F. Teed (5 Cartwright Ave., Sidney, N. Y.) likes the idea of culling the catalogues, adding: "I have thought for some time that a more critical listing in the catalogues would be a benefit to all concerned." . . . Charles B. Hastie (Associate Minister, First Congregational Church, Saginaw, Mich.) goes further: "I nominate," he says, "for retirement the American Bible Society's *Parable of the Sower.* It was screened at a meeting of our film council here last week and it was generally agreed that it was poor on all counts. I think that it does the ABS a disservice." . . . Walter N. Vernon, Jr., of the Editorial Board of the Methodist Church (Nashville 2) has this to say: "I am glad that you made this suggestion (retirement of the silent film, *Unto the Hills.*) for all of us feel that our Publishing House catalogue would be improved by dropping a number of titles."

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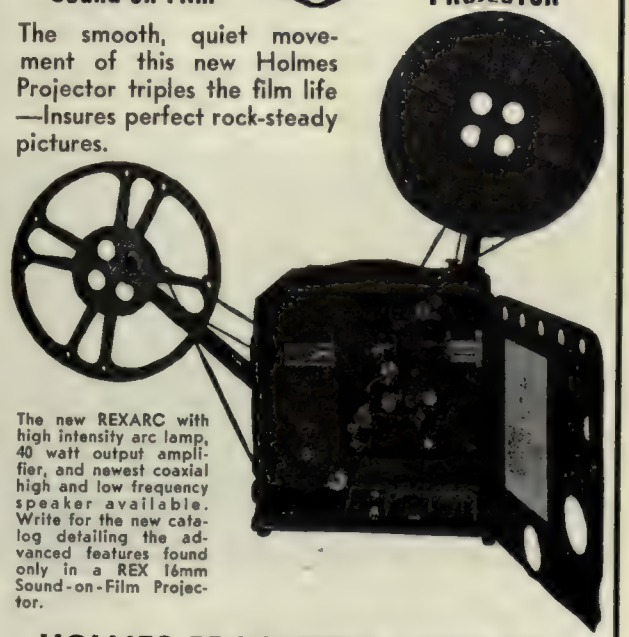

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Unesco Promotes A-V One World

The United Nations Educational, Scientific and Cultural Organization has communicated to its member states the text of an agreement which will remove all customs duties and quantitative restrictions on the importation of films and other visual and auditory materials which have been certified to be of an educational, scientific or cultural character. The agreement, which becomes operative after acceptance by ten states, is the first international agreement to be sponsored by Unesco and applies to films, filmstrips, microfilm, sound recordings, glass slides, models, wall charts, maps and posters. It was approved by the Third Session of the General Conference at its recent meeting in Beirut, Lebanon.

EB Scholarship Awards

Fifteen universities in the U. S. have been selected as the recipients of the 1949 Encyclopaedia Britannica Films tuition scholarship awards for summer study in audio-visual education, it has been announced by Floyde E. Brooker, chairman of the Scholarship Selection Board. Universities chosen are as follows:

Florida State University, Tallahassee, Fla.
Hampton Institute, Hampton, Va.
Kent State University, Kent, Ohio.
Notre Dame University, Notre Dame, Ind.
Occidental College, Los Angeles, Calif.
Oklahoma A. and M. College, Stillwater, Okla.
State College of Washington, Pullman, Wash.
Teachers College, Columbia University, New York, N. Y.
University of Chicago, Chicago, Ill.
University of Iowa, Iowa City, Iowa
University of Minnesota, Minneapolis, Minn.
University of Mississippi, University, Miss.
University of Nebraska, Lincoln, Neb.
University of Utah, Salt Lake City, Utah
Wayne University, Detroit, Mich.

All of the universities chosen have outstanding a-v programs and will offer full-time courses in a-v instruction for those who are appointed for the tuition grants. The institutions will name the scholars for this summer's study. The sole requirement for EBFilms scholars is that they be teachers or school administrators with special responsibility for a-v instruction. The fifteen universities will receive applications for the awards until May 1, 1949.

EB SCHOLARSHIP SELECTION BOARD: Left to right, sitting—Margaret Divizia, Supervisor of Audio-Visual Aids, Los Angeles schools; chairman Floyde E. Brooker, Chief, Audio-Visual Aids, U.S. Office of Education; and Elizabeth Golterman, Director of Audio-Visual Education, St. Louis schools. Standing—Thurman White of the University of Oklahoma; Irving Boerlin of Pennsylvania State College; and Edgar Dale of Ohio State University.

BEHIND THE CONFERENCE TABLE: Some of the participants in the recent a-v Chicago conference—left to right, sitting: Orlin Trapp, Chairman of the Midwest Forum; Ervin Nelson of Ampro Corporation; Patricia Blair, Film Advisor of the American Library Association; and Ray Bingham, President of EFLA. Standing: Roger Albright of the Motion Picture Association of America; Dennis Williams, Vice-president of EBFilms; Kenneth Edwards of Eastman Kodak; James Fitzwater, Audio-Visual Director of Chicago schools; L. C. Larson of Indiana University; and Glen Burch, Executive Director of the FCA.

Chicago Audio-Visual Conference

Tangible recommendations for action about long-range goals and problems confronting a-v education, steps to be taken to reach these goals, and methods for holding a national audio-visual summer convention of all educators and commercial people engaged in audio-visual programs were recommended as a result of a two-day audio-visual conference held in Chicago in January.

The conference, attended by some thirty people in the Middle West active in audio-visual work, was called by Floyde E. Brooker as chairman of the Encyclopaedia Britannica Films Scholarship Selection Board. Reports prepared by the audio-visual representatives meeting with the Scholarship Board at the Chicago sessions are now being worked into formal statements and will be issued as final recommendations of the entire group.

A-V Clinic at Virginia State

To satisfy and answer an increasing number of requests for aid in the use of audio-visual materials, the Virginia State College Audio-Visual Center has established an Audio-Visual Clinic at the College to operate without cost for the convenience of principals, supervisors, teachers, and church workers interested in solving problems related to audio-visual programs, according to an announcement by Dr. L. H. Foster, president of the college. The Clinic programs, conducted by the college Audio-Visual Center under the direction of Samuel A. Madden, will be operated each Saturday morning of the school year.

Barnes to Texas A&M

Walter Nelson Barnes has been named assistant director of the department of photographic and visual aids laboratory of Texas A&M College. He will be in charge of the motion picture and filmstrips section, Howard Berry, director of the department, announces. Barnes comes to A&M from Indiana University, where he was supervisor of photographic service in the audio-visual center.

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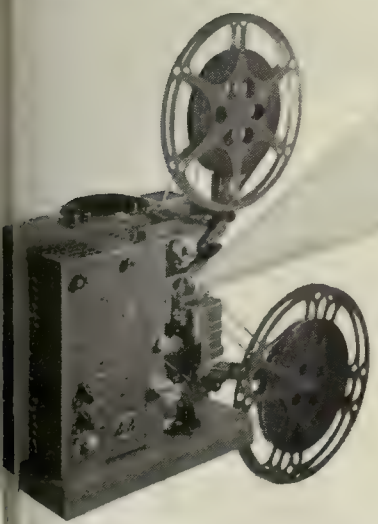

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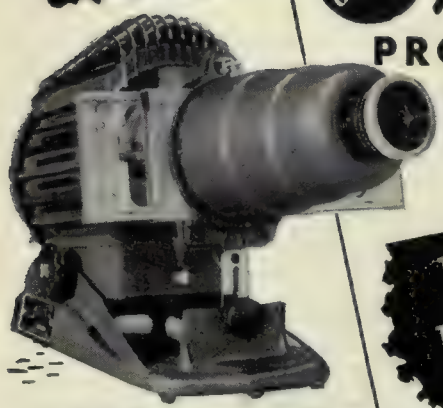

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Michigan A-V Conference

The Fourth Annual Michigan Audio-Visual Conference, to be held March 22-24 in Detroit, is being planned by the State Audio-Visual Committee under the sponsorship of the Department of Public Instruction and the State Teacher Training Institutions. The theme of this year's program is "Utilizing Audio-Visual Materials in the Michigan Curriculum Program". Working groups are planned on budgeting of a-v materials, planning and adapting school buildings, distribution of materials, improving the production of a-v materials, and the contribution of the school library to the a-v program. Previews of new films and commercial exhibits of a-v equipment and materials will also be featured.

A-V Yearbook

On February 28, the National Society for the Study of Education presented at its St. Louis meeting Part 1 of the Forty-Eighth Yearbook, "Audio-Visual Materials of Instruction." Many members of DAVI, meeting in St. Louis for a regional conference, attended the presentation since it is the first time that the field of audio-visual education has been honored in this way.

" A New Look at Education"

On April 2, the New York Principals Association will hold its Panel Discussion and Luncheon Conference at the Waldorf-Astoria in New York City. It is expected that over a thousand supervisors, teachers, and parents will attend. The theme of the conference will be "A New Look at Education." Plans call for seven panel discussions, under the chairmanship of Dorothy Bildersee, in addition to film preview sessions and exhibits of audio-visual materials, including television.

Minnesota A-V Fellowships

The Audio-Visual Education Service of the University of Minnesota announces two half-time Administrative Fellowships in Audio-Visual Education available for the academic year 1949-50. These fellowships are to provide in-service training for advanced students in the field of audio-visual education to prepare them for positions of coordinator of audio-visual education in large school systems, in state departments of education, colleges and universities, or similar positions with other educational organizations and in industry. Duties will consist of helping the Director, Assistant Director, and Production Manager with all the phases of the audio-visual program at the University.

Registration in the Graduate School in the University of Minnesota is required. Applications should be made before April, 1949, to Professor Paul Wendt, Director of the Audio-Visual Education Service, 3 Wesbrook Hall, University of Minnesota. The application should include a photograph, academic record, and references; an interview may be necessary. The fellowship pays $900 for 20 hours work a week from September 16 to June 15, inclusive.

Off the FCA Press

● "How to Organize a Community Film Information Center," the fourth in a series of eight how-to-do-it pamphlets, is now available from the Film Council of America (6 W. Ontario St., Chicago 10, Ill.). Written by Charlesanna Fox of the Lawson McGhee Library, Knoxville, Tenn., the booklet describes in concrete fashion how an information center can be set up in any community and outlines the services it can render. Single copies, 15c (series of eight pamphlets: $1.00).

DAVI Regional Meeting at St. Louis

The Department of Audio-Visual Instruction of the National Education Association, meeting concurrently with the regional conference of the AASA, featured the following sessions at the March 1-2 regional meeting at St. Louis:

THE ADMINISTRATOR REPORTS—Summaries of functioning audio-visual programs in the schools. Chairman: Walter Wittich, University of Wisconsin.

TEACHERS FOR TOMORROW—Showing of a one-man produced film, illustrating the production flexibility of the motion picture medium. Charles Schuller, University of Wisconsin.

UNESCO'S USE OF AUDIO-VISUAL MATERIALS IN WORLD-WIDE EDUCATION—Edgar Dale, Ohio State University.

REPORTS FOLLOWED BY DISCUSSION:

"Putting Films to Work in the Community". Chairman: Glen Burch, Film Council of America.

"School and University Produced Teaching Materials". Chairman: Helge Hansen, University of Michigan.

"In-Service Teacher Training in Audio-Visual Methods". Chairman: George E. Mills, Audio-Visual Consultant, Kalamazoo P.S.

"Future of Television in Education". Chairman: Bruce Mahan.

Ford Lemler, Director of the Audio-Visual Education Center, University of Michigan, was in charge of the St. Louis DAVI regional meeting. A similar program was presented at a DAVI regional meeting held in San Francisco February 22-23, under the chairmanship of Gardner Hart. The third of the regional meetings will be held at Philadelphia March 29-30, under the direction of Rita Hochheimer and Irene Cypher. The three regional meeeings were planned under the leadership of F. Dean McClusky, President of DAVI.

A-V CONFERENCE CALENDAR

March 23-24, Fourth Annual Michigan Audio-Visual Conference, Detroit

March 29-30, Department of Audio-Visual Instruction Meeting, Philadelphia; Chairmen: Rita Hochheimer and Irene Cypher. (Other DAVI winter meetings have been held at San Francisco (February 22-23; Chairman: Gardner Hart) and St. Louis (March 1-2; Chairman: Ford Lemler).

April 1-2, National Association of Visual Education Dealers, New England Regional Meeting, Boston.

ALA Films News

• *A Carnegie grant . . .* The Carnegie Corporation of New York approved recently a grant of $32,000 to the American Library Association for the continuation of the present film advisory service for an additional two years.

• *A successful film conference . . .* Record attendance and active audience participation, ALA reports, marked the film sessions of the ALA Midwinter Conference, held January 21-22 in Chicago. At the opening film-evaluation session alone, more than 600 people watched "The Experts Look at the Films". The large numbers of librarians and others interested in the library film program who attended and participated in the meetings gave proof, if proof was needed, of the increasingly important role public library film services are playing in community life.

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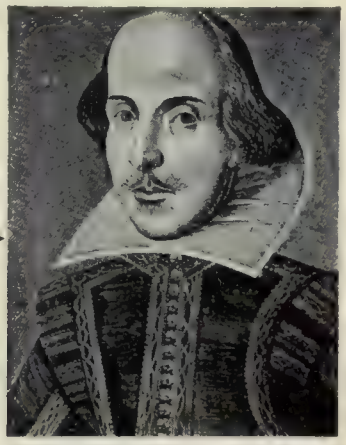

1. INTRODUCTION TO WILLIAM SHAKESPEARE (41 frames) — A brief survey of the life and times of Shakespeare.
2. SHAKESPEARE'S THEATER (43 frames) — A description of the essential characteristics and parts of the Globe Theater, and the record of how one class built a model of the Globe.
3. "HAMLET" (60 frames) — A pictorial synopsis of the play, based on scenes from the Laurence Olivier screen version.
4. "AS YOU LIKE IT" (50 frames) — A pictorial synopsis of the play, based on scenes from the motion picture.
5. "HENRY V" (42 frames) — A pictorial synopsis of the play, based on scenes from the Laurence Olivier screen version.
6. "ROMEO AND JULIET" (62 frames) — A pictorial synopsis of the play, based on scenes from the motion picture.
7. "MACBETH" (45 frames) — A pictorial synopsis of the play, based on scenes from the Orson Welles screen version.
8. "A MIDSUMMER-NIGHT'S DREAM" (53 frames) — A pictorial synopsis of the play, based on scenes from the motion picture.

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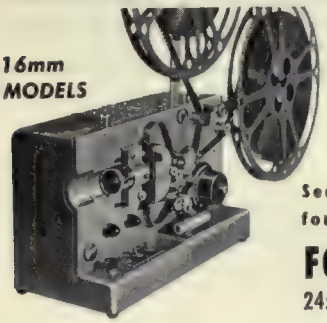

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VISUALIZED TESTING

(*Continued from page* 117)

poses, and later removed when the chart is again in use for instruction. Overlays of paper strips can be used when questions are asked concerning only certain portions of the illustration.

Realia

Objects, models, and specimens of various sorts can become the basis for different types of evaluation activities. When numbered tags are attached to them, the instructor is able to ask questions requiring students to identify portions, to give the functions of each, or to indicate interrelationships. Materials in this category may also be used in "county fair" fashion and be arranged in stations throughout the classroom. Questions concerning each grouping or realia can then be asked on mimeographed sheets.

Demonstrations and Dramatizations

Demonstrations and dramatizations can also provide a realistic basis for evaluating the ability of students to apply principles which have been developed during the instruction period. Here, as with the motion picture, the instructor may perform an experiment while he gives an accompanying oral interpretation. Students are asked to evaluate the accuracy of his interpretations, to criticize the actions taken, or to re-arrange the order of events correctly. Student groups may likewise be called upon for episodic dramatizations which can be used in much the same manner as in the case of films, described previously.

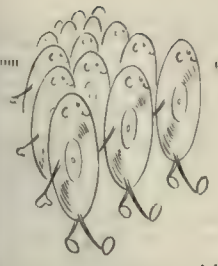
* * *

Instructional materials specialists who attempt to encourage the use of more realistic testing procedures in their school situations may discover a rise in the instructor level of appreciation for audio-visual techniques generally. The instructor who thinks through his need for varying and improving his testing procedures to the point of visualizing some of them is well on his way toward sound use of similar materials for *instructional* purposes.

Wisconsin State Legislature on Film

From Wisconsin comes the story of how a motion picture is helping inform and educate Wisconsin citizens. Fully a million children and adults have witnessed the process of making a Wisconsin law, thanks to a sound and color motion picture filmed during the 1947 session of the legislature and produced through the efforts and planning of a Subcommittee on State Government (appointed by the Planning Committee of the State Centennial Committee), with the assistance of the Bureau of Visual Instruction of the University of Wisconsin. The film, along with a second film of a similar nature, will be distributed through the Bureau of Visual Instruction at the University.

Premiered during the celebration of Wisconsin's centennial year on January 5, 1948, the state legislature film, it is reported, has already been shown in a 35mm version to three-fourths of a million people in the commercial theaters of Wisconsin. Over 140,000 school children and adults have seen the 16mm version.



Records on Review

MAX U. BILDERSEE

● .78 . . . 45 . . . 33⅓. Popular records suitable for school use will soon be available at several rotational speeds. Seventy-eight revolutions per minute has been the standard and only speed for popularly used and generally available phonograph records for many years. Radio stations and talking books for the blind have long employed the speed of 33⅓ rpm.

In early summer Columbia announced a new record requiring a turntable revolving at transcription speed (33⅓ rpm). It is claimed that the "Long-Playing" records offer new listening comfort and pleasure at no loss of quality.

More recently RCA-Victor announced a new 45 rpm disc which, it is claimed, offers high fidelity, distortion free sound reproduction.

It is important that school personnel know of these developments and consider them as important problems in the selection of new equipment. However, before investing in new record players to be added to existing machines, it is essential that you know the capabilities and limitations of the equipment you now own and use. Sound reproduction equipment is only as fine as its weakest link, be it amplifier, loudspeaker, turntable or tone arm and sound cartridge. It is wise to secure competent advice from several sources before you invest.

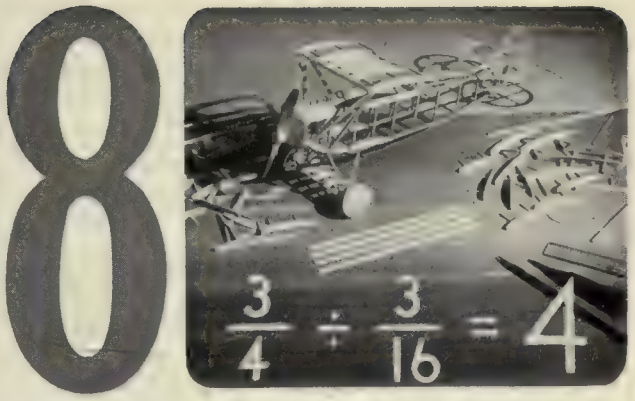
Here then is the immediate effect on schools. It is undesirable to suspend, even temporarily, the purchase of suitable record-playing equipment. After all, it is estimated that there are 16 million phonographs in use today requiring the regular (78 rpm) record, and quite obviously no manufacturer will risk offending the public by neglecting the popular ten and twelve inch discs we are accustomed to using. Any schoolman contemplating the purchase of audio equipment for schools should still give first consideration to machines capable of reproducing sound from standard (78 rpm) records and sixteen inch (33⅓ rpm) transcriptions.

We all prefer the better things, the newer things and every improvement—this is a human trait. We are unwilling to allow even temporary confusion and hesitancy to delay educational progress. The existing situation represents serious competition between two large record companies offering the public newer discs and players. But neither offers a fundamental change in the technique of recording by engraving on a disc. We are not facing a major revolution—these changes represent slow progress which we all heartily welcome. However, there is still ample room for developing and distributing sound material recorded and reproduced by newer techniques.

● **"So Dear to My Heart"** (Capitol BD 124 or DD 109; 4 ten-inch records (8 sides); adaptation by Charles Palmer) is a charming story which appeals strongly to children and adults. This is the simply told heart-warming adventure of a small boy's high affection for his pet black lamb and the heartaches and despair endured before entering the lamb in the livestock exhibition at the County Fair. The records faithfully adhere to the motion picture adapted from Sterling North's popular book of the same title.

This album is entirely suitable for school use, although because of its length (consecutive playing time—about twenty-five minutes), it may at first be desirable to present it serially to the youngest children. Such use should prove entirely satisfactory in the kindergarten and the first grade. Older children will enjoy listening to the album many times in its entirety.

(Continued on following page)



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There are no elements detracting from the potential educational use of the records unless the use of "ain't" under most natural circumstances is condemned under picayune scrutiny. (The book has not been condemned nor will the film be considered "adult" on the same grounds.)

This very good album is well suited to elementary school classes for sheer enjoyment but, in the lowest grades, the discs may well be used to stimulate art work, story telling, dramatization and other forms of self expression.

The performances of Beulah Bondi as Grandma Kincaid and Bobby Driscoll as young Jeremiah are complementary to each other and to the script.

● It has long been recognized that it is impossible to draw a sharp line of demarcation between the studies of literature and the social studies, particularly where the former serves as a mirror of a people or a time. Many fine novels and recordings do just that. Not all of these recordings are entirely suited to group listening in the classroom, but these can be heard on assignment or through library facilities.

In the modern short story field **"The Snow Goose"** (Decca DA 386) is an outstanding example. Paul Gallico wrote the story during the war to mirror the frustration of the crippled individual unable to serve through normal channels. A chance to contribute by ferrying soldiers off the beaches at Dunkirk in his fragile sailboat gave Peter Rayader the opportunity otherwise denied him. Herbert Marshall's performance is restrained and excellent and the whole album is well worth hearing. It can be used as assigned listening in grades 10-12.

There is other material of high literary and audio quality, similarly applicable to both literature and the social studies, which the gifted student in particular may hear with pleasure and appreciation. The excellent album **"The Lonesome Train"** (Decca DA 375), narrated by Earl Robinson with Burl Ives to sing, demonstrates the strength, the weaknesses, the sorrow, the gaiety—all the emotional qualities of a people emerging from war, faced with sudden, unexpected tragedy. The auditor accompanies the Lincoln funeral train from Washington to Springfield and hears, through the thoughts expressed by observers, the mingled sorrow and relief that greeted the death of a national leader. Was there a parallel situation in 1945?

Similarly, **"No Man Is an Island"** (Decca A 439) is an unusual and welcome album of recordings of speeches demonstrating the theme of man's interdependence which will appeal to more gifted students. Orson Welles reads the documents which recreate moments created by Pericles, John Donne, Thomas Paine, Patrick Henry, Daniel Webster, John Brown, Abraham Lincoln, Emile Zola and Carnot.

Finally, **"The People, Yes"** (Decca DA 273) presents a voice of the people to the student of democracy. Many passages are too complex for classroom hearing and Mr. Sandburg's recorded voice is sometimes difficult to understand. Yet the material is fine and the capable student should not be denied the privilege of hearing Carl Sandburg read from three sections of his book, "The People, Yes".

Needle Chatter . . .

RCA-Victor's new "Hamlet" (DM 1273) stars Laurence Olivier with musical background by William Walton . . . It is particularly true in the elementary schools that records suitable for one purpose in one grade may serve different objectives in another grade. . . Our thanks to the Detroit Public Library for recommending two articles on cataloging phonograph records . . . Inez Haskell's "The Cataloging of Records, Musical and Non-Musical, for a General Library (Pacific Northwest Library Association Quarterly—July 1945) and Charles E. Stow's "Cataloging the Non-Musical Phonograph Record" (Library Journal—January 1, 1945). Miss Haskell's article is more detailed, Mr. Stow's more useful to the school librarian. . . Our thanks, too, to Mrs. Eleanor E. Schwartz of educational FM radio station WBGO, Newark, N. J., for specific information on attacking the same problem to serve the needs of an educational radio station.—MUB.

ANFA-NAVED Merger—*and then what?*

by WILLIAM F. KRUSE

MERGER of the Allied Non-Theatrical Film Association with the National Association of Visual Education Dealers is all but accomplished. Despite their close similarity of aims and policies and much overlapping of membership, it is not too easy to bring ANFA and NAVED under one roof. In ANFA, an industry-wide organization open to dealer and manufacturer alike, there is proportional representation and conscious rotation of office among the various member classifications. In NAVED only dealers and film libraries can become voting members or hold office; others may join as contributing associates.

Obstacles to merger have never been personnel questions. In 1946 the ANFA officers were ready to withdraw; this year NAVED President, Merriman Holtz, offered to step down in favor of his opposite number, "Jack" Carter, who in turn declined the honor. NAVED offers to make room for five of ANFA's directors—but they must all be dealers or commercial film library operators. ANFA continues to urge but no longer insists upon the principle of equality of membership and voting qualifications. With this principle abandoned, there no longer exists anywhere in the industry any common meeting ground where manufacturer and dealer, producer and distributor, laboratory and library can meet on an equal footing to discuss and decide matters of common interest to the industry as a whole and to the many publics it serves. By its own choice the merged organization would proclaim itself a *dealer* group, a trade association like the Master Photo Dealers and Finishers, National Association of Photographic Manufacturers, and Photographic Merchandising and Distributing Association, and similar bodies. Where shall we look, in the future, for the formulation of industry-wide viewpoints that can ordinarily emerge only from a free meeting of equal-righted participants, coming from all sectors of the industry?

Four Suggested Solutions

(1) The readiest is that the merged ANFA-NAVED organization may yet raise its sights to provide that in its deliberations all public-interest questions shall be decided by equal suffrage, with all sectors of the industry drawn into this type of general membership, leaving dealer matters to be determined exclusively by the dealers as heretofore. Subjective considerations probably prevent this solution at this time.

(2) There might be revived a federation of existing commercial trade associations, such as was attempted in the short-lived Photographic Industry Coordinating Committee. Experience indicates great difficulty in getting unanimity on positive proposals.

(3) The Film Council of America might be broadened by drawing more of the industry organizations into its Senate as constituent members. With the ANFA-NAVED merger, there will be only a single active commercial constituent. A stronger minority representation on the industrial side could only strengthen the FCA itself, and might well provide the industry-wide forum in which all sectors could contribute their viewpoints and help in the formulation of policies truly in public interest.

(4) There might come into being an official or quasi-official Film Institute, probably operating with government or foundation sponsorship and support that could cut across all group interests within the industry and include effective representation from its publics as well.

It would seem to be far better to start with existing forms and forces rather than to try to start fresh with new ones. Though each of our trade and professional groups has its own economic fish to fry, all of them have a common interest in keeping the stream well stocked and in preventing its pollution or diversion. The four solutions suggested above are offered merely as a personal observation on the question—after the ANFA-NAVED merger, what step next?

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NAVED Southern Regional Meeting

More than 80 NAVED members from nine Southern states attended the Southern Regional Meeting of the National Association of Visual Education Dealers, held at the Biltmore Hotel in Atlanta, Georgia, January 14 and 15. High point of the meeting was a talk by Edward H. Stevens, President of Stevens Pictures, Atlanta, on "97 Ways to Reduce Selling Expenses, Increase Customer Service—and Your Profit". Other talks included "Financing Your Business", by R. S. Pringle, Vice-President of the Fulton National Bank in Atlanta, and "This Business of Selling" by "Al" Schindler of St. Louis, nationally-known master salesman who is a former Undersecretary of Commerce and is President of the National Federation of Sales Executives.

The talk by "Ed" Stevens was based on a recent magazine article reporting a survey of the plans of hundreds of small businesses. The conclusions were adapted directly to the needs of the audio-visual dealer and 16mm film library in Stevens' talk, and the result was generally conceded to be one of the best presentations ever made at a NAVED meeting.

E. E. "Jack" Carter, President of the National School Supply Company, Raleigh, N. C., and Southern Regional Director of NAVED, presided at the meeting. Local arrangements were handled by a committee of Atlanta NAVED members, including George Dean of Ideal Pictures Corp.; Bob Maybrier and Wells Alexander of The Distributor's Group; Marybelle Cruger and Hazel Calhoun of the Calhoun Company; Taylor Hoynes of Colonial Films, and Edward Stevens of Stevens Pictures.

Under the leadership of Malcolm Ewing of Jasper Ewing and Sons, Jackson, Miss., a general discussion of trade problems closed the meeting on Saturday afternoon, January 15.

FLAHERTY TESTIMONIAL: Preceding a private showing of the "Louisiana Story" at the Eastman Kodak Company, in Rochester, a testimonial dinner was given for Robert Flaherty, the producer of the film. The luncheon was attended by (Front row, l. to r.) Robert Flaherty, Producer, "Louisiana Story," Thomas J. Hargrave, Pres., Eastman Kodak Company, George H. Freyermuth, Director, Public Relations, Standard Oil of New Jersey, and (Back row, l. to r.) Adolph Stuber, Vice Pres., Eastman Kodak Company, Roy Stryker, Standard Oil of New Jersey, Kenneth R. Edwards, Eastman Kodak Company, Edward Peck Curtis, Vice president, Eastman Kodak Company, W. B. Potter, Director, Advertising Operations, Eastman Kodak Company.

Publications

EASTMAN KODAK has announced a new edition of "Kodak Films and Plates for Professional Use." The publication incorporates several completely new sections on the storage and care of films and plates, handling sheet film, and filing and storing of negatives. Technical data have been revised and brought up-to-date. Obtainable through photographic dealers.

S.O.S. CINEMA SUPPLY CORP. has compiled a new 64-page catalog covering every phase of motion picture theatre operation, complete with over 100 illustrations.

NATIONAL CARBON CO. announces the publication of the 4th edition of the "National" Projector Carbon Handbook. Easy to read and packed with useful information, the handbook aids in getting top efficiency from carbon operation.

Death of Harry Grubbs

Harry C. Grubbs, Hollywood 16mm film distributor and manager of the western sales division of Victor Animatograph Corporation, died suddenly on February 9 in Hollywood.

Associated with Victor Animatograph for the last three years, he had been manager of the company's western sales division since November 1, 1947. Prior to joining Victor, he was sales manager for Erpi Classroom Films, now Encyclopaedia Britannica Films, and later was vice-president of Hollywood Film Enterprises, Inc.

Harry Grubbs was one of the best known men in the 16mm motion picture industry and one of its pioneers in the development and furtherance of the use of 16mm sound films. His death will be mourned by business associates and educators throughout the country who knew him as a friend and as an authority in the audio-visual field.

Production and Distribution

Coronet Acquires Controlling Interest in Ideal

Purchase of the controlling interest in the Ideal Pictures Corporation by Esquire Inc., well-known publishers of the national magazines Coronet, Esquire, and Apparel Arts, and producers of Coronet Films, has been announced by David A. Smart, Chairman of the Board. It was also announced that Ideal Pictures, which with its 18 branches in this country and Hawaii comprises the largest library operation in the 16mm educational and entertainment film field, will continue to operate with major emphasis on the distribution of non-theatrical films of all types, expanding their service to schools, churches, clubs, industrial organizations, television stations, roadshow operators and individual film users.

Active management of Ideal Pictures will be in the hands of its new General Manager, Paul R. Foght, who has been associated with Ideal Pictures as its Educational Director. Mr. Ellsworth C. Dent, Director of Distribution of Coronet Films, and well-known authority in the field of audio-visual education, will also lend Ideal Pictures the benefit of his extensive experience in the educational film industry. It is not anticipated that there will be other major changes in headquarters or field personnel, according to Mr. Smart. He has indicated that the principal purpose under new management will be to coordinate the activities of the 18 branch offices and expand their operations along constructive growing lines, to promote and stabilize film distribution among film users in the wide areas served by Ideal.

Miss Marion Harvey, Chairman of the Board of Directors of Ideal Pictures, in confirming to her associates the sale of her interests and the interests of Vice-President S. J. Sperberg, stated that the introduction of the resources of Esquire, Inc., will permit Ideal Pictures to maintain its pre-eminent position as the world's largest and best film library, the objective of the late Mr. Bertram Willoughby, founder of the Company and respected pioneer in the industry. Both Miss Harvey and Mr. Sperberg will continue to be actively associated with Ideal Pictures Corporation.

EBF Reorganizes Eastern Region

Claude E. Brock of Humboldt, Tennessee, has been named assistant regional manager of Encyclopaedia Britannica Films, it was announced by Dennis R. Williams, vice-president in charge of distribution.

Brock's appointment keynotes a reorganization of the EBF regional areas as the Eastern region is broken up into Southern and Northern sub-regions. With headquarters in Atlanta, Georgia, Brock will establish a new preview library in that city for EBFilms, Williams announced.

As assistant regional manager, Brock will supervise EBFilms distribution in the states of Virginia, West Virginia, North Carolina, South Carolina, Georgia, Alabama, Florida, Tennessee and Kentucky. Until now Brock has served as district manager for EBF in Tennessee and Kentucky.

The New South Eastern sub-region will open main offices in Atlanta, Georgia, in the next few weeks, Williams said. Meanwhile, another assistant regional manager will soon be named to head the North Eastern area with headquarters in New York City. States in the Northern sub-region include Maine, Vermont, Massachusetts, New Hampshire, Connecticut, Rhode Island, New York, New Jersey, Maryland, Pennsylvania, Delaware and the District of Columbia. Other regional offices of EBFilms are in Chicago for the Middle West Region; Dallas for the Southern Region, and Pasadena for the Western Region.

Princeton Makes Sound Move And Adds Distribution Outlet

A new sound recording studio on wheels is now operated by the Princeton Film Center, according to word from Gordon Knox, Executive Director. Designed for film production in remote and isolated areas, the custom-built sound unit is equipped to pro-

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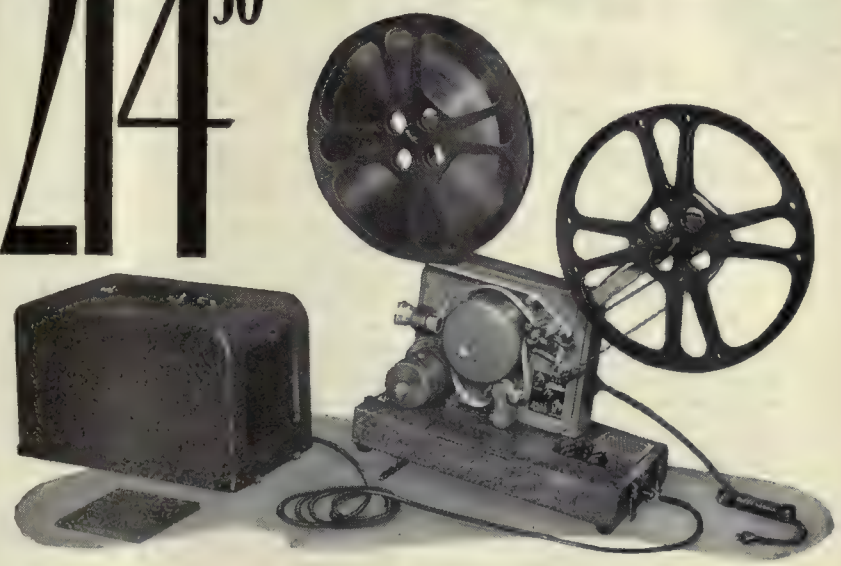

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The specially-constructed vehicle, built by Chevrolet and Grumman Aircraft Engineering Company, includes a dual-purpose Western Electric "300" Sound System for either 16 or 35mm film, as well as Fairchild acetate recorder and Brush magnetic tape recorder.

Currently in use in the interior of Venezuela, the unit will be returned to the U. S. for domestic jobs when the rainy season sets in during June.

The Center has also announced the opening of a branch library at 625 Madison Avenue in Gotham. The library is operated by Jane Henderson with Cecile Starr as the library's utilization consultant. According to Sophie Hohne, Distribution Director, both free and rental films will be stocked, and a collection of film references kept on hand for the use of borrowers.

Larger Measurements For Foundation

Necessitated by increasing business and services, Foundation Films Corp. has moved into larger quarters in its present location. According to Richard D. Pearsall, President, the company is in process of improving and enlarging its professional brochures and has recently participated in a Baptist Visual Aids Conference in Long Beach, California.

Newell Moves to Alston Studios

Floyd G. Newell has announced his resignation as Sales Manager for Stanley-Winthrops Inc. and has taken a new post as head of the Audio-Visual Division of Alston Studios, Inc. located in Hingham, Massachusetts.

The new Audio-Visual Department of Alston Studios, Inc. is to be known as Alston of Hingham. Mr. Newell advises that they plan to make this the largest and most up-to-date service in the Audio-Visual field; every effort will be made to serve their customers more efficiently.

New Packaging for Radiant

An innovation in packaging of photographic equipment, the carton which houses the new 1949 Radiant "Champion" projection screen is almost as attractive as the screen itself. Created by one of the nation's foremost package designers, the carton repeats the blue of the screen housing relieved by an attractive shade of gold.

Equipment

Round and Round She Goes . . .

Up until the last year, the situation with respect to recorded music for home and school use was rather calm and conventional—with the exception of some impediments from the recording ban, which, however, was so largely circumvented that the supply of recordings from that source and recorded backlogs poured on.

During the last year, however, Columbia has brought out its LP "Long-Playing" records in 10 and 12-inch sizes, rotating at transcription speed of 33⅓ rpm., and has recently put out a seven-inch disc, rotating at the same speed. The new disc speed seemed to fulfill a need for some means of playing longer music selections and other material with fewer "side breaks" and changer noise. It utilized a speed already standard in the industry and required only a smaller stylus point and a lighter weight pick-up for its reproduction.

RCA Victor, during January, introduced its new phonograph-changer and records, adding a completely different recording speed (45 rpm.), a changed record design, and, as has been stated, a special record changer for playing the new recordings.

This latest addition to the recording field does not make much sense until one examines the basic line of thought which RCA apparently followed. Its first concern, it says, was to standardize the industry. It felt that the manufacture of records and the manufacture of record

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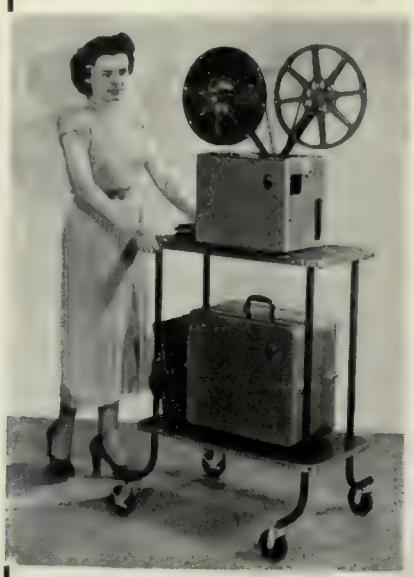

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players had never been properly integrated, that what needed to be done was to produce a player for a record, and vice-versa, utilizing all available scientific know-how in the big push toward this end. The new player-record combination has been shown to the industry for its acceptance or rejection. The results of ten years of development and research, together with blueprints and technical knowledge, have been offered at no charge, because RCA says it believes that standardization can only be achieved through cooperation among competitors in the interest of the public.

Well, now, you ask (as we did) why pick 45 rpm. as the new speed? According to RCA, when work was begun on the new device, the major concerns were a high quality reproducing instrument in a space small enough to require only a bookshelf or two in the apartments of present-day cliff dwellers. Inasmuch as RCA engineers decided that they wanted to build a machine to handle a seven-inch record, and since this seven-inch record was to have 5⅓ minutes of distortion-free recording surface, the figure of 45 rpm. was mathematically arrived at.

The new recordings, as you have undoubtedly read by now, are "wafer" thin and have a large hole through the center. The records are held on the new record-changer by means of this center hole and are changed by a camera-fast mechanism operating within this holding-post. Records have a raised ring around the label which prevents dirt particles from scratching grooves when the recordings are stacked.

Already, we understand, some equipment manufacturers are readying a multi-purpose record player to handle recordings revolving at 33⅓, 45, and 78 rpm. Elsewhere we hear that a method has been perfected to duplicate magnetic tape in quantity for servicing owners of that type of equipment. A year ago we heard that numerous manufacturers were readying 3-minute wire recorder magazines of new tunes. No doubt these will be set off upon the unsuspecting buyer soon.

We are in favor of progress; we are all for it. But, a little less chaos, please! Buyers, cast your vote now.—RES.

New Califone Universal Transcription Player

A new, lightweight universal transcription player, having a portability of ten pounds and delivering high quality sound reproduction from all three types of recordings, standard and long playing micro-groove records as well as transcriptions, has been perfected by the Califone Corp., 1041 N. Sycamore St., Hollywood, Calif. according to Mr. Robert Metzner, President.

The improved unit, according to Metzner, incorporates a new unique wrist-action pickup arm having two needles on a reversible head, which assures proper needle point and needle pressure for either long playing micro-groove or regular recordings and transcriptions. The patented wrist-action and ball bearing swivel assure perfect tracing and minimum record wear. The new micro-grip turntable preventing "wow", slippage and rumble, and a fool-proof speed changer for both 33⅓ and 78 rpm recordings are other highlights. The complete player, which also includes a high quality amplifier and permanent magnet speaker, provides a system with power adequate to handle comfortably an audience of up to 250 people. The speaker with extension cord can be positioned in room for best results. The Califone will handle up to 16-inch transcriptions.

The entire unit is housed in an improved hardwood carrying case with reinforced corners and a newly developed scuff-proof, washable leather coating. The universal, Model 6U, handles all three types of recordings. Model 6UJ is for use with projector amplifier. AC-DC models are also available. Further details can be secured by writing the Califone Corporation.

Movie-Mite Turns the Tables

Movie-Mite Corporation, 1105 E. 15th St., Kansas City, announces the addition of a new product to their line—a compact, lightweight dual turntable. Unusual design permits use of turntables at outer corners of the unit when in playing position. Thus, the unit is extremely compact when being carried. Turntables are removed and stored in the base. Several 10-inch records can be carried safely between the turntables for transportation or storage.

Individual turntable controls are provided for switching and fading from one record to the other. Any amplifier

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may be used. The entire unit, packed, weighs 16 pounds and measures 15½" x 7¾" x 11½". The dual turntable can be conveniently used with the "Emcee" and "Audio-Slide" units recently announced by Movie-Mite.

Roll It!

A new projector table—Model VP-2 "Roll-It", a product of Pardonnet Mfg. Co.—is available from the Merrill Lee Co., 3049 East Grand Blvd., Detroit 2, Michigan. Designed to accommodate all makes of portable projectors, the projector table on rubber-cushioned, four-inch wheels is 30" long, 16" wide, and 38" high. Equipped with brakes, the table stands firmly and securely even on inclined floors. It has a carrying space of 950 square inches.

Kin-O-Lux Splicer

Kin-O-Lux, Inc., 105 West 40th Street, announces a precision splicer designed to take 8mm or 16mm film. Pocket size, it can be carried compactly in the vest pocket with less bulk than a package of cigarettes. It trims and splices in one operation. The sprocket pins are ground, made .0001 oversize and assure positive alignment of spliced film. It has a handsome chrome finish.

It is packaged in a plastic box which contains a vial of the new type of film binder, Kin-O-Stik Cement. Kin-O-Stik Cement has no acetate filler; it leaves no gummy residue.

GoldE Announces New Reflex Binder

The all-aluminum GoldE Reflex Binder has been engineered to bring an easy-to-use product to the growing army of 2¼ x 2¼ users. Construction features extreme light weight, rigidity, smooth corners, jam-proof performance and non-sliding glasses. Identification markings make for easy handling during projection, and title labels provided with each box of 12 binders help the exhibitor keep his slides in correct order. Glasses are also supplied.

The unique and tested construction does away with messy binding tape and the laborious bother that has up to now marked the handling of the larger size slides. Outside size of the Reflex Binder is 2¾ x 2¾ and will fit all standard carriers.

Television

Post Purchases TV Films

Well over a year ago a prediction was made to the effect that television would soon provide a new and stimulating source of supply of 16mm films of every description. This is exactly what has happened recently, and for the first time the channels for new products in the 16mm market have been reversed.

As an example of this, Post Pictures Corporation has recently acquired three 2-reel subjects produced by William Cameron Menzies—"The Tell-Tale Heart," by Edgar Allan Poe, "A Terribly Strange Bed," by Willkie Collins and "Marionette Mystery," an original screen play. The casts include such fine actors as Richard Greene, Roman Bohnen, Richard Hart and Regis Toomey.

The three motion pictures purchased by Post are being sold outright to dealers, libraries and other usual channels at low prices, to permit widest possible distribution.

United World Sets Television Series

United World Films has put into effect a monthly releasing schedule of films, few of which have heretofore been available for video purposes. Films included in the new series are J. Arthur Rank shorts, films from the Bell & Howell library acquired by United World, and Castle films. U. W. is also producing a series of five-minute special "holiday" novelty films for television stations.

United World, a subsidiary of Universal whose gross for this year was almost seven million dollars off from 1947, has announced that its sales and rentals were 21% higher in the year ending October 30th than in the previous fiscal year.

Fairbanks Video Roundup

Marking the completion of its first year of active production in the television film field, Jerry Fairbanks, Inc., has completed or has before the cameras a total of 251 featurettes prepared especially for the new medium. Footage is the equivalent of 51 one-hour feature pictures. In addition, Fairbanks has prepared audition films for a half dozen prospective series and is readying scripts on a dozen others

T-V Conference

The first national television conference to be held in the midwest will take place March 7-8-9 at the Palmer House, Chicago, under the auspices of the Chicago Television Council. Speakers of national prominence will address the various panels.

COLUMN of the MONTH

● When you see a new teaching film announced in this column, what do YOU *do?* Some readers just murmur to themselves, "How interesting—that ought to be good"—and turn the page. Others make *use* of this information right then and there. They write to the source and ask what arrangements can be made to get a look at the new offering. The producer answers, explains his preview routine, gives the name of the local audio-visual dealer. In due time the film is screened, evaluated, and possibly purchased.

The best compliment you can pay a film is to buy it. It now often takes a year before the sale of a good new teaching aid gets a good start. This is because too often people do not respond to announcements of new film releases as quickly as they should. And even after they have responded and have convinced *themselves* of a film's merits, they do not do enough to spread the good word so that others will join in its use.

But what if the "word" is not altogether good? Every film offered here cannot—and should not—be bought by every reader. In any case, it is very much in place to write the producer the reasons why his film is not being purchased and what the chances are, if any, of future purchase. Next to orders, there is nothing a producer would rather have from our readers than friendly, constructive criticism of his materials. A failure to purchase is not necessarily the fault of the film; it may be that no materials are being bought at the time for that grade level or subject area, or that funds are temporarily too low for purchases. Whatever the reason, the producer should be told—and it should be the real reason, too.

At the very least, some record should be made of these new films in your files, preferably twice—once under subject, a second time under source. One way is to cut out these notices and paste them on cards. If you keep complete files of Educational Screen—and a good many of our readers do—why not place an extra subscription just to have a copy to cut up? There are numerous items in other sections of the magazine well worth clipping—but of that some other time.

Wm. F. Kruse

Current Film News

■ **ABELARD EDUCATIONAL FILMS,** 1440 Broadway, N. Y. 18, presents a new series of one-reel musical shorts:

The Vienna Philharmonic Orchestra—great symphonies, light operatic selections, and waltzes performed by the Vienna Philharmonic; filmed at the Salzburg Festival and at Radio Vienna. Subjects 1 through 4 are now available: (1) Strauss' "Tales from the Vienna Woods"; (2) Beethoven's "Fifth Symphony"; (3) Mozart's "Eine Kleine Nachtmusik"; and (4) Offenbach's "Orpheus in Hades."

■ **ENCYCLOPAEDIA BRITANNICA FILMS,** Wilmette, Illinois, which this year is celebrating its twentieth anniversary as the pioneer producer of sound educational films, has announced three new 16mm sound teaching films for use by schools throughout the world:

Spanish Children (one reel)—the latest in the EBFilms series on "Children of Many Lands," showing a typical rural Spanish family in Southern Spain, and portraying their clothes, food, and way of life in a film designed basically for primary and middle-grade children.

Iberian Peninsula (one reel)—giving an overview of the land and people of Spain and Portugal, showing the topography, resources, industries, and economic and social conditions of the peninsula.

Australia (one reel)—picturing the land and people of the continent "down under," showing how climate, winds and rainfall have affected its population and way of life, and describing the urban, rural, and "bush" lands of the country.

■ **CORONET FILMS,** Coronet Building, Chicago 1, Ill., has announced the release of several new instructional films, each one reel in length and available in color or black and white sound versions:

Addition Is Easy—demonstrating the basic concepts of addition.

Subtraction Is Easy—illustrating borrowing, place value, and other fundamentals of subtraction.

Carbon and Its Compounds—explaining carbon's simple compounds and introducing hydrocarbons and the

Easter Hymnstrips in Full Color
"The Old Rugged Cross"
"Christ, the Lord, Is Risen Today"
Each, $2.00
23 subjects now available—black and white and color
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order from your visual aids dealer
Church Screen Productions
P. O. Box 1821 — St. Louis, Mo.

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I C S ENTERTAINMENT MOVIES
128 pages of wonderful Hollywood 16 mm entertainment features — comedies — dramas — mysteries — westerns — educationals. Write for your copy to-day.
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When a courageous man, sincerely attempting to follow God's will, finds that his path leads to personal tragedy, what can he believe? I AM WITH YOU gives an answer of startling clarity. Filmed against gorgeous scenic backgrounds, this thoroughly professional new feature with authentic and exciting scenes of African life today and a top-flight cast, provides fascinating entertainment as well as high inspiration!
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Especially recommended for the pre-Easter season!
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RELIGIOUS FILM ASSOCIATION 45 Astor Place New York 3, N. Y.

more complex chain and ring compounds.

Discussion in Democracy—demonstrating the relationship of organized discussion to a democratic society.

The Supreme Court—following a case from inception, through the lower courts, to final hearing before the Supreme Court.

You and Your Work—showing, through a framework story, the basic problems which the vocational guidance worker must help others solve.

The Cell—Structional Unit of Life—presenting, through micro-photography, the living, simple cell.

Cleanliness and Health—emphasizing the importance of cleanliness to good health.

Measurement of Electricity—teaching the fundamental definitions of and the physical concepts involved in the volt, ampere, ohm, and watt.

Principles of Scale Drawing—demonstrating the concepts and techniques involved in determining scale and using measuring and scaling tools.

■ **D. D. LIVINGSTON,** 39 E. 35th St., N. Y. 16, has available a new film on the dance:

Steps of the Ballet (2½ reels)—showing the steps in the creation and production of a ballet; produced by Alexander Shaw for the British Central Office of Information; music played by the London Philharmonic; dances by Gerd Larsen, Alexander Grant, and others.

■ **YOUNG AMERICA FILMS,** 18 E. 41st St., N. Y. 17, announces the availability of several 16mm teaching films:

Light and Shadow (one reel)—an elementary-school science film discussing transmission and reflection of light rays.

Transmission of Rotary Motion (one reel)—a secondary-school science film explaining how power is transmitted from one point to another by means of shafts, gears, belts, and chains.

Transfer of Heat (one reel)—a science film discussing the concepts of conduction, convection, and radiation.

We Visit the Seashore (one reel)—a primary-grade film built around a typical day's activities of two small children at the seashore.

Let's Look at Animals (one reel)—an elementary-science film, done entirely in animation, designed as an integral part of unit work on animals and how they are adapted for living.

What Is a Map—an introduction to the understanding of maps. Young America Films recently acquired exclusive world-wide distribution rights to this 16mm film produced by Teaching Films, Inc.

Chess Fundamentals (1½ reels)—an introduction to the game of chess, designed particularly for community youth and adult groups.

■ **KNOWLEDGE BUILDERS CLASSROOM FILMS,** 625 Madison Ave., N. Y. 22, announces the availability of the following 16mm sound teaching films:

How Volcanoes Make Mountains—picturing actual volcanoes in action, explaining the cause of volcanic action, showing the location of active volcanoes throughout the world.

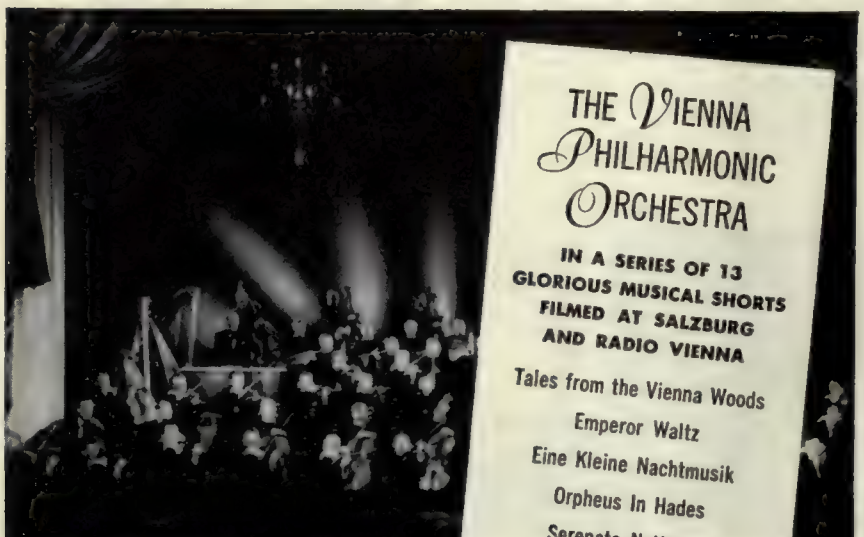
Functions of the Nervous System—illustrating and describing the nervous system and its functions.

■ **THE WORLD TODAY,** 450 W. 56th St., N. Y. 19, announces that Raymond Spottiswoode, producer of the film *Round Trip,* has completed a second international relations film:

This Is Their Story (3 reels)—dramatizing the reconstruction of student life in Europe and Asia; sponsored by the World Student Service Fund and Unesco.

■ **STERLING FILMS,** 61 W. 56th St., N. Y. 19, announces a new film for children, available in 16mm sound and silent and 8mm versions:

Johnny at the Fair—the story of a little boy who gets lost while attending the Canadian Exhibition and is taken in tow by stars of stage, screen and athletic fame, including Olsen and Johnson, Joe Louis, and Barbara Ann Scott, world champion figure skater.



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Tales from the Vienna Woods
Emperor Waltz
Eine Kleine Nachtmusik
Orpheus In Hades
Serenata Notturna
Tannhaeuser
Beethoven's Fifth 1st Movement
Rosamunde
Egmont
Unfinished Symphony 1st and 2nd Movements
Vienna Blood
Music of the Spheres

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NEW YORK 19 — 35 West 45th St.
CHICAGO 3 — 79 E. Michigan Ave.
SAN FRANCISCO 2 — 351 Turk St.
DALLAS 1 — 1911 Ross Avenue

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announce the following new 16mm sound films:

Films about Britain—a series of six 13-minute films; titles include *Lowlands of Scotland, Midland Journey, So This Is London, Ulster Story, The Way to the West,* and *Welsh Magic.*

Steps of the Ballet—showing the work of the choreographer, composer, and designer; Robert Helpmann details the dancers' parts prior to the presentation of a new ballet.

A Yank Comes Back—a picture of Britain today as seen through the eyes of an ex-G.I. He has a look at British industry, social services, recreations. As a result of his sometimes hilarious and complicated journey, he discovers that the British people are still vital and energetic and he entertains no doubts about the future they are making for themselves. The film was written and directed by Burgess Meredith, who also plays the starring role.

■ **BAILEY FILMS,** 2044 N. Berendo, Hollywood 27, Calif., announces the availability of the following 16mm motion pictures:

Mother Goose Stories (one reel)—a film for primary children in which animated figurines portray the famous Mother Goose stories to a special musical background. Available in 16mm sound or silent kodachrome.

Navajo Indians of the Painted Desert (one reel)—a social-studies documentary film of Navajo Indian family life. 16mm sound, black and white.

Frontier Farmers of Alaska (2 reels)—a picture story of Alaska: its topography, people, way of life. Available in 16mm sound in color or black and white.

"Remember the old days when books were all we carried?"

■ **ASSOCIATION FILMS,** 347 Madison Ave., N. Y. 17, has available a new sound film on coffee-growing countries presented by Pan-American Coffee Bureau:

Good Things Happen Over Coffee (3 reels)—emphasizing the importance of coffee, not only in daily American life but as a vital factor in the economy of the countries of Latin America; depicting the scenery and people of the coffee-growing countries and showing the entire process necessary to produce a cup of coffee.

■ **FILM PUBLISHERS,** 25 Broad St., N. Y. 4, is distributing a new 10-minute documentary 16mm motion picture produced by Julian Roffman of World Today and narrated by Jose Ferrer:

The Sydenham Plan—the story of America's first inter-racial hospital, where the only qualification for the doctor is professional skill and the only qualification for the patient is the need for hospital care. Here is a vivid example of how one community transformed inter-racial platitudes into concrete action.

Lists and Catalogs

■ **FRANCO-AMERICAN Audio-Visual Distribution Center,** 934 Fifth Ave., N. Y. 21, has available its 1949 Catalog of Audio-Visual Teaching Aids, listing a wide variety of a-v materials on France. Included are sets of bulletin board exhibits (on the French Alps, Paris, French Tapestries, etc.); motion pictures (mostly in French) on art and architecture, geography, history, literature, etc.; and slide sets (2″ x 2″ and 3¼″ x 4″, kodachrome and black and white) on art, literature, geography, etc.

The teaching aids are distributed to schools and colleges on a rental or sale basis. Most of the distribution is through a membership plan, details of which are described in the catalog.

■ **POST PICTURES CORP.,** 115 W. 45th St., N. Y. 19, announces its new 1949 Catalog of 16mm sound films to which it holds exclusive distribution rights. The catalog includes the new Monogram program of 36 feature pictures and westerns.

■ **CASTLE FILMS,** 1445 Park Ave., N. Y. 29, announces its 1949 catalog of 16mm and 8mm films, including comedies, cartoons, sport films, adventure subjects, travel films, news features, etc.

■ **SCREEN ADETTE EQUIPMENT CORP.,** 8479 Melrose Ave., Los Angeles 46, has recently issued a descriptive catalog of 16mm sound films for rental. The catalog is divided into the following sections: For Schools; Westerns; For General Showing.

Trade Directory For the Audio-Visual Field

To increase the usefulness of this Trade Directory, symbols have been inserted to distinguish original sources (producers, manufacturers, primary importers, etc.) from audio-visual dealers and film rental libraries. KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

FILMS

Academy Films (P)
P. O. Box 3088, Hollywood, Cal.

Association Films (PD)
347 Madison Ave., New York 17, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
3012 Maple Ave., Dallas 4, Tex.

Bailey Films, Inc. (PD)
2044 N. Berendo St., Hollywood 27, Cal.

Bray Studios, Inc. (PD)
729 Seventh Ave., New York 19, N. Y.

Castle Films, Div. of United World Films, Inc.
445 Park Ave., New York 22, N. Y. (PD)

Catholic Movies (D)
220 W. 42nd St., New York 18, N. Y.

Coronet Instructional Films (P)
Coronet Bldg., Chicago 1, Ill.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc. (PD)
Wilmette, Illinois

Films, Inc. (PD)
330 W. 42nd St., New York 18, N. Y.
64 E. Lake St., Chicago 1, Ill.
101 Marietta St., Atlanta 3, Ga.
716 S. W. 13th Ave., Portland 5, Ore.
209 Browder St., Dallas 1, Tex.
8414 Melrose, Los Angeles 46, Cal.

Films of the Nations, Inc. (PD)
55 W. 45th St., New York 19, N. Y.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

General Films, Ltd. (PD)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Heidenkamp Nature Pictures (P)
538 Glen Arden Dr., Pittsburgh 8, Pa.

Hoefler—Paul Hoefler Productions (P)
612½ S. Ridgeley Dr., Los Angeles 36

Hoffberg Productions, Inc. (PD)
620 Ninth Ave., New York 18, N. Y.

Institutional Cinema Service, Inc. (D)
1560 Broadway, New York 19, N. Y.

International Film Bureau (PD)
6 N. Michigan Ave., Chicago 2, Ill.
15 Park Row, New York 7, N. Y.

The Jam Handy Organization (PD)
2821 E. Grand Blvd., Detroit 11, Mich.

Knowledge Builders Classroom Films (PD)
625 Madison Ave., New York 22, N. Y.

Library Films, Inc. (PD)
25 W. 45th St., New York 19, N. Y.

March of Time Forum Edition (P)
369 Lexington Ave., New York 17, N. Y.

Mogull's, Inc. (D)
68 W. 48th St., New York 19, N. Y.

Nu-Art Films, Inc. (PD)
145 W. 45th St., New York 19, N. Y.

Official Films, Inc. (P)
25 W. 45th St., New York 19, N. Y.

Ott—John Ott Film Library, Inc. (PD)
730 Elm St., Winnetka, Ill.

The Princeton Film Center (PD)
55 Mountain Ave., Princeton, N. J.
625 Madison Ave., New York, N. Y.

Religious Film Assn., Inc., Libraries (D)
347 Madison Ave., New York 17, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
3012 Maple Ave., Dallas 4, Tex.
351 Turk St., San Francisco 2, Cal.

Religious Film Assn. (Continued)
1505 Race St., Philadelphia 2, Pa.
209 Ninth St., Pittsburgh 22, Pa.
2722 Pine Blvd., St. Louis 3, Mo.

Simmel-Meservey, Inc. (PD)
321 S. Beverly Dr., Beverly Hills, Cal.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Swank Motion Pictures, Inc. (D)
614 N. Skinker Blvd., St. Louis 5, Mo.

Vocational Guidance Films, Inc. (P)
215 E. Third St., Des Moines 9, Ia.

Wholesome Film Service, Inc. (D)
20 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILM PRODUCTION

KEY: Width 16mm or 35mm. Educational; Television; Commercial; Home.

A. B. T. Productions, Inc. (16, 35, ETCH)
460 W. 54th St., New York 19, N. Y.

MOTION PICTURE PROJECTORS AND SUPPLIES

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Bell & Howell Co. (M)
7117 McCormick Road, Chicago 45, Ill.

Comprehensive Service Corporation (M)
245 W. 55th St., New York 19, N. Y.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Forway Corporation (M)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Mogull's, Inc. (D)
68 W. 48th St., New York 19, N. Y.

Natco, Inc. (M)
4401 W. North Ave., Chicago 39, Ill.

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Trade Directory For the Audio-Visual Field

To increase the usefulness of this Trade Directory, symbols have been inserted to distinguish original sources (producers, manufacturers, primary importers, etc.) from audio-visual dealers and film rental libraries. KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Revere Camera Co. (M)
320 E. 21st St., Chicago 16, Ill.

Rice—Carroll W. Rice Co. (D)
Audio Visual Center,
424 40th St., Oakland 9, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

S.O.S. Cinema Supply Corp. (D)
602 W. 52nd St., New York 19, N. Y.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Victor Animatograph Corp. (M)
A Division of Curtiss-Wright Corp.
Davenport, Iowa

Visual Education Incorporated (D)
Lamar and 12th, Austin, Tex.
2010 N. Field St., Dallas 1, Tex.
3905 S. Main St., Houston 4, Tex.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILMSTRIPS

Church Screen Productions (P)
5622 Enright Ave., St. Louis 12, Mo.

Encyclopaedia Britannica Films, Inc. (P)
Wilmette, Ill.

Informative Classroom Picture Publishers
40 Ionia N. W., Grand Rapids 2, Mich.

Long Filmslide Service (P)
944 Regal Road, Berkeley, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Visual Sciences (P)
599E—Suffern, N. Y.

SLIDES

KEY: Kodachrome 2 x 2. 3¼ x 4¼ or larger; Made to Order.

Fason Films, Jack (P-O)
2100 S. University, Denver, Colo.

Hirsch & Kaye (D-2)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (P-4)
Meadville, Pa.

Nu-Art Films, Inc. (D-2)
145 W. 45th St., New York 19, N. Y.

Ryan Visual Aids Service (D-2)
409 Harrison St., Davenport, Ia.

FILMSTRIP, SLIDE and OPAQUE PROJECTORS

American Optical Co., Scientific Instrument Division (M)
Buffalo 15, N. Y.

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Beseler Company, Charles (M)
60 Badger Ave., Newark 8, N. J.

Comprehensive Service Corp. (D)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (M)
Meadville, Pa.

LaBelle Industries (M)
Oconomowoc, Wis.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

SCREENS

Da-Lite Screen Co., Inc. (M)
2711 N. Pulaski Rd., Chicago 39, Ill.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Radiant Manufacturing Corp. (M)
1215 S. Talman Ave., Chicago 8, Ill.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

RECORDERS—WIRE

Webster-Chicago Corp. (M)
5610 W. Bloomingdale, Chicago 39, Ill.

AUDIO-VISUAL SUPPLIES

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

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Filmstrips and Slides

■ **McGRAW-HILL BOOK CO.,** Text-Film Dept., has announced three new filmstrip series prepared for high school and college use: the "Etiquette" series (covering family relationships, school spirit, good grooming, table manners, and social relationships); the "Accounting" series (including such titles as Introduction to Accounting, Journalizing and Posting, The Work Sheet, etc.); and the "Chemistry" series (covering the kinetic-molecular theory, formula writing, atomic theory, etc.). Each of the series is correlated with McGraw-Hill textbooks which have achieved prominence in their individual fields. Additional series are now in production.

■ **POPULAR SCIENCE PUBLISHING CO.,** Audio-Visual Division, 353 Fourth Ave., N. Y. 10, offers a new series of filmstrips on transportation methods:

Transportation Around the World—comprising six black-and-white filmstrips, averaging 50 frames each. Titles include: Wheels, Animals, and Men; Engines, Rails, and Roads; Steam, Sail, and Muscle; Water Travel Today; Conquering the Airways; Safety in Transportation.

■ **ZIONIST ORGANIZATION OF AMERICA,** Education Dept., 41 E. 42nd St., N. Y. 17, has announced the production of a series of twelve filmstrips on Israel, covering almost every phase of life and activity in the Jewish State. The twelve subjects, with approximately 45 frames each, are on the following topics: Israeli Primer, The New State of Israel, The People of Israel, The Holy Places, Cities Old and New, Children of Destiny, Haganah-Defenders of Israel, Together We Toil, Industries of Irsael, My Brother's Keeper, Planning for Peace, and A Culture Reborn.

■ **JAM HANDY ORGANIZATION,** 2821 E. Grand Blvd., Detroit, Mich., is distributing a new series of discussional filmstrips produced by Curriculum Films:

Work and Play with Janet—comprising six modern stories for children, each filmstrip providing the teacher with visual and vocabulary material for the study of one aspect of life in the home and in the community. Subjects are: Janet's Birthday Cart; Janet's Ducks and Geese; Janet Helps Mother; Fun on a Picnic; Janet Visits a Dairy Farm; Making Gingerbread Boys. The series includes a Teacher's Manual containing a vocabulary list for each filmstrip.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announces the availability of the following filmstrips:

Village College (53 frames)—picturing the activities at Impington College, where British children and adults receive every cultural advantage.

Health Centre (35 frames)—describing the work of British health centres.

Malaria (58 frames)—showing Britain's persistent fight against malaria.

The Royal Horticultural Society (32 frames)—picturing the activities of the Society, founded by a small group of flower lovers in the early 19th century.

Pictures and Charts

■ **ARMSTRONG CORK CO.,** Lancaster, Pa., offers free of charge a series of 21" x 22" full-color enlargements of cutaway views and editorial explanations of various major manufacturing, processing, and business operations. Available are cutaway views of a Hotel, an Oil Refinery, a Locker Plant, a Steamship, a Photographic Film Plant, a Bakery, a Refrigerator Plant, a Steel Mill, and a Produce Terminal.

■ **NATIONAL INDUSTRIAL CONFERENCE BOARD,** 247 Park Ave., N.Y. 17, has instituted a program whereby its weekly colored charts and graphs on economics (called "Road Maps to Industry") are being made available without charge to educators on the secondary-school level. The weekly charts, measuring 8½ x 11 inches, include the latest available statistics from government agencies and other accredited sources.

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BRETT HALL
APR 6 1949

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THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

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FILM COUNCIL MONTH

APRIL 1949

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Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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COVER: "Film and You", the recent National Film Board of Canada production about the film council movement, is the source of this month's cover picture. Screenings of the film will be encouraged by the Film Council of America—especially during April, Film Council Month.

Volume XXVIII — Number 4, Whole Number 271

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The Readers Write

Bull's Eye

EDITOR:

Your editorial in the February issue ("Reading, Yes. But—") of SCREEN once more hit the bull's eye for me. It closely parallels an article I wrote for Film-Radio Guide. Once one acquires the Visual Communication viewpoint, this matter becomes so much greater and significant than the "visual education-visual instruction" viewpoint that the latter dwarfs to an impoverished, meaningless cult.

B. A. AUGHINBAUGH
Supervisor, Ohio Slide & Film Exchange
Dept. of Education, Columbus, Ohio

A-V Reports From Europe

EDITOR:

In the January issue for 1949 of the EDUCATIONAL SCREEN you printed an article by Robert E. Brubaker on educational film problems abroad. As to the paragraph on Norway, the following additional information may be of interest to your readers:

After the war the Ministry of Church and Education appointed an advisory committee for school films, which was also to act as a board of censors for this type of films. This committee now consists of four members.

In 1948 the Government Film Service was established to organize the audio-visual instruction and to create a national library of educational and instructional films for schools, armed forces, adult education organizations and others being interested in audio-visual material.

JON MATHISEN
Managing Director
Statens Filmsentral
Oslo, Norway

EDITOR:

In the January issue of EDUCATIONAL SCREEN, you have published the "A-V Report on Europe." This report includes an article about Holland in which wrong information is given about our organization. Would you be so kind as to insert in your magazine a few corrections on this information? For that purpose we enclose the following particulars about our work and organization.

1. The "Netherland Educational Film," a foundation of the Ministry of Education, Arts and Sciences, produces, buys, and distributes nearly exclusively films for primary grades (6-12 years) and has the opinion that for these youngsters the silent film, shown by the teacher before and after his lesson on the subject with which the film is dealing, is more suitable, both didactical and pedagogical, than the sound film. The N.E.F. is able to refer to the testimony of many pedagogical and psychological experts, to the editor (of the School-Made Motion Pictures department) of the EDUCATIONAL SCREEN (March issue, 1947, page 157), and to Jean Benoit-Levy.

2. The N.E.F. does not deny the sound film any value in classroom teaching, nor does it use every means and argument to discredit audio-visual education, but it admits frankly that the sound films might be very useful for senior pupils of continued primary, secondary and university education.

3. Our efforts to indoctrinate teachers in our direction have been very successful, as more than a fourth part of all elementary schools in Holland is getting, at payment, each month during one week a projector and a number of silent films at their disposal. When more projectors are available, we can serve all elementary schools within a period of five years, as the enthusiasm among the teachers is very considerable.

4. With regard to sound classroom films, Holland does not entirely depend on America. It can also obtain these films in England, where, for instance, the Gaumont British has produced sound films of a high standard, based on didactical and pedagogical principles.

PROF. DR. PH. KOHNSTAMM
Director, Netherland Educational Film
The Hague, Holland

Shades of Draper

EDITOR:

We have read with much interest your editorial on page 12 of the January issue concerning the "special audio-visual room" versus audio-visual education in each individual classroom.

On page 10 of this same issue is a half-page advertisement on the Draper Portable Pakfold Shade which has been run previously in your magazine. We know that this will give a most efficient and economical installation and will provide in your own terms "top-standard projection facilities" as far as proper darkening of each and every room for visual education is concerned. The fact that visual education may be offered under proper conditions in each and every room is a reality instead of an ideal when such equipment is used.

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"Families First" Favored

EDITOR:

The (New York State Youth) Commission sincerely appreciates your extensive and favorable review of "Families First" (February, 1949, page 73) . . . In the 16mm version released January 1, the film has been presented to about 800 groups, half of these being outside of New York. Assistance such as you have given is sincerely appreciated.

FRANCIS X. COUGHLIN
Public Relations Supervisor,
New York State Youth Commission
Albany, New York

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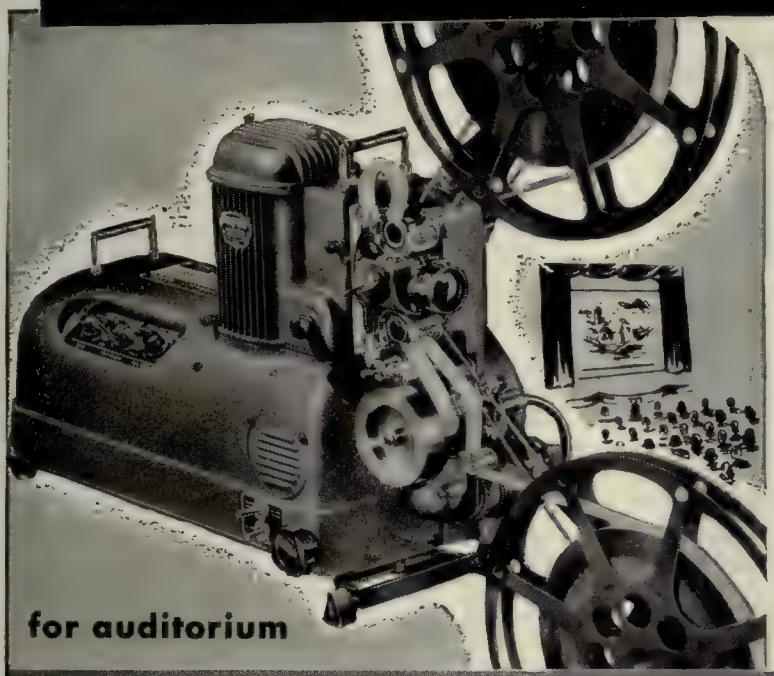

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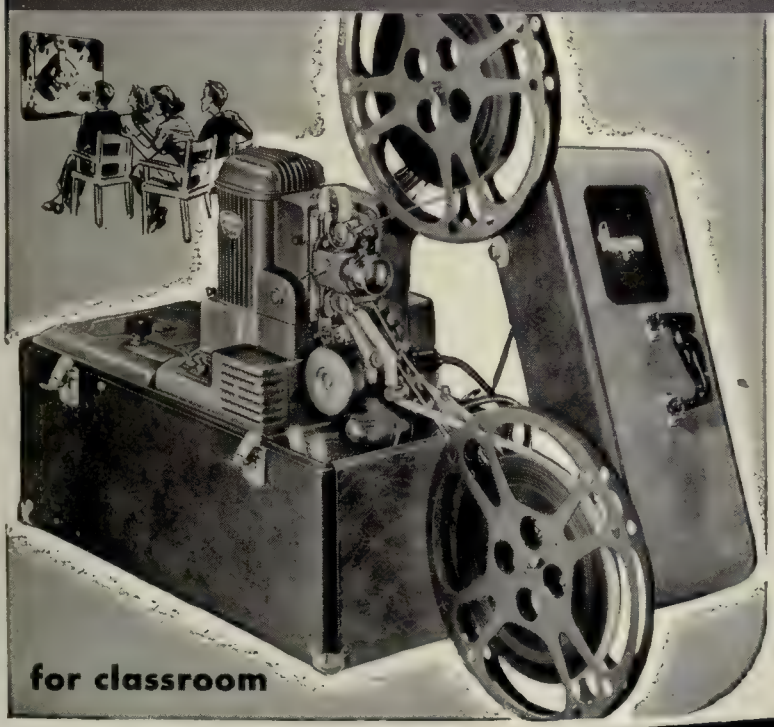

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FILM COUNCIL MONTH

Toward greater and better community use of informational films

• THROUGHOUT APRIL, local film councils in the U.S. will sponsor special film programs to give new emphasis and recognition to the role informational films are playing in community life and to encourage the organization of new film councils so that virtually every community in the country will know how to get and how to use informational films.

Screenings of *Film and You,** the National Film Board of Canada production describing a film council in action, will be encouraged by FCA as an effective way of showing people what films and film councils can do in and for a community. Some film councils have planned film festivals or film workshops; others are conducting film and discussion programs focused on specific community interests and problems. A list of suggested film material for such programs can be secured from FCA headquarters, 6 West Ontario St., Chicago 10.

Eight authoritative and clearly-written guides on film council organization and activities are also available from FCA—a "how-to-do-it" pamphlet series, including the following titles: How to Form a Film Council, How to Obtain and Screen Films for Community Use, How to Conduct a Survey of Community Film Needs and Resources, How to Organize a Community Film Information Center, How to Organize and Conduct Community Film Workshops, How to Conduct a Community Film Forum, How to Evaluate Films for Community Use, How to Organize a Film Festival. (Entire series of eight pamphlets, $1.00; single pamphlets, 15c each.)

Several film producers are cooperating with the FCA in making available selected lists of their films free of charge to any film council holding a community film rally during April. Councils wishing to obtain films should write directly to the FCA national headquarters in Chicago.

Film Councils Around the Nation

• WHAT'S HAPPENING in the film council movement in the United States? There is substantial evidence that the film council idea is taking hold, that community groups all over the country are beginning to discover that they can, by cooperative effort, assure themselves a wider accessibility to films useful for information and education.

This is occurring not only in the large cities, where it might be expected, but also in small towns and cities. Out in **Colton, Oregon**, for example, the Film Council is cooperating with the Clackamas County Parents Association in a drive to establish a film library and film information service in the County Library. Down in **Greenville, South Carolina,** the newly-formed Greenville Film Council is working closely with the Board of Education to establish a broad audio-visual program which will be of service to community and school alike.

Des Moines, Iowa, organized a film council on December 6, 1948, which got off to a very fast start. The local public library has assigned a special room to Council members which will be kept permanently set up for film showings. A local 16mm film distributor donated to Council members a projector which will be kept in the library, and a film information center is being set up in the library itself.

The **Milwaukee, Wisconsin** Film Council recently held a meeting in cooperation with the local Radio Council and is scheduling a special Motion Picture Equipment Show as a feature of its annual meeting in May. The **Newark, New Jersey** Film Council, which has long been one of the most active in the country, continues to hold regular monthly meetings featuring screenings of selected films, gets out a monthly "Film Council Notes" which features selected audio-visual materials on special subjects from time to time. The latest venture of the Newark Council is the sponsorship of a series of monthly meetings on unusual experimental and documentary films, the first of which was held in February.

In **Spokane, Washington,** the Film Council cooperated in the establishment of a union catalog of films available in Spokane and the Inland Empire. The catalog, when completed, will list over 2,000 film subjects available in and around that region, and will be maintained and kept up to date by the library.

The **Chicago** Film Council inaugurated a series of monthly film premieres of selected educational and informational subjects in January of this year, which is attracting considerable attention in the Windy City. These consist of the pick of new productions issued each month.

The **Cleveland** Film Council is planning to put on an even bigger film festival on June 16 of this year than it did last year. In addition, it has sponsored a series of successful film meetings during the past six months on such topics as traffic safety, films in industry, films for recreation, international understanding. The **Charlotte, North Carolina** Film Council has undergone reorganization within the past year and is acting as the Films Division of a new Charlotte Adult Education Council, a plan which the leaders feel will increase the use of films and audio-visual materials in informal youth and adult activities in that city.

The **Toledo, Ohio** Film Council has held a series of successful film forum meetings—one of which, built around the film *Human Growth,* got quite a spread in the local papers and resulted in increased interest in film council activities. In **Ann Arbor, Michigan,** the Film Council is sponsoring a public evening course on the problems of film utilization—in conjunction with the local public school adult education program.

The **Massillon, Ohio** Film Council has endeavored to work out an arrangement with the local public

*See the February issue of EDUCATIONAL SCREEN, pages 66-77, for a description of what the film is about and how to get it. For additional information, write to FCA headquarters, 6 W. Ontario St., Chicago 10.

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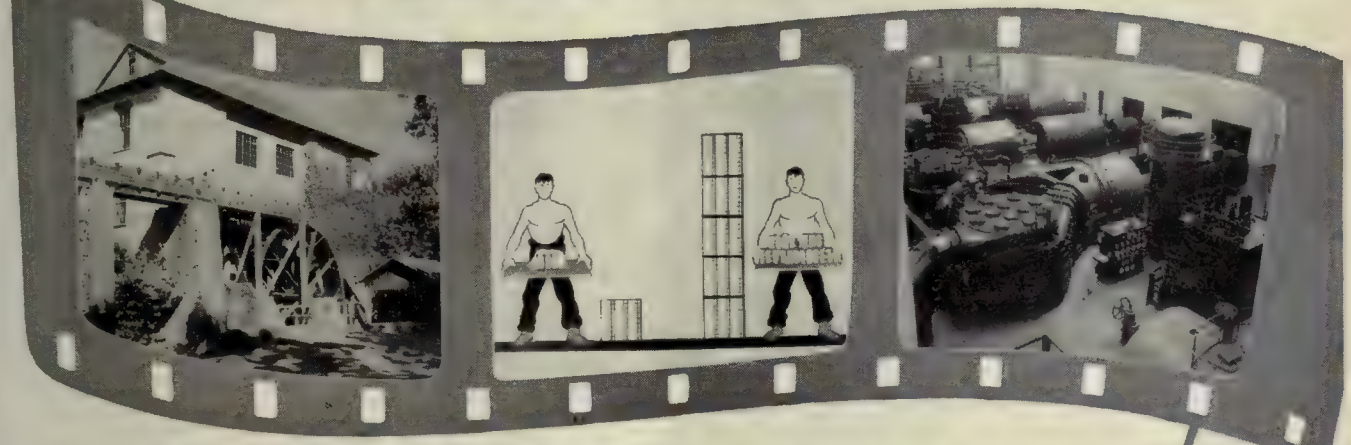

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school in which the Film Council will cooperate with the public school-operated Audio-Visual Exchange in establishing a collection of informational and educational films owned and operated by the Exchange which will be available for school and community use.

The **New York City** Film Council put on a very successful Film Workshop last December, designed to assist representatives of national organizations in the city, and local organizations as well, in selecting and utilizing films for their programs. The **Gary, Indiana** Film Council has been holding a series of very successful meetings around films relating to special community problems. At each meeting the merits of the films shown are critically discussed and demonstrations given of possible group use to which films can be put. The Gary Council is also planning to put on a film festival in April or May.

One of the outstanding accomplishments of the year for local film councils was achieved in **Atlanta, Georgia**, last fall when the Atlanta Film Council put on an Audio-Visual Exposition. Nationally-known speakers addressed meetings during the week, and the proceedings of several of the meetings were beamed out to all parts of the state via radio.

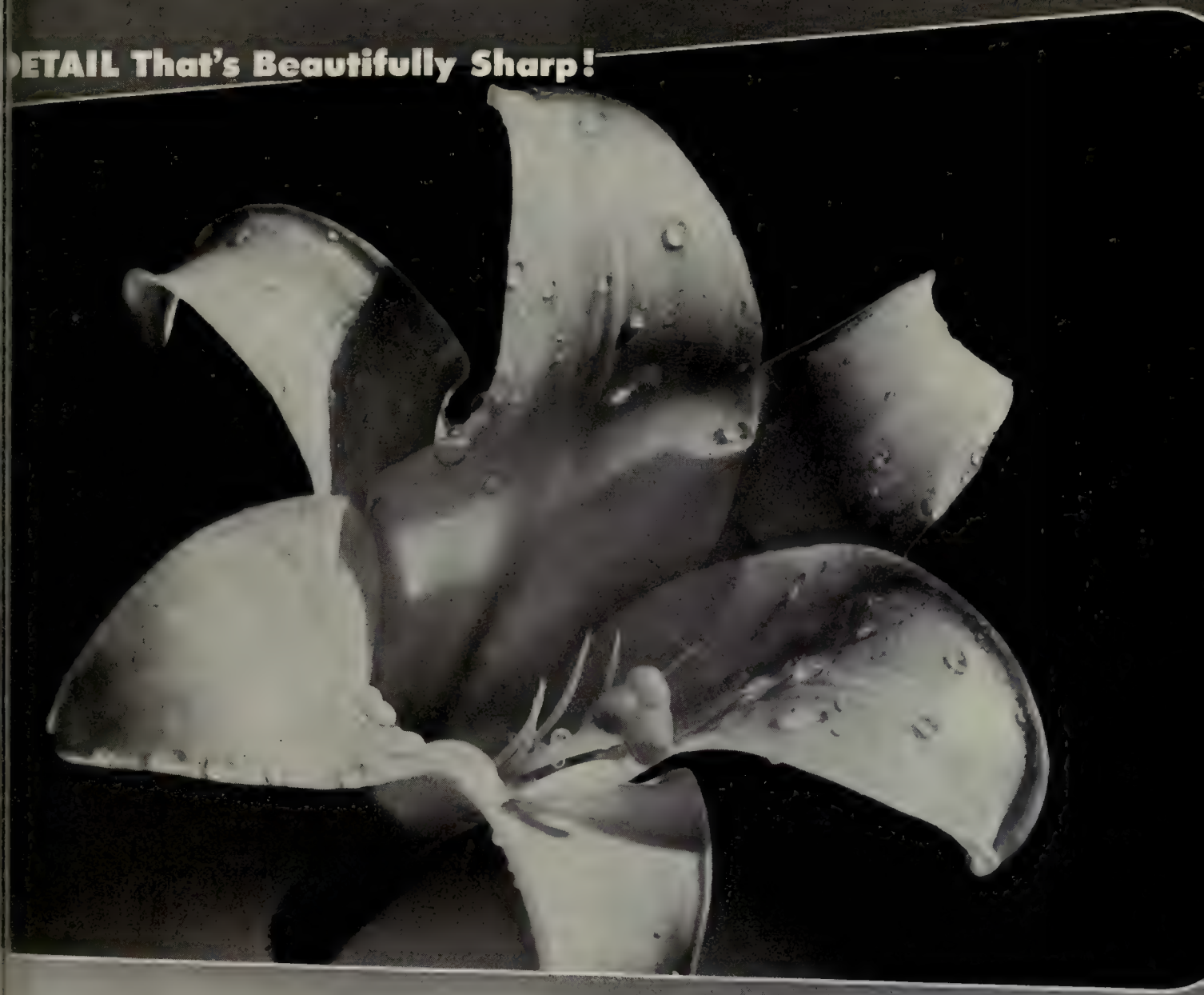
The recently-formed **Kalamazoo, Michigan** Film Council, which has headquarters in the public library of that city, is at present conducting a survey among members prior to building a program designed to fit the needs of the community. The **Casper, Wyoming** Film Council, officially organized last February, is preparing to set up a centralized film library to serve members of that community and is conducting a drive to enlist affiliation in the Council among the more than 125 organizations in the city.

A film council has been set up in **Janesville, Wisconsin** which operates on a $20 grant from the Janesville Educational Association and a $50 grant from the Janesville Foundation. The **Rochester, New York** Film Council is sponsoring a series of demonstrations in effective film forum techniques for the benefit of a variety of affiliated clubs and organizations, including the local Junior League, the Federation of Churches, Council of Social Agencies, and others.

New councils continue to be organized in all parts of the country. The Film Council of **Portland, Oregon**, came into existence early this year. **Boston** organized a council in November of last year. Organizing committees are at work in **Baltimore, Philadelphia, Summitt, N.J., Harrisburg, Pa.**, and in **Bakersfield** and **Sacramento, California**, and in many other places. A second film council was established early this year in **Hawaii**—in Hilo.

And so the story goes throughout the U.S.A. Local film councils everywhere are helping community groups get and use 16mm films and other audio-visual materials. During Film Council Month, during every month—the FCA and all of the local film councils around the nation are pushing forward toward greater and better community use of informational films.

ETAIL That's Beautifully Sharp!



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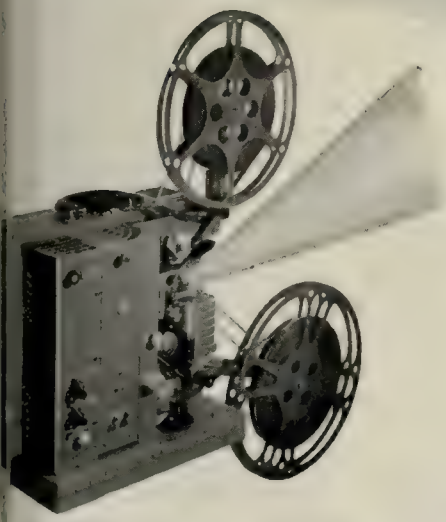

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Patience and Confidence

● It has taken much longer than we have liked, but we are grateful that at last prints of the excellent films produced by the Offices of War Information and Inter-American Affairs for overseas use, and subsequently transferred to the Department of State, have been made readily available for acquisition by film libraries in this country. It is fortunate, too, that the distribution procedures finally worked out are those that have proved so satisfactory in spreading the use of Office of Education and Department of Agriculture films.

Before the war it sometimes seemed that Government agencies did all they could to prevent their information films from being used. Each agency had its own different plan for film distribution. Seldom were the rules designed for the convenience of the film user. Some prints were made available for purchase by local or regional film libraries—if you could figure out how to get them. We recall an instance when an audio-visual director tried for months to find out how to acquire a print of a certain Government film. One referral led to another and finally he was referred back to the first person he had written to. It was a perfect merry-go-round with nothing accomplished.

It's not that way today. Although there is still room for improvement in such details as the availability of preview prints, the present plan is far superior to conditions that existed in the past. It serves the interests of the people—those who want to acquire and use prints of Government films. Red tape has been cut and the words "readily available" have been made meaningful. Prints of most Government films can now be obtained through a one-stop service and on the same terms.

So we are willing to forgive the long delay in making the OWI and OIAA films available. We know that the problems have not been simple ones. We know that the very Acts of Congress that have made these excellent films possible have also placed certain restrictions on their use and that the producing agencies could not be directly concerned with their secondary uses. But patience, based upon confidence in those who have responsibilities for Government films in Washington, has been rewarded.

The recently announced good news about the OWI and OIAA films brings new confidence that the interests of the people are being served. Government agencies with films to be used are working together to make sure that these films are available.

by HELEN LAWRENCE CROCKER

Children look . . .

and teachers learn

THROUGH the school motion picture, it seems to me, a teacher can learn much about the individual child —about his emotional life in particular. Perhaps this is an old, old story, yet I do not recall anyone's talking or writing about it from this viewpoint.

We know what a difficult task it is to tell exactly how *we* feel, so certainly a child cannot tell us even after he has learned to talk. Emotions are not entities that any living person can classify entirely, and yet all of us know the emotional life of a child has outward signs from which we can catch glimpses of his inward feelings. We teachers need to know the whole child. Great strides have been made in learning about his mental growth, and his physical growth is not so difficult to ascertain; but the emotional life of the child is much more of a problem. Temper tantrums tell their story, crying on occasion has its fairly obvious reasons, laughter is understandable, but what of other indicated feelings the child shows? It seems to me that any child shows some definite emotional signs while watching a motion picture—or afterward, and that these can be valuable clues to the inner feelings. I have watched for such signs when we have used motion pictures at our school, and I sincerely feel I have gained insight into the emotional lives of our children.

Authorities have made a few statements about motion pictures in relation to children's emotions, and most of them feel that more must be done concerning the influence of motion pictures. "Children are exceedingly sensitive to beauty," several writers have said. During the showing of natural color pictures in which there is beautiful scenery (and I firmly believe that such pictures should be shown to little children as well as older ones), I love to watch the children's eyes and faces. I enjoy hearing their "oh's" and "ah's" and their comments afterward. We learn through experiences and through past experiences do our appreciations develop. A teacher, I believe, can tell which of the children really have such appreciation by the comments made after such a film. She can tell, too, which children have been farther than their own neighborhood and which are more widely traveled.

Morgan and Jersild have spoken of "fears" in connection with the motion picture. "Some children will speak of being frightened; some are aroused to emotional excitement enough so that sleep is disturbed." However, Winn says that "Those frightened by the movies are likely to exhibit other emotional symptoms not related to the movies." Although these statements, it seems to me, apply far more to theatrical movies

He was "scared stiff of movies."

DAVID and LINDA

She was cruel to animals.

than to instructional pictures, "fear" is something that cannot be ignored even when using educational films.

Children's fears already developed, through some conditioning that the teacher knows nothing about, may be exhibited during a good educational film. If a teacher knows that a child is afraid of something and understands this fear herself, it is very possible that she may "recondition" the child against that fear, or at least be on the watch so that she does nothing to aggravate it. In this connection I wish to cite several examples of fears of children that I discovered through the showing of motion pictures in the classroom.

One little girl was almost frantic during the showing of *Shep, the Farm Dog* for she was very much afraid of large dogs. In a picture showing water sports with diving predominant, a little boy sat with his hands over his eyes, and later questioning revealed he feared jumping into water! How else should I have discovered this fear on the part of this little fellow? A third child, when watching the film *Safety in the Home,* became extremely excited and rushed over to me crying that her little sister had been hurt—"I just saw her up there"—pointing to the screen! It took several minutes to quiet her. This last instance proves what Merry has said: "Children's reactions are three times greater than those of adults because children regard situations as real." Sometimes specific attitudes may be modified by seeing movies. It seems to me that this would be a truer statement for films shown in the junior high or high school. However, one second-grader did remark to me, "I guess black kids don't hurt you after all," after seeing colored and white children playing together on the screen.

More and more children are accepting the motion picture as an integral part of life, for motion pictures now seem to be part of the culture into which they were born. The old Chinese saying—"One picture is worth ten thousand words"—seems to be true, and it seems to me that this expression applies not only to the worth of a picture for children, but may also apply to the worth of a picture for teachers. As specific examples, I should like to give two very simplified "case studies" that seem to me to have meaning in considering the worth of the motion picture for children. In these cases the teacher knew of the child's difficulties ahead of time and so was guided accordingly when the motion pictures were shown.

DAVID

David was a quiet child who had one sister a year younger than he. His father was calm and easy-going; his mother was nervous and quick. When the child entered first grade, he was not sure what it was all about for some little time. However, he seemed to mature rapidly, loved school, showed a good attitude toward his work, and, later, progressed beautifully. I always felt that David's mother was a little disappointed that he was not more nervous or more shy, for she was so certain that he would be!

One day I told the children that we were going to have a moving picture "tomorrow". David went home, told his mother, and that evening she phoned me at my home. She wanted to tell me that David "is scared stiff of movies and please don't let him see any or he would carry on awful." I talked with her a few minutes, and she consented to let me use my own judgment on the morrow. It seems at a very early age David had been taken to the movies in order that his parents might go. On several occasions he had fallen asleep and had been suddenly awakened because of the loud noises on the sound track of the film. Of course, he was terrified; and after this had happened several times, nothing more was needed to condition the little boy for a decided fear of the motion picture. His parents were upset, for he had had nightmares, too.

"Tomorrow" came and so did our movie. Fortunately, it was a farm picture, and I knew David was much interested in farm animals. I casually told him we were going to see something that was very different from anything he had ever seen, and that he could sit by me. Into the other room he went. The room, though not light was not as dark as an actual theater would be, and I had David look around him and see that all his friends were there, too. We did things slowly so as not to frighten him, and I had him sit between me and a special friend of his. When the picture started, David had a look of absolute horror on his face. He seemed to stiffen out in the chair and clenched his fists very tightly in his lap. I felt a bit worried and wondered if I were really doing the wise thing. None of the other children seemed to notice David. I felt that now was the time to do something, for if not, I knew I would never get him into that room again for a film. So I took his arm and pulled him from the chair to my lap. Putting my arms about him so that he would feel the security he needed so much at such a time, I softly told David that he was going to see some animals "like Grandma has on her farm." (We had discussed this all before, but after what he had gone through that first minute, I knew he would not remember.) I also told him that pictures usually have those queer noises at first but that they mean the picture is coming, and—"Look David, see that lovely little colt with his mother!" Gradually David relaxed, leaned against me, and looked at the screen, and though the perspiration seemed to pour from him, he missed none of the film. When we went back to our room, I heard David say to his pal, "That was a good picture!"

Of course, I wondered what he would do the next time we showed a film? I put him by me, but that was all he needed except a reminder that there would be some queer noises first, perhaps, and then he would enjoy the picture. He looked at me and smiled until the film really began. I kept my hand on his shoulder until I was certain all was well, and then let David alone. That day he led the discussion afterwards and he had not missed a thing!

From then on, no one in the first grade looked for-

(*Continued on page 172*)

ABOUT THE AUTHOR: Helen Lawrence Crocker is a first-grade teacher in Middletown, Rhode Island, and the principal of a school having the first four grades.

ABOUT THE ART WORK: The sketches on the preceding page are by Alice Egbert and are reproduced with permission from the Michigan Education Journal.

Photo by Jerry Kalish, South Shore High School Student

T-V and Teen-Agers

by PHILIP LEWIS

EDUCATIONAL SCREEN'S Editor for Television presents here the results of an inquiry conducted among the 1700 students of Chicago's South Shore High School to determine some of the impact of TV on teen-agers. The findings represent only a tiny segment of a broad area ripe for research and further validation. The job is not one exclusively for the experts but offers special and individual problems to all interested in education.

IT MAY no longer be startling news that television has been the fastest-growing industry in the United States during the past several months; but it is progressing more rapidly than did the electric refrigerator, the radio and even the automobile when they were at a similar stage of development. What is more important is that nobody yet seems to know where it is headed or what effects it will have along the way.

The movies can no longer ignore this impulsive upstart, and reduced attendance figures cause the film industry to become fearful of the time when every home has a video receiver. Already the movie producers are petitioning the F.C.C. for channels over which they may some day operate television theaters.

Some of the programs transmitted are certainly not suited to be exposed to the view of our youngsters. As far as can be determined, little censorship has been exercised except by the stations themselves. In some cases this has not been satisfactory.

An inquiry was conducted among the 1700 students of South Shore High School in Chicago to determine some of the impact of TV on the teen-agers and thus to clarify the challenge which we as educators must accept. The returns were electrifying—almost 100 students lived in homes already equipped with video receivers!! A subsequent questionnaire, together with personal interviews and data taken from personnel records, revealed significant trends. Though the group involved is too small to warrant broad generalizations, it is felt that some straws tossed to the wind can serve as starting points for further researeh and investigation.

Although some of the TV sets have been in service for as long as 27 months, the average installation reported upon has been operating for eight months. This is a sufficient period to place some reliance on the answers, since the novelty has worn off and the viewing habits have become relatively stable. The recent linking of the East and Midwest by coaxial cable should increase the number of hours per week devoted to tele-

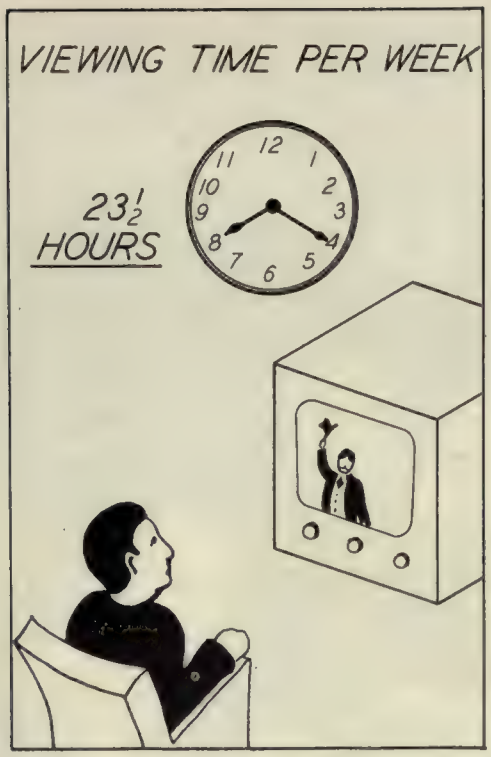


FIGURE 1

viewing beyond the 23½ hours revealed as the average on this survey (Figure 1). In extreme cases this figure went as high as 49 hours per week and embraces practically all the air time stations are now devoting to transmissions. To appreciate the import of these figures it must be remembered that, when watching a television program, it is impossible to do anything else where concentration and attention are required. As a generation, students of today have shown conclusively that they can listen to the radio and still go through the motions of doing their homework at the same time. This is absolutely impossible with TV. Expressed in different terms, *the effect is as though the student attended a three-hour movie every night of the week (Saturday and Sunday included)!*

A definite correlation exists between families having video receivers and the number of children belonging to that household. Only 12% of the students questioned came from homes where they were the only offspring. The two and three children homes were best represented. This may be due to recognition of television as a medium for entertaining and holding the family circle together.

The report revealed that 4½ persons constituted the usual audience whenever a set was turned on (Figure 2). As more receivers are installed, this figure will drop slightly, but the total audience will be larger. Already, the youth possessing a television set is an envied individual among his peers and enjoys the advantage of never being without company, especially when the big games are scheduled. Televiewing is also recognized as a deterrent to normal conversation. When guests arrive, the hostess need only turn on the receiver and television solves the entertainment problem.

In answer to the question, "Does television affect your school work?", three groups of answers were received:

- ***Some say they are helped:***

"I do my homework before television time. It even enables me to learn about foreign countries and American history."

"The travel films and the nature film shorts help much in understanding foreign countries and biology."

"I do not go out nights anymore and while waiting for the television programs to come on, I do my homework."

"It helped me in EBT (Elementary Business Training) after I saw a program about stocks and bonds."

"I am helped through newsreels and occasional informative films which are interesting."

"It makes you more interested in school. I see things that I am now studying in class. It brings together new friends at school."

"It makes me wonder how television works and it helps me give talks in Public Speaking."

"Educational films and instructional programs have been of value to me."

"Travelogues helped me in Commercial Geography."

"Television has not affected my school work. It keeps me at home on school nights."

"I do my homework before watching. In fact, since I got the set, my homework gets done. It didn't used to be this way."

"When I watch television, I'm always watching for flaws. I've become more critical and look more carefully for errors in my school work."

"The educational films have helped me in History, English and in general conversation. News broadcasts are easier to understand than reading the copy in the daily papers.

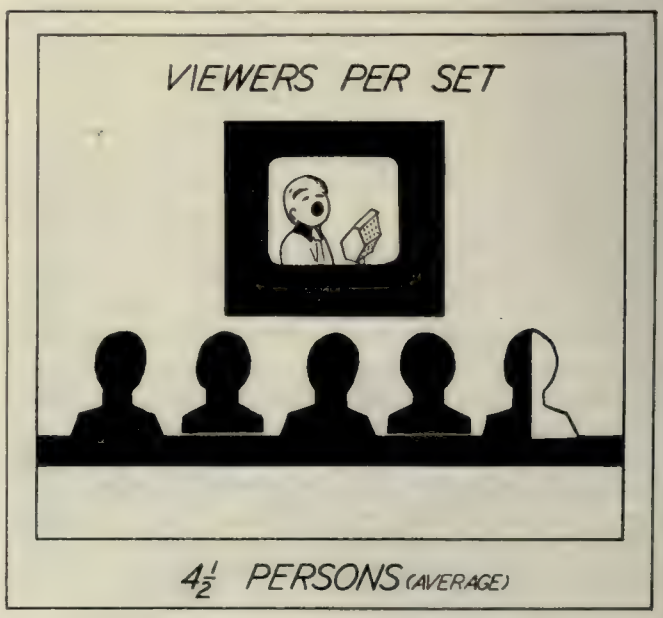
- ***Some find they are hampered:***

"I don't spend so much time on homework. Now I hurry through it."

"The receiver occasionally tends to distract me from my homework."

"I am tired when I come to school because I stay up too late and cannot get enough sleep. I wish they would have the good programs scheduled earlier instead of airing them so late."

FIGURE 2



"I can't get my homework done. It takes too much of my time."

"It doesn't affect me, but my brother refuses to do his homework when the set is on."

"There have been a lot of instructional and informational programs, but I stay up too late watching them."

"I can do my homework when listening to the radio, but not with television."

" I don't have time to do homework because I like to watch television more than I want to do my assignments."

"I can't do homework when a good program is on."

- ***Some say it doesn't bother them:***

"We have a rule at our house. All work must be done before we can look at television."

"I study in another part of the house and am not able to see or hear it."

"TV programs are not shown enough hours per day to prevent me from doing my work. Many of the programs do not hold much interest for me."

"When we first got our set, I watched it all the time. Now I'm used to having it and my homework comes first."

"Since our set was installed, my grades have improved."

"I do my homework when I get home from school or during my study periods."

"I do my homework first."

"I know that I would like to see TV so I get my work done ahead of time."

"Instead of listening to the radio I spend my spare moments watching television, and it doesn't affect my homework. I think most of the programs are poor and not at all educational."

Regardless of the replies, it is easy to conclude that *TV certainly influences the lives of the children exposed to its magic screen.* Although only some of the answers have been recorded here, it should be realized that *television has usurped the 23½ hours per week (average) that were devoted, previously, to other activities*—many of which were necessary and even vital to the normal growth of the youngster. The fact that almost 50% of those interviewed reported that the video medium did not affect their school work does not minimize the effect of television, since all students in this group went on to explain how they had to reorganize their habits to accommodate this interloper in their daily life. This very forcefully illustrates how rapidly video is becoming an integral part of the American scene.

A large number of the students asserted that televiewing was no threat to their school work since most programs are not scheduled until late in the evening. Now, however, the coaxial cable is bringing daytime and early afternoon offerings to Chicago and the Midwest. Dumont has already started a continuous 16-hour daily transmission schedule in New York. The indications are that Chicago stations will do likewise as soon as more sponsors are attracted. At least two things are clear now without resort to a crystal ball—parents must regulate the time their children spend at the TV receiver, and educators must recognize this rapidly-maturing colossus and make it serve their purposes.

Photo by Jerry Kalish

"It doesn't affect me, but my brother refuses to do his homework when the set is on."

- A joint exploration into the role television can play in education is under way in the Philadelphia and Camden, New Jersey, schools. The Philadelphia and Camden Boards of Education, the Office of Diocesan Superintendent of Catholic Schools, television station WCAU-TV, and the RCA Victor Division of the Radio Corporation of America are cooperating in a program whereby four weekly telecasts will be received in thirty-one public and parochial schools in and around Philadelphia and Camden in which television receivers have been installed by RCA Victor. Personnel from the schools systems are working with station WCAU-TV in the development of programs, each of which is directed to a specific school level.

- A series of 39 educational programs to be telecast three times a week is being sponsored jointly by the Philadelphia Board of Education, Philco Corporation, and television station WPTZ. Philco has installed big-screen television receivers in twenty public, parochial, and private schools in the Philadelphia area. Students themselves will take part in most of the shows on station WPTZ. Occasionally mobile units will travel to the schools to originate programs in the science laboratories or on the athletic fields. Principals will select the audiences for each program.

- A $2,500 fellowship, made available to the University of Cincinnati by the Crosley Broadcasting Corporation, will be used in pioneering work to study the relationship between education and television. This fellowship is said to be the first of its kind in the country. James D. Shouse, vice president of Avco Manufacturing Corporation and president and board chairman of its subsidiary, Crosley Broadcasting Corporation, said the fellowship was established in an effort to learn how education and video can best be correlated in the interest of the public in general.

An experiment in regional film distribution

From Library ⟶ to Library ⟶ to You

by VIRGINIA M. BEARD
Curator of Films,
Cleveland Public Library

THE CLEVELAND PUBLIC LIBRARY, first again in a most notable forward step in the educational film field, is now actively engaged in distributing 16mm films to ten Ohio libraries in a regional area surrounding the city of Cleveland. This extension of the activities of the library's pioneer film lending service was made possible by a $25,000 Carnegie Corporation grant to the Cleveland Public Library in the early summer of 1948. Under the administration of the Film Bureau, the project will extend over a period of two years, during that time making available to ten participating libraries an extensive collection of educational films which, under ordinary circumstances, small libraries could not afford to acquire because of the expenditure involved for such an initial collection.

The ten Ohio libraries benefiting by the new move and sharing in the experiment are: Alliance, Canton, Elyria, Lorain, Massillon, New Philadelphia, Sandusky, Warren, Wooster, and Youngstown.

The regional circuit plan which revolves a collection of 170 films among the participating libraries was organized under the direction of the head of the Film Bureau, with the generous counsel and encouragement of the library administration. The plan, put into effect October 1, 1948, operates as follows:

Seventeen films are block-booked to each of the ten libraries for a period of one month. At the end of this period, each collection of 17 films is sent on to the next library on the circuit and thus each receives a new group of subjects every month.

By the end of the year, each library will have had the use of the entire collection of 170 films. During the second year of the project these films will be re-distributed and new titles added. The revolving collection includes such classic documentaries as *The River*, *The City;* March of Time releases; RKO's *This Is America* subjects; films for children and teen-age groups, films on human relations, international and community problems, science, safety, sports, travel, geography, newsreels, arts and crafts, and music. Since the 10 libraries on the regional circuit are within a relatively short distance of one another, wasted film travel time from one library to another is kept down to a minimum whenever possible by transporting the monthly allotment of 17 films from one library to the next by car or bookmobile.

Each participating library pays an annual token fee of $100 for the film lending service. This goes into the central film purchase funds for replacements and new film acquisitions.

By the time this tentative report reaches EDUCATIONAL SCREEN, The Cleveland Public Library Regional Film Project will be exactly five months young. Since the program is still in its infancy, it is too early to draw any final conclusions concerning its broad implications or ultimate success. What we hope may be accomplished, however, can be stated briefly and simply:

1. Locally, ten Ohio public libraries will be helped tremendously in their efforts to establish a film lending service on a community level. This in itself will be an accomplishment of paramount importance, since it offers a potent means of spreading information on world and community problems, the atomic age, popular science, mental hygiene, human relations, family ethics, child care and health, and our American culture and heritage, so desperately needed by so many people.

2. From a nation-wide point of view it is possible that out of this cooperative inter-city film lending service may emerge a basic pattern or blueprint which other public libraries may adapt or adopt in establishing a similar regional film service. This is quite in keeping with the point made in "A National Plan for Public Library Service" that libraries must explore, and implement, ways of getting service to more and more people through the medium of larger regional units.

Because of the importance of the Cleveland Public Library's Regional Film Project to all who are interested in the distribution and use of motion pictures, this first report of progress by the director of the project is being published concurrently in EDUCATIONAL SCREEN and LIBRARY JOURNAL.

3. The experiment too, if it proves its worth, may demonstrate the desirability of state library aid to assist in the continuation of this project as well as to help in the development of other similar regional projects throughout the state.

Space will not permit a detailed analysis of the film circulation reports submitted monthly by the ten member libraries to the administering agency. Readers of EDUCATIONAL SCREEN, however, will be interested in the following statistical summary.

During the first three months of the project the ten regional film libraries circulated a total of 4,965 films to churches, schools, service clubs, social agencies, civic and industrial groups. The aggregate audience seeing these films totaled 221,636. The minimum circulation per print per month was 3.2; the maximum, 17.8. Travel, geography, sports, music and children's films enjoyed the highest degree of popularity; films on current events, community problems and human relations ranked second. It is encouraging also to note in comparing the report month by month a steady increase and gain in almost every instance both in circulation figures and audience attendance.

These statistics speak plainly. They augur well for future developments. They indicate too, indirectly, the enthusiasm and genuine spirit of cooperation and verve with which the ten member libraries (with no practical film lending experience whatsoever with the exception of Canton and Youngstown) have undertaken this new experiment in film distribution and community service.

Although the Cleveland Public Library is administering the regional film project, it is the ten member libraries who are actually making it work with amazing know-how. We in Cleveland are not only proud of their first three months' record, but we also consider it a privilege and a profitable experience to be associated with them in working out this new regional program.

How do the ten member libraries feel about the regional project? What has been the reaction of their respective communities to its inauguration? We quote, in closing, brief excerpts from reports and letters on file in the Film Bureau which tell the story far better than we can.

● "The comments on the quality and interest appeal of the 51 films received during the first three months of the Regional Film Project have been universally favorable. There also has been a wide variety in the character of the groups before whom they have been shown: factory executives, church groups, college and high school faculty members, granges, lodges, including some foreign-speaking people, rural schools, PTA groups, social clubs, etc."

HOWARD SOHN
Carnegie Free Library
Alliance, Ohio

● "Altho' the film service in Canton is not new, the library's participation in the Carnegie project has given prestige to the service. The 17 films every month are a blessing to our small collection. We are pleased that each allotment includes children's films. These are used each month as an integral part of the children's story hour when stories are told and books displayed in an effort to correlate books and films. Animal pictures are the children's delight."

NANCY E. MILLER
Canton Public Library Association

● "The police and fire departments of Elyria are steady users of the regional films. On the film *The Feeling of Rejection*, they reported: 'Very interesting and educational to the police department. Mental hygiene films are important. Let's have more of them.'"

EDNA E. MOORE
Elyria Library

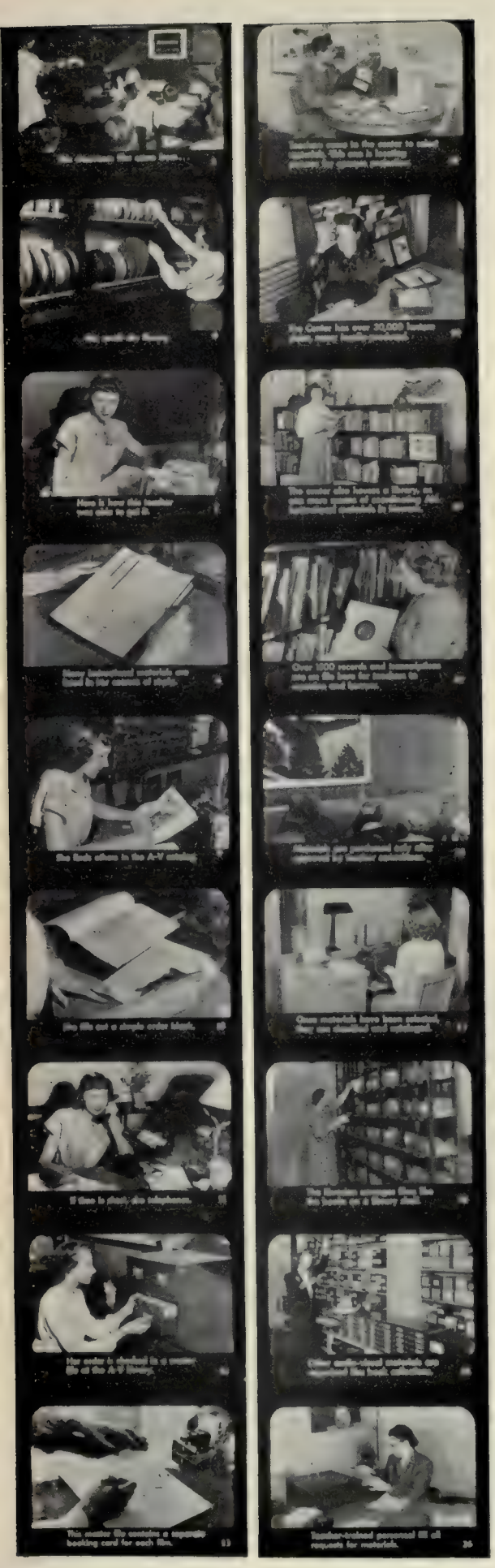
● "We are all just bursting with enthusiasm over the regional project and how we can use the films effectively. Once more we would like to tell you how lucky we think we are to be a part of this demonstration."

MARY MCCANN
Sandusky Library Association

● "We started the project off with a film forum Thursday

(*Continued on page* 173)

School, church, and community program planners pick up films at the Wooster Library, a member of Cleveland's Regional Film Project. The library reports, "We think the opportunity to be part of this project has created more stir and enthusiasm in Wooster and the Wayne County area than anything in recent years."



Announcing a new audio-visual filmstrip series

CASE STUDIES in A-V Administratio

• large city • small

• county • coll

All interested in audio-visual education will welcome a new Audio-Visual series of filmstrips produced and distributed by Young America Films* as a service to the audio-visual field. Four of the filmstrips are clearly-presented picture-plus-caption stories of audio-visual administrative set-ups, intended in each case as a study of a typical organization. Included also in the series is a previous release, *The Slide-film in Teaching.*

The administrative filmstrips include *The Large-City Audio-Visual Aids Organization* (Newark, New Jersey); *The Small-City Audio-Visual Aids Department* (Dearborn, Michigan); *The College Audio-Visual Center* (State College of Washington, Pullman); and *The County Audio-Visual Service Program* (San Diego County).

The filmstrips should be invaluable in professional audio-visual courses, both for pre-service and in-service training, enabling teachers, most appropriately, to teach about audio-visual administration through an audio-visual medium. Wherever used, the filmstrips should stimulate not only discussion but real thinking about a-v administrative problems and planning.

*18 East 41st Street, New York 17, New York.

THE COUNTY AUDIO-VISUAL SERVICE PROGRAM pictures some of the problems a county a-v service encounters and shows how they have been solved in San Diego County, California.

Frames in the outside strip at left are from "The Small-City A-V Aids Department"; frames in the inside strip at left are from "The Large-City A-V Aids Organization."

Young America Films

The audio-visual library also circulates recordings.

THE SMALL-CITY AUDIO-VISUAL AIDS DEPARTMENT is a picture story of how a typical small city (Dearborn, Michigan) handles its audio-visual program.

Audio-visual aids are not new. They are as familiar as the teacher, the blackboard, a piece of chalk, or the globe.

THE LARGE-CITY AUDIO-VISUAL AIDS ORGANIZATION shows how one large-city school system (Newark, New Jersey) organizes and administers its audio-visual aids program in close relation to its local school libraries.

Specific course work is offered in the audio-visual field.

THE COLLEGE AUDIO-VISUAL CENTER outlines the functions of a college a-v center and shows how the State College of Washington (Pullman, Washington) carries out these functions.

Summer Courses in Audio-Visual Education

1949—Part I

EDUCATIONAL SCREEN begins its annual listing of summer audio-visual courses with the fifteen colleges and universities in the U.S. selected as the recipients of the 1949 Encyclopaedia Britannica Films tuition scholarship awards for summer study in audio-visual education. Title of course, name of instructor, and dates of summer session are given in so far as data were provided. The sole requirement for EBFilms scholars is that they be teachers or school administrators with special responsibility for audio-visual instruction. The universities will receive applications for the awards until May 1, 1949.

FLORIDA STATE UNIVERSITY, Tallahassee, Fla. June 16-July 23
- Audio-Visual Materials — Myles H. Ritchie
- Documentary Film — Myles H. Ritchie
- Audio-Visual Materials (July 25-Aug. 26) — J. E. Harbin

HAMPTON INSTITUTE, Hampton, Va. June 20-July 29
- Audio-Visual Instruction in the Classroom — Beulah S. Jones
- Audio-Visual Aids in Education — Beulah S. Jones
- Motion Pictures in Education — June 20-Aug. 19
- Materials of Audio-Visual Instruction — Malcolm Williams (both courses)

KENT STATE UNIVERSITY, Kent, Ohio — June 20-July 29
- Use of Audio-Visual Material in Education — Roy E. Wenger
- Audio-Visual Materials in Education — Roy E. Wenger

NOTRE DAME UNIVERSITY, Notre Dame, Ind. June 20-Aug. 12
- Survey Course in Audio-Visual Education — Orville R. Foster
- Special Problems in Audio-Visual Aids — Orville R. Foster

OCCIDENTAL COLLEGE, Los Angeles, Calif.
- Materials and Methods in Audio-Visual Instruction — Amber Wilson, Charles N. Butt
- Audio-Visual Materials Other Than the Motion Picture — Margaret D'vizia, Charles N. Butt
- Radio and Recordings in Education — Betty Leigh Van Werden

OKLAHOMA A. AND M. COLLEGE, Stillwater, Okla. June 2-Aug. 1, Aug. 1-27
- Administration of Audio-Visual Program — J. C. Fitzgerald
- Audio-Visual Education Workshop — J. C. Fitzgerald
- Elementary Photography — Haskell Pruett
- Advanced Photography — Haskell Pruett
- School Use of Radio — Vera Jones

STATE COLLEGE OF WASHINGTON, Pullman, Wash. June 13—6 or 8 Weeks
- Audio-Visual Aids in Education — Gnaedinger, Hite
- Seminar in Instructional Aids — Gnaedinger, Hite
- Organization and Administration of Audio-Visual Aids — Gnaedinger, Osborn

TEACHERS COLLEGE, Columbia University, N. Y. June 30-Aug. 12
- Audio-Visual Materials and Methods of Use — (Sec. I) Harold Wigren, (Sec. II) Paul Witt
- Laboratory Course in Audio-Visual Instruction — Harold Wigren
- Utilizing Radio in the Classroom — C. Louis Forsdale
- Preparation and Production of Educational Radio Programs — Forsdale
- Production of Education Motion Pictures — Josef Bohmer
- Administering the Use of Audio-Visual Materials — M. R. Brunstetter, Paul Witt
- Photography for Teachers — F. L. Fitzpatrick, G. Zimmer
- Science Films — W. Burnett Cross
- Communication and the Communication Arts in the Modern Community — Lyman, Bryson, and others
- Photoplay and Radio Drama as Communication Arts
- Audio-Visual Aids in Business Education (July 5-22) — Ruth Larson

UNIVERSITY OF CHICAGO, Chicago, Ill. June 27-July 29
- Audio-Visual Instruction: Techniques and Materials
- Audio-Visual Instructional Problems

(Listings continued on page 179)

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Maps We Live By

(Nu-Art Films, 145 West 45th Street, New York 19, New York) 22 minutes, 16mm, sound, black and white. 1947. A Films of the Nations film, produced by the National Film Board of Canada for the United Nations Film Board. $44.00.

Description of Contents:

This film reviews the development of present-day map concepts, methods of making maps, map projections, a variety of uses of maps, some of the social aspects of maps, and the conflicting aspects of geographic and political barriers in a world which must be ONE in order to survive.

Opening sequences picture the development of various types of maps by early Pacific island dwellers, the Babylonians, the Greeks, the Romans, the Chinese, and later by European cartographers. An animated map illustrates how knowledge of the world gradually increased with the first voyages to the Western Hemisphere and around the world.

Modern map-making methods are typified by the Royal Canadian Air Force's program of photographing thousands of square miles as a basis for contour maps. The work of both the photographer and the map-makers is shown. Mapping of the ocean floor is also mentioned briefly.

The problem of transferring a spherical surface to a flat surface is illustrated by peeling narrow vertical sections from a globe with only the equator continuous. This is then converted to a polar projection.

Common uses of several types of maps by a bicycle tourist, a class in school, a geologist, an airplane navigator, and city planners are shown next. The film also points out that maps are used when political boundaries are in dispute and that peace settlements are based on maps.

The fact that uniform symbols make maps an international language is explained, and international ice-berg patrols are shown as an example of international cooperation in the maintenance of useful navigational charts.

The United Nations uses maps to plan better food distribution to the starving nations of the world, but it, more than most groups, is hampered by national boundaries and barriers, in spite of the fact that man has the intellect and imagination to resolve the conflicts in the world and men.

Committee Appraisal:

This film presents a very interesting overview of the making of maps and some of their uses. The content and treatment should stimulate an appreciation of and interest in maps which could lead to a number of map activities in social studies, science, and mathematics on the junior and senior high school levels. College and adult groups should also find it of general interest. The latter part of the film, which refers to the United Nations, does not seem to be well integrated with the other sequences, but the shortcomings of the last sequence are far outweighed by the strengths of the film.

Driven Westward

(Teaching Film Custodians, 25 West 43rd Street, New York 18, New York) 30 minutes, 16mm, sound, black and white. 1948. Produced by Twentieth Century-Fox. Ten-year lease, $105.

Description of Contents:

This excerpted version of the feature film *Brigham Young* dramatizes the courage and loyalties of a minority who, to escape religious persecution, opened the western wilderness.

The film begins with a sequence showing the pillaging of a Mormon home in Illinois. Threatened with violence to himself and his people, Brigham Young orders his followers to leave their homes and follow him.

Cold weather, fear of Indians, disease, and poor equipment are among the hardships on this trek westward. As the cavalcade moves onward, such essential activities as shoe repairing, washing, spinning, and schooling go on in the covered wagons. The first year some of the band stay at Council Bluffs while others move onward. The following winter is a severe one for the vanguard, and their provisions run so low that many become ill from malnutrition.

When the wagon train reaches Great Salt Lake, Brigham Young selects the site for the settlement, and the building of homes and cultivation of the land begin. The concluding scenes show the persistence and valor of the colonists in overcoming obstacles. The film ends with the episode of the sea gulls eating the crickets which threaten to destroy the crops.

Committee Appraisal:

This dramatic portrayal, in its present edited form, seems to show the influence of the documentary. Hollywood's famous stars are played down to dimensions appropriate for relating the events in a truthful and realistic manner. Throughout the film no reference is made to Mormon doctrine; the Mormons are shown only as a minority group. The film should be effective in developing an appreciation for the contributions of this minority group and creating an attitude of tolerance toward minorities. Comments of the evaluating committee indicate that the film carries a terrific emotional impact. It is highly recommended for use by junior and senior high school, as well as college and adult groups discussing this period in American history.

School-Made Motion Pictures

As a special service to its readers, Educational Screen offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, Evander Childs High School, New York City. To obtain a copy of the list, write to the Service Department, Educational Screen, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

United World Films

Living in a Metropolis (Greater New York)

(United World Films, Inc., 1445 Park Avenue, New York, N. Y.) 19 minutes, 16mm, sound, black and white. 1949. Produced by Louis de Rochemont Associates. $100.

Description of Contents:

This film illustrates the importance of New York City as a center of industry, transportation, and trade and explains its organization as a metropolis in terms of the people who live and work there.

A map and actual scenes are used to show Greater New York's strategic location as an American port with an excellent harbor and as a gateway to the river system leading to the Great Lakes. Railroad and airline terminals are also shown.

The heavy concentration of people and commerce is given as the reason for so many tall buildings in the small area of Manhattan Island. The housing problem is also pointed out as various residential districts are pictured. Nationality and racial groups are shown in their crowded sections of the city, and the advantages of commuting from the suburbs are mentioned.

A map of the five boroughs is followed by scenes of the highly developed transportation facilities, including commuter trains, ferry boats, subways, elevated trains, bridges, express highways, and motor traffic tunnels.

The commercial activities of the city are shown to include the distribution of foodstuffs to the highly concentrated population, financial activities, headquarters for businesses all over the country, newspaper press associations, servicing activities, and the many phases of the clothing industry. A variety of scenes shows the designing and manufacturing of garments.

New York's importance as a trading center is illustrated by a number of store windows and people window-shopping. Its cultural activities are represented by the Metropolitan Museum of Art, and its recreational facilities are shown to include Central Park, playgrounds, Coney Island, Times Square, with its theaters, operas, ballets, and concerts, and the less favorable East River docks and busy street corners.

The narrator, in closing, describes a metropolis as a city made up of many cities which serves its own people and the nation and is a great center of industry, transportation, and trade.

Committee Appraisal:

The careful planning of concepts to be presented in this film results in a well-rounded picture of the structure and functions of a metropolis and the problems which a concentrated population creates. The very good photography and sound add realism and vitality to the presentation, which samples activities and types of peoples rather than trying to be comprehensive. The vocabulary is built up carefully so that the concepts should be readily comprehended by intermediate social studies classes. The content should also be of interest on the junior and senior high-school levels for assembly programs and social studies.

Helping the Child to Accept the Do's

(Encylopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois) 10 minutes, 16mm, sound, black and white. 1948. $50 less 10% educational discount. Discussion Guide available. This film may be purchased as part of the three-reel film titled *The Emergence of Personality.*

Description of Contents:

The film deals with the effects of early childhood attitude toward acceptance of the do's on the patterns of social behavior in later life.

Actual pictures of young children from the age of three to five being urged by their mothers to shake hands, to eat with clean hands, and to use socially acceptable table manners indicate that much emphasis is placed upon the child's conforming to the adults' ideas of social behavior. Other photographs of children being guided around puddles, being urged to wear their clothing in the conventional manner, and being put to bed at a regular and early time show that some of the emphasis is placed upon developing acceptable patterns of behavior which will be conducive to the child's well-being and comfortable personal living. The commentary explains that this training is enhanced by unconditional love from the parents.

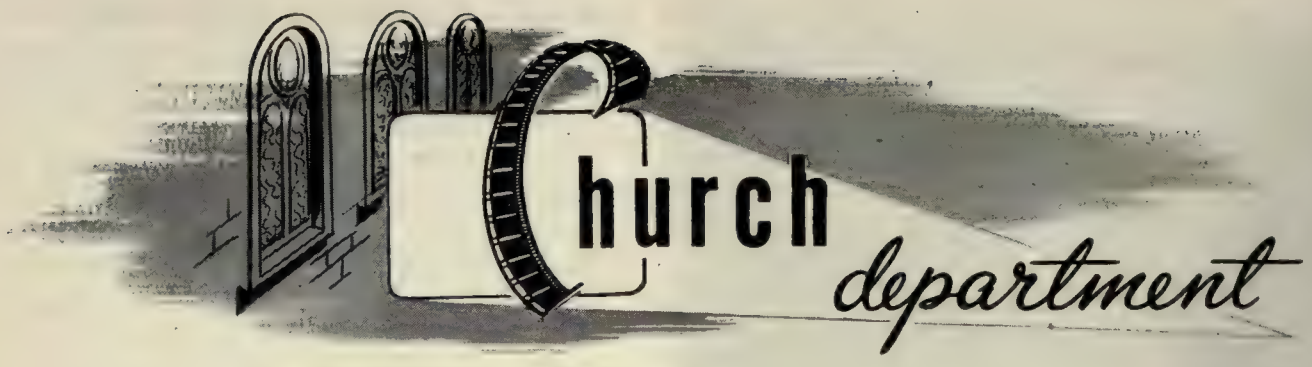
The next sequence shows a small boy and girl combing their hair and thus beginning to accept the masculine and feminine do's. The little girl enjoys playing with her doll while the little boy delights in boxing with his dad. Both children are next shown in the kitchen helping Mother by wiping the dishes. The commentary here points out that the do's for boys and girls are changing just as the roles of men and women in our present society are changing.

The last sequence shows that the ultimate goal is to teach boys and girls to play and work together, to settle their differences in a friendly manner, and to give and take. Scenes of young boys and girls playing on jungle gyms, riding tricycles, sharing rides in wagons, and helping each other put on wraps as they leave school show this philosophy in action. The concluding commentary summarizes with the idea that we must develop individual ways of performing the do's.

Committee Appraisal:

This film, the second in a series of three, the other two being *Helping the Child to Face the Don't's* and *Baby Meets His Parents,* may be used alone or as one of the series. Excellent photography of attractive boys and girls, an adequate and well-balanced sampling of the do's, explanatory commentary, and a mature treatment of the subject should make this film useful to groups on the high school, college, and adult levels studying the subject of child development. The lay and technical interests in the subject are balanced. It should be noted that the role of the father is de-emphasized, and that certain problems which arise in connection with getting the child to conform are oversimplified.

Encyclopaedia Britannica Films



WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

The International Workshop

Work well done . . . work needed to be done

DURING the week of August 29th to September 5th, many of the leaders of visual education in the church field will gather at Green Lake, Wisconsin, for the Sixth International Workshop in Audio-Visual Education which is held under the auspices of the International Council of Religious Education (ICRE).

Those who worked so untiringly to organize and then carry through the First Workshop (at North Park College, Chicago) in 1944 must be pleased with the significance and fruitfulness of the work they began amid the uncertainties and tensions of the early days of the War. Across the years since the first, the Workshops have helped to guide the visual education movement in the church field. They have trained and inspired leadership for all levels of visual education effort within the church. Every community and almost every denomination has felt directly or indirectly their beneficial impact.

A significant aspect of last year's Workshop was attendance of a number of the "independent" producers of visual materials for the churches. Since the preponderence of films—to cite only medium—listed in the catalog have been produced by these so-called independent concerns, it is quite proper that they should attend a workshop which brings together the leaders of the visual education movement in the church field. In final analysis it is a customer-producer relationship, with both the church and the producers profiting by the interchange of ideas through conferences which are informal and unofficial in character. The producer needs to know what the church is thinking, needing, and expecting in the way of standards. The church needs to know the producer and his problems. In an atmosphere of goodwill and mutual appreciation, the leaders of the church and the non-church producers of visual materials intended for church use can face common problems with frankness and fruitful outcomes.

The Sixth International Workshop will put resources and leadership at the disposal of those who attend and desire to work on such problems as program planning, production, evaluation of materials and the development of utilization suggestions, the distribution of audio-visual materials and equipment, the cultivation and development of leadership, and the integration of audio-visual materials into the total program of the church and community.

Attendance, of necessity, is limited to the staff members of interdenominational and denominational agencies; to staff members of state, province, county or city denominational and interdenominational agencies; to members of committees and sections of the ICRE with special responsibility for audio-visual education; to voluntary professional or lay members of audio-visual and radio committees at the national, state, county or city level; and to a limited number of local church leaders in the audio-visual field.

The prospectus on the 1949 Workshop does not indicate any formal confronting of some of the basic and pressing problems in the church field. If the visual education leaders of the churches do not face such problems as criteria for the several media, pre-production consultation and planning, distribution, standards for the film-treatment of Scripture, criteria for the film portrayal of Jesus, the production of utilization guides, and other problems related to these, just who is to do so? Certainly, the answer cannot be that these are to be faced by the denominations singly. Certainly, these problems are more basic to solid progress in visual education in the church field than achieving familiarity with the machines, gadgets, processes, and newly-released materials.

Unless the church's visual education leaders find the time and the place to do some collective cerebration on the problems at the growing edge of the visual education movement within the church, it is quite possible that this movement will become less and less educational and just a happy and well meaning fellowship of gadgeteers. The International Workshops have served the church well; now is the time to broaden and deepen that service.—WSH.

Films on Japan

THE CHURCHES of America will be studying Japan during the year beginning with September 1949. Now is the time to mobilize the visual resources such a study will need. Since the total amount of visual materials on Japan and her people is quite limited, it may be that

such good films as *Precious Land, School Days, Shinto, The Way of the Gods,* will need to be reprinted and gotten ready for use. We do not know who has the master prints. The Motion Picture Bureau of the Y.M.C.A. (347 Madison Ave., N.Y. 17), now Association Films, used to circulate this useful trio in the years just before the War. They certainly should be dusted off and put back into use. They were good in structure and photography, and the narrations (one by Lowell Thomas) were interesting and instructive. Rental libraries will find customers for these films. In like manner, they should arrange for prints of the new film which the Protestant Film Commission is now making in Japan especially for this nation-wide study which will begin this fall. (Address inquiries to Religious Film Association, 45 Astor Place, N.Y. 3.)

Film Reviews

■ *The Quest,* a 11-minute color film, is the first in a series of Living Word Films to be produced by Jabez Taylor, author-director of the Zion (Illinois) Passion Play. *The Last Supper* is a recent release. *The Crucifixion* and others are in production. While the photographing of stage plays gives a somewhat static background for a moving picture, *The Quest* is so adapted that Jesus' conversation with Nicodemus is presented beautifully and with great sincerity. The dialogue is satisfactory. The background music is excellent. The characters are well cast and the acting acceptable. The costumes of Nicodemus and his friend are elegant and authentic. Why not an authentic costume for Jesus? If authenticity is good in part, why not all the way? Are we to believe that Jesus tramped the dusty roads of Judea in a lustrous white over-dress? The settings are simple and effective. This film will be useful in helping careful teachers present in a new and appealing medium this episode in the ministry of Jesus. Probably best suited for seniors and up.

■ *The Head of the House of Wang,* a 38-minute sound and color film produced by Anson Moorhouse, Secretary for Visual Education of the Committee of Missionary Education of the United Church of Canada (Wesley Buildings, Toronto 2 B), is one of the most beautiful, inspiring, and instructive missionary motion pictures produced to date.

This film is not an illustrated lecture. The subject matter is given excellent cinematic treatment, and the results are most pleasing. The photography is always good, and in some sequences it is exceptional. A fine soundtrack carries a narrative continuity, the background music, and at times the sounds integral to the scenes being shot—as when the elder Wang sets off in the man-wheelbarrows to visit his rich rice farms. The high-pitched whine of these coolie-powered conveyances will make the China veterans smile. The musical score, composed of Chinese (Christian) hymn-tunes and original passages, is played with competence upon a superb pipe organ. The film is tightly integrated and well placed. It shows the Gospel in action, and tells the story of the gradual evangelization of the Elder Wang and his (middle class) family through the combined efforts of a Chinese pastor and missionary personnel.

This film has general usefulness: to present missions; to show West China; to show Chinese customs, and to rekindle an appreciation for the power of the missionary enterprise.

■ How can ordinary people be encouraged to give up their prejudices—race prejudice, especially—and be given some motivation for adopting more ethical behavior patterns? One good way might be to dramatize on film the ups and downs, triumphs, joys and rewards of the prejudice-free life. Another way would be to dramatize the effects of prejudice upon the individual afflicted, showing by flashbacks into his early life how he might have gotten that way, and bringing in religion (via the pastor's calls and his sermons) as the general therapy.

The Anti-Defamation League and the Protestant Film Commission, who teamed up to produce the 90-minute film, *Prejudice,* chose the second general method of treatment. Technically considered, *Prejudice* is a good film for youth and adults in church and theater. It is interesting, well cast, competently directed, and sin-

Committee on Missionary Education, United Church of Canada

HEAD OF THE HOUSE OF WANG . . . "one of the most beautiful, inspiring, and instructive missionary motion pictures produced to date." Left: The Head of the House of Wang and his third son in the guest room of their home. Right: A nurse ministering to the injured third son in the hospital ward of the West China Union University Hospital, Chengtu, Szechwan.

cerely acted. While there is more than one right way to treat such complicated subject matter as prejudice (anti-semitism, in this instance), many sincere people will consider the treatment given in *Prejudice* too negative and analytical. In this judgment they will be justified to a degree. Congregations and movie audiences alike may leave church and theater unchallenged and unmotivated to either analyze or purify the wellsprings of their lives. Too long for immediate discussion follow-up, this film could be shown one Sunday and discussed the next. Churches using feature-length films for any kind of program should certainly book this film.

■ The Religious Film Association (45 Astor Place, N.Y. 3) is to be commended for bringing the 75-minute dramatic film, *I Am With You,* to America. Photographed in Southern Rhodesia by Studio Films, one of Sweden's largest producers, this technically excellent film tells the story of a young missionary who lost his religious faith and then regained it. The film is strongly cast and convincingly acted. The lip-synchronized English language soundtrack, added by a competent American cast, is quite satisfactory all the way. This film is about a missionary; not about missionary work. Missionary activities and processes are quite secondary as this story is treated, but church and non-church audiences alike will have their respect for the missionary enterprise deepened by seeing this fine film. It moves swiftly. It will hold the interest. There are adventure, tragedy, pathos, humor, scenic beauty, eye-filling panorama, and African natives who act their part with dignity, competence and charm. No pastor will need make apologies for the technical or religious qualities of this film.

■ The 20-minute color film, *We Would Be Building,* tells the story of the organization and development of a church congregation in the suburb (Silver Spring, Maryland) of a large and rapidly-growing city (Washington, D.C.). The film reveals the top-level interdenominational cooperation, which too few people know about, as well as the comity policies which a local federation of churches encourages in a local situation. The film is sincere and appealing. It carries the story from the time several couples with children think there ought to be a church in their community to the time a strong and growing congregation breaks ground for their new church. This film will be useful in encouraging other un-churched communities to "go and do likewise" and in making older and established churches appreciate the role which they can and do play in helping newer communities become churched. (Produced by Alexander Ferguson, Director of Visual Aids, Missions Council of the Congregational-Christian Churches, 287 Fourth Ave., N.Y. 10.)

■ *The Voice of the Deep* is an interesting, instructive, and technically clever science film in color with some proof-text preaching in the fundamentalist mode tacked on at the end. By means of a very delicate hydrophone, the sounds of the ocean and its denizens are secured. The soundtrack carries these sounds plus an explanatory narration, and the pictorial element consists of some remarkable live photography and good animation.(Produced and distributed by the Moody Bible Institute interests—Chicago 10, Ill.)

Our Visual Aids Library

By RAY SEELYE UTTERBACK*

Our church wants to do the best job it can in religious education. We have all the limitations which beset the average church in town and city. We decided that one of the easiest places to improve was in the use of visual aids in our teaching. When I came to this pastorate two years ago, I found one good 2 x 2 projector, one set of slides, and one filmstrip.

With a little encouragement, the Woman's Association decided to budget $200 per year for audio-visual material. The board of trustees allowed the taking of an offering on Children's Day to help buy a sound film projector and a record player. This is our working equipment.

We decided to build our visual aids library in two media—slides and filmstrips. Materials were selected to give background in Bible customs, to help tell Bible stories, to give information which would help us understand people of other cultures, to make more concrete the Christian ethic, and to aid worship.

In the area of Bible customs, we secured such sets as "Bible Customs" (Providence Lithograph) and the filmstrips on the "2000 Years Ago" series of films (United World Films). Biblical story materials include the *Life of St. Paul* filmstrips (Cathedral Films), *The Ten Commandments* (Church-Craft Pictures), and the *Life of Joseph* filmstrips (Cathedral). We bought, also, the following slide sets: *Christ and the Fine Arts* series, *Baby Moses, Samuel the Temple Boy, Isaac of the Tents, Jesus, Friend of Little Children, The Prodigal Son, The Good Samaritan,* and others.

We have two kinds of material which can be used to give the information needed in building constructive attitudes toward other peoples: materials with no specific religious reference and materials intended to promote religious attitudes directly. We bought *Children of China, Eskimo Children* (Encyclopaedia Britannica) *Chang, Eskimo Boys, Mexican Children, Pueblo Indians,* and *Ahmed* (Stillfilm, Inc.). The records of the *All Aboard for Adventure* series are more specifically religious and very useful.

The boy-girl series (Church Screen Productions), the *Ten Commandments,* and others, help teachers make ethical teachings more religious and religion more ethical.

We secured some 25 selected hymn-slides for use in worship and bought two ready-made services: *The Easter Story* and the *Christmas Story* (Church-Craft Pictures), adapting both sets for our own uses and purposes. We feel the latter set is weakened by its emphasis upon prophecies in connection with the Christmas Story. During the year we are adding other special-day materials, among them *When the Littlest Camel Knelt* (Cathedral).

Our most important use of these aids is in relation to our curriculum. Our materials are studied carefully and visual supplementation is suggested from time to time to the teaching staff. We emphasize that visual

*Minister, First Congregational Church, Painesville, Ohio.

materials are aids and not ends in themselves. We are making reasonable headway in improving our utilization of these and other visual materials.

We use such materials as *The Story of the Bible* (Pilgrim Press), *The Lord's Prayer,* and *The Institution of the Lord's Supper* in our classes in church membership as well as selected slides to help give a running summary of the more significant events in the life of Jesus. In the extended sessions for children, extensive use is made of materials bearing upon world friendship.

Films have been used mainly for missionary education with departmental units of the school—expense preventing us from using them with class units up to now. Some of the best we have had are *Letter From China, My Name Is Han, Amos, Child of Bethlehem,* and *Queen Esther.* The five films of the "2000 Years Ago" series were good but, because of the British accent, a little hard to understand. We prefer the filmstrips of these films.

What we have done is not a pattern for others. We report it objectively, suggesting that other churches work out their problems in terms of the factors which are peculiar to their own parish and community. We would stress the importance of the careful selection of materials, a simple method of filing, the importance of a catalog of materials on hand, a regular program of teacher education, and the systematic budgeting for materials and equipment.

Quite So!

In a symposium on "Trends in Religious Education" in the January-February 1949 issue of *Religious Education* (Journal of the Religious Education Association, 20 W. Jackson Blvd., Chicago 4), Nevin C. Harner, Professor of Christian Education in Lancaster Theological Seminary, sets down "a rapidly mounting use of audio-visual aids" as the fourth of seven trends which he discusses. "This," he says, "is perhaps the dominant fact on the horizon, when we turn to method."

The other trends are (1) "an unmistakable growth of emphasis on the riches of our Christian heritage"; (2) "a remarkable new stress upon the family"; (3) "a new consciousness of the Church"; (5) "a slow trend toward somewhat larger class-groupings in the church school"; (6) "a rather decided upswing in the youth adult movement"; (7) "youth organizations . . . taking the form of youth fellowships."

A Big Help

Those responsible for stewardship education in the local church will welcome a publication of the Board of Christian Education of the Presbyterian Church, U. S. A. (Witherspoon Building, Philadelphia 7) entitled "Seeing and Hearing Stewardship." It covers 30 audio-visual aids on this subject which have been reviewed and which are evaluated and recommended. It is a good job, complete in every way; but no price is indicated for this 12-page mimeographed booklet. If interested, write directly to the above address.

(*Church Department continued on next page*)

I am with You

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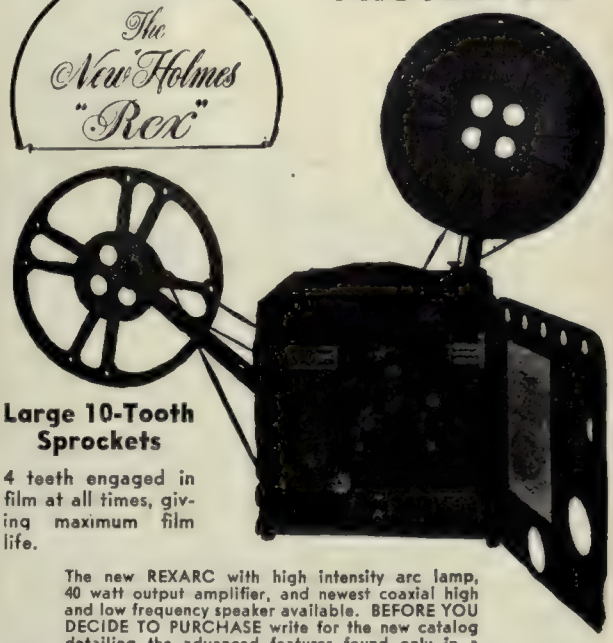

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News Notes

● That old and widely-appreciated film about the African leper boy, *The Healing of M'Vondo*, has now been given a soundtrack and is available from the American Mission to Lepers (156 Fifth Ave., N.Y. 10) and many other sources.

● The Church Studio (Fox Chase 11, Philadelphia, Pa.) announces the availability of the Auviac System of audio-visual teaching aids, which is composed of a 12" Vinylite record (78 rpm) which plays for 9 minutes, plus a full-color filmstrip of 30 to 50 frames, plus a written script for study and preparation. The art work was done by "Progression Pictures"—one picture for each thought or concept expressed in the recording. The Auvaic System is especially beamed at Juniors and up. Eventually, more than 100 Bible stories will be presented. Twenty-six stories, both O.T. and N.T., are now ready. For further information on these dramatized filmstrip-recordings, write direct. (A representative sample will be previewed in a later issue.)

● Audio-visual materials on some of the castles, churches, illuminated manuscripts, and literary works of the Middle Ages can be secured from the Franco-American Audio-Visual Distribution Center (934 Fifth Ave, N.Y. 21). Materials are listed in the following media: lantern slides, filmstrips, bulletin board exhibits, and films.

● A series of 12 filmstrips of about 45 frames each designed to promote a better understanding of the creation, culture and aspirations of the Jewish state of Israel has been announced by the National Education Department of the Zionist Organization of America (42 East 42nd Street, N.Y. 17). A printed "narration" is supplied with each filmstrip.

● Three new "Hymns in Color" filmstrips have just been released by Church Screen Productions (Box 1821, St. Louis). They are: *Christ, The Lord Is Risen Today, For the Beauty of the Earth,* and *Jesus, Lover of My Soul.* Inquire of your visual education dealer.

● The film evaluation bulletins now being sent out in the packets which members of the Visual Education Fellowship (VEF) of the International Council of Religious Education (203 N. Wabash Ave., Chicago 1) receive are developed by preview and evaluation committees in a number of large cities and increase greatly the value of VEF membership.

Correspondence

Arthur O. Rinden, V-A Director for Christian Council of China (169 Yuen Ming Yuen Road, Shanghai) airmailed to ask about relative merits of wire and tape recorders for making newly-acquired library of Occidental classical music (on records) available to Chinese radio stations.

M. Brunson Motley, Distribution Manager for Cathedral Films, liked McNairn's article (Dec. '48) but believes that "he left the impression that the sermon should always follow the showing of the film. I have been saying that the placing of the sermon depends upon the film. When a film has its own climax, I suggest it before the film. Sometimes a film is of a nature that the message should be split, giving part of it before and a part after the film. We have used films in worship when it seemed more effective merely to give the benediction before the lights were turned on, and then only soft light, allowing the people to leave quietly." . . . Very apropos. Have the preachers any ideas and experience on this subject?

Rev. Wm. Edge, Dover, Delaware, wants to know about the "quality and suitability" of *Golgotha.* I do not recommend it. Do you?—WSH.

DAVID AND LINDA

(Continued from page 158)

ward more eagerly to a film than David. I talked with his mother and asked her not to take him to any adult pictures for a while. It seems to me that when he is a little older and he has seen many educational films, his reconditioning will be such that he can see other films without being upset.

All this has been most thought-provoking to me. It proves that if we teachers know children's outside-of-school years through parent-teacher relationships, we may be able to do something about them. If we know of other emotional disturbances of any child, we can be on the watch to help him over the rough places.

LINDA

Linda is a strange child. She needs infinite patience, a great share of understanding, and she is hungry for loving. Linda came to school year before last—a really anti-social child. Several children were bitten by her, and finally, at the advice of a competent psychiatrist, she was removed from school for the rest of the year.

This past year she returned to us. She seemed thrilled to be in school again but the going was hard at times. She was very egocentric and generally quite negativistic. In the meantime Linda's aunt and uncle legally adopted her and having a real "Mommie and Daddy" did help her a very appreciable amount. However, she was very cruel to all animals and inclined to be cruel to the children, too, so that very few of them wanted to have anything to do with her. It would take pages to tell of the "ups and downs" we had with Linda. She did prove ready for reading and learned to read fairly well. Numbers meant nothing to her. But she did smile and that always helps so much! She seemed sorry no one wanted to play with her—but!

It seems to me that the films we had at school did much for Linda. Why?—I would not dare to guess, but she had never been to a motion picture before and when we showed the first film at school, she was fascinated. There were kittens in the picture, and afterwards she told me she was "going to be good to my kitty now—it looks like this one today." For several days she said, "I am good to my kitten now." I wondered if this were true and when I saw her mother, I asked her. To my amazement, she told me that Linda had been very kind to her cat, although before that she had nearly killed it twice!

After two films in which children playing together were much in evidence, Linda decided, "I want the children to have my jump rope today," and "I want the children to play with me." This was a far cry from any previous actions. After seeing children helping on the screen, she wanted to help—the one time I had let her water the plants, she had thrown the watering pot some little distance! I could repeat several such changes in Linda, but the reader will understand why I say—it seems to me that the showing of educational films in school helped this little girl. Of course, there was no right-about-face in Linda's behavior as a whole,

but what change there was was invaluable, and even her parents noticed the difference. What she will be like in another year, no one knows; but still more patience, still greater understanding, continued loving, and—who knows?—perhaps some more educational films may be the answer for Linda.

These two cases are extremes, but somewhere in between these two lie all the others. We want to *know* our children the very best we can so that we may help them to the very best of our ability. Anything that can help us in this gigantic, interminable task we welcome, and it does seem to me that the school motion picture does its share in acquainting us with the emotional life of many of our children.

FROM LIBRARY TO LIBRARY TO YOU

(*Continued from page* 163)

evening. We were a bit disappointed that only 17 people attended, but we will give the next one more publicity. Have already asked a prominent doctor and his wife and another well-known local family to participate in a panel discussion when we will show *You and Your Family.*"

PHYLLIS HANSBERGER
New Philadelphia—Tuscarawas County District Library

● "We think the opportunity to be part of this project has created more stir and enthusiasm in Wooster and the Wayne County area than anything in recent years. It has been better than hundreds of talks on the library and its possibilities."

MARY JANE MERRITT
Wooster Public Library and Museum

● "Readers' assistants have learned, since October, to expect an avalanche on the first Monday of the month. Usually half of the current allotment of new films received from the Cleveland Public Library Regional Film Project is booked for the entire month during the first two or three days. So far, loans have been made to both organizations and individuals, although organizations represent by far the majority of the borrowers . . . churches and schools are among the heaviest users, but a wide variety of clubs and organizations is represented, from a Rod and Gun Club to the Farm Bureau—including two large industries."

MEREDITH BLOSS
The Public Library of Youngstown and Mahoning County

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Massillon Public Library

Does this mean that the project has been nothing but unalloyed joy and smooth-sailing from its beginning until now? Not quite, for no human undertaking could be that, and if it were, it would not be too interesting. There has been some damage to some films, and minor "bugs" have had to be eliminated in the organizational machinery. But those were only small and temporary factors. The important thing is that after the initial and necessary steps of putting this rather large project into motion, the machinery did slip into gear, and now it is really going into high. We expect full speed ahead to demonstrate conclusively what it set out to demonstrate—that films have their important place in the small community as well as in the large.

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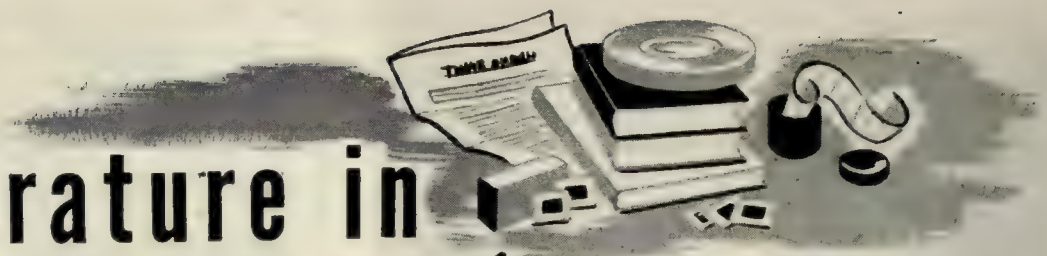

the literature in audio-visual instruction

MRS. ETTA SCHNEIDER RESS, Ed. D., Editor

CURRICULUM BULLETINS

● **Audio-Visual Education in the Pasadena Secondary Schools**—Secondary Curriculum Publication, No. 16. 123 pp. 1949.

In the Foreword Superintendent Goslin points out that this handbook, besides having practical value for all classroom teachers in Pasadena, has had a great usefulness in the experience it afforded to the group of teachers and the members of the supervisory and curriculum staffs that helped to prepare it. The committee consisted of twenty-one teachers, working under the direction of Harry H. Haworth, Supervisor of Audio-Visual Aids, and Roland W. Grinstead, Secondary Curriculum Coordinator.

The handbook is arranged for ready reference, with chapter headings as follows: The values (based on research) of audio-visual education; policies and procedures (of the Pasadena Department); instructional use of audio-visual materials; the place of audio (radio) materials; and suggestions for the operation and care of equipment.

This bulletin should be widely used because it has many practical sections, especially the one which gives sample lessons in which films, recordings, etc., have been used. The illustrations are carefully planned to fit the content, including photographs of classroom situations, diagrams and special sketches that "visualize" the theory and psychology explained in the text. The illustrations, incidentally, were designed by students in Art Production at the City College.

● **Better Teaching Through Audio-Visual Materials**—Sub-Committee on Audio-Visual Education, Committee on Current Educational Problems. North Central Assn. of Colleges and Secondary Schools. Reprinted from the "North Central Assn. Quarterly", 23:196-226, Oct. 1948. Available from the Assn., 103 Administration Hall, U. of Nebraska, Lincoln, Neb.

If this cooperative report is excellent, it is so because of the fact that the Sub-Committee was made up of some of the outstanding leaders in the field from the north central region. In its 30 pages it includes some important principles to aid the teacher and supervisor and states these so well that for some purposes this pamphlet can be even more useful than a textbook. There are no illustrations, nor are these needed to explain the context. One chapter sums up the guiding principles for the classroom teacher on utilization; another describes how a program of audio-visual materials should be organized and administered; one chapter describes the in-service training that might be undertaken; and there is a useful chapter on appraising the program under way. Highly recommended for teachers, supervisors and parents.

TECHNIQUES OF UTILIZATION

● **The Educational Film**—Louise I. Capen, Barringer High School, Newark, N.J. "Social Education", 13:no. 2. p. 61. Feb. 1949.

Describes a teacher's plan for making each film experience an important learning situation. The group had to overcome the disadvantage of having to move to a projection room for each film. A sample unit is described for a class in Occupations, where the picture *Lobstertown* was used. Some time preceding the showing, the group was asked to select a committee of five to meet with the teacher to plan for the film and to coordinate it into the course of study. The committee prepared a working outline, read intensively, and assembled maps, pictures and other guides. They led the discussion before the showing of the film. A lively discussion took place after the film was seen, and some verbatim statements of the students reveal the important contribution a film can make to conveying the "intangibles" necessary in discussing the occupational habits and opportunities of people in other regions.

PUBLIC RELATIONS

● Audio-Visual Aids in School Public Relations—Milton Meyers, Great Neck High School. "N. Y. State Education," 36:206. Dec. 1948.

A useful essay on the need for a more streamlined form of public relations than the usual mimeographed press release or typewritten annual report. Affairs of the school should be presented to the community in an orderly and planned fashion that is interesting and easily understood. Among the techniques suggested are: the illustrated brochure, a series of color slides to accompany lectures by school representatives, the sound motion picture (although more expensive than the silent, the author prefers it because it has more appeal).

A good opportunity for school public relations is during National Education Week, when a combination of media can be used to acquaint the community with the work of the school.

PROJECTION

● **Practical Projection for Teachers**—N. J. Atkinson, Current Affairs, Ltd., 19 Charing Cross Road, London, W. C. 2. 102 pp. 1948.

An illustrated handbook, written by a thoroughly experienced technician in every aspect of projection. The author is a member of the Technical Sub-Committee of the National Committee for Visual Aids in Education (an official agency representing the local education authorities and teachers to advise the Ministry of Education on problems of visual education.)

In non-technical language the author describes the principles of optics, the use of various types of projectors, how to tackle emergencies, and how to care for apparatus and films. Numerous drawings and photographs are used to illustrate.

● **ABC's of Visual Aids and Projectionist's Manual**—Philip Mannino. Revised Edition. 114 pp. M. O. Publishers, Box 406, State College, Pa. $1.25 (remittance must be enclosed with orders of less than four.)

An enlarged edition of Mr. Mannino's manual, which includes practical information on selection of projectors and screens, operation and care of equipment, training of student operators, utilization of classroom films, etc.

Service Does It!

by GORDON C. GODBEY*

As THE QUARTER-OF-EIGHT CHIMES float down from Memorial Hall tower above the University of Kentucky campus, a bright red motor scooter importantly putt-putts its way through traffic to one of the buildings. From the scooter's carrying box, a student takes a motion picture projector and film. He lifts a screen from brackets attached to the side of the box and disappears up the steps into the buiiing. Bold white letters on the scooter announce—"Bureau of Audio-Visual Materials"—and give notice to the passing parade of students that another professor is doing something besides lecturing today.

This red scooter and its blue-and-white sister are important cogs in the distribution mechanism which supplies teaching equipment and materials to the faculty on the blue grass campus. They are part of the reason why the *campus use of projection service has increased 500% in the last 13 months.*

It is agreed by many teachers that the quality of instruction in the elementary and secondary schools will improve only as colleges set good examples of instruction for future teachers. It is also agreed that increased intelligent use of audio-visual materials can improve college teaching. One sure way to increase the use of films, slides, recordings, etc., on the campus is to make it easy for the faculty to obtain this equipment and operator service.

At UK, the instructor has simply to pick up his telephone and arrange with the Bureau of Audio-Visual Materials for the projector, record player or other equipment and an operator to be supplied at the place and time he desires. In addition, he has full use of the library of films, slides, records and transcriptions of the Bureau. The budget of his department is not charged for any of these services, this cost being absorbed as part of the Extension Department's activities.

By having a central equipment pool, the University is able to get maximum use from a smaller number of

*Assistant, University Extension, University of Kentucky, Lexington.

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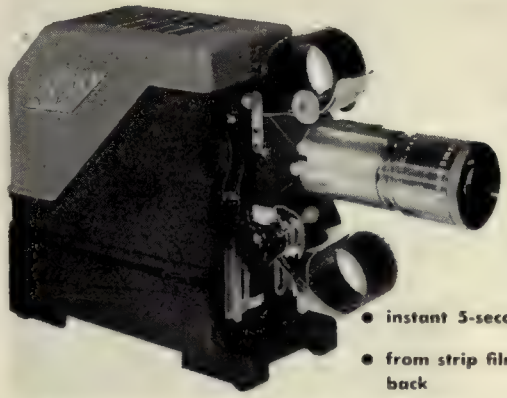

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I'm only one man and my actions won't count.

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FREIGHTER AT SEA	3—7
MISSISSIPPI RIVER (Upper River)	4—9
MISSISSIPPI RIVER (Lower River)	4—9
STATE LEGISLATURE	7—12
WATER SUPPLY	7—12

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projectors than would be necessary if each department had its own equipment. Student operators, trained by the Bureau, transport the equipment and make the complete showing for the instructor. This leaves the instructor free to spend all his time with the class.

By having a large cadre of qualified student projectionists, it is possible to find someone available at all hours and to train incoming students as older ones graduate. The University has had a fine experience with its student operators, several of whom are married GI's needing to earn all they can while attending classes by day and rocking babies at night. Not infrequently, professors call in and request certain student operators who have done an especially good job for them in the past.

It is not unusual for instructors to show a film during several consecutive hours to different classes. This calls for several changes of operators, who come in, rewind the film, clean and re-thread the projectors unobtrusively. Showings are occasionally made for civic clubs in Lexington but only if local equipment dealers are unable to provide the service. Standard rates are charged for this service.

The University of Kentucky is glad to share its experience with other institutions interested in using audio-visual materials and would welcome inquiries.

DAVI in Philadelphia

The general theme of the Department of Audio-Visual Instruction meeting at Philadelphia on March 29-30 was "An Experience Meeting in the Field of Audio-Visual Education." The sessions centered around the following topics:

An Audio-Visual Center in Action—Chairman: Charles Luminati, Director, Audio-Visual Instruction, Great Neck (N. Y.) Public Schools.

Does the Motion Picture Help to Change Attitudes?—Chairman: Rita Hochheimer, Assistant Director, Bureau of Visual Instruction, Board of Education, N. Y. C. Film Demonstration utilizing *Peiping Family*, with class from Camden, N. J. Led by Julien Bryan, Director, International Film Foundation.

Audio-Visual Education and the World Today—Chairman: Irene F. Cypher, Assistant Professor of Education, New York University. Speaker: Ernest O. Melby, Dean, School of Education, New York University. Film showing: *Television in the Philadelphia Schools* (Commentator: Martha A. Gable, Assistant Director, School and Community Relations, Board of Education, Philadelphia).

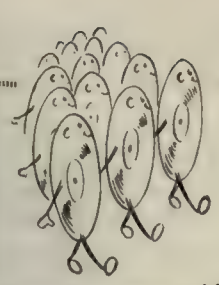
A Classroom Planetarium in Action—Chairman: Grace F. Ramsey, Curator of School Relations, American Museum of Natural History, N. Y. C. Demonstration of "Story of the Stars" with a group of elementary school pupils, led by Armand N. Spitz, Director, Museum Education, Franklin Institute, Philadelphia.

School Television Programs—Chairman: Norwood Baker, Principal, Dobbins Vocational High School, Philadelphia. Television demonstration arranged by Martha A. Gable.

The School Administrator's View of Audio-Visual Education—Chairman: Paul A. Kennedy, Assistant Superintendent of Schools, N. Y. C.

AVID's Ball State Meeting

The Audio-Visual Instruction Directors of Indiana met on the campus of Ball State Teachers College, Muncie, April 1 and 2, in a joint series of meetings in conjunction with the college's regular spring audio-visual conference. Dean B. Lamar Johnson of Stephens College, Columbia, Missouri, addressed the conference, which was planned by AVID-Ball State staff members Evelyn Hoke and Richard Williams.



Records on Review

MAX U. BILDERSEE

● **"The Cuckoo Who Lived in a Clock"** (Columbia MJV 50) is a pleasing tale of the simple adventures of a mechanical bird who gets lost in the forest and is rescued by the children who love it. The story is engagingly told by Gene Kelly and is intended for the youngest school children. The bird imitations by Donald Bain add to the listening pleasure. Suitable for in-school hearing in grades K to 2, this can be used for storytelling and periods when sheer enjoyment is the primary objective. Although not intended for instructional purposes, some of the bird songs may be memorized by the children.

● Another record intended for sheer enjoyment but which may have instructional by-products is **"Winnie the Pooh"** (Decca DU 90023). Children in grades 3 to 6 will enjoy listening to Frank Luther's presentation of such favorites as "The King's Breakfast", "At the Zoo", "Vespers", and "Buckingham Palace", among others. There is instant appeal in these Milne verses and Frank Luther makes them even more attractive. It is entirely possible that, introduced for pleasure listening, the disc may encourage pleasure reading.

● The colorful envelope enclosing a new departure in records, **"Sticks and Stones"** (Allegro aj 20), carries an explanatory statement headed "A Consoling Word to Parents". Quoted in full, it says:

> These taunts, rhymes, and jingles have been with us a long time. They are a rich part of our folk lore. Think how many you remember. . . . and how much harm did they do you?
>
> Let's face it. . . . teasing, taunting, and general nastiness is a part of childhood. Without being too psychological, common sense tells us that we can take the sharp edge off a lot of unpleasantness by bringing it out into the open . . . . These rhymes are really a lot of fun once the sting is removed. Just relax and enjoy them. . . . your children surely will.

The record, as described by the publisher, is unsuitable for school use, having no immediate instructional value and offering no educational by-product. There is nothing in the manner of presentation which detracts from listening pleasure—technically it is well done. Children enjoy it. In fact, the uninitiated youngsters are attracted to the rhymes and simple rhythms of the taunts and are soon repeating them. Some children may be helped through a disagreeable period when they discover that there is nothing original in teasing through taunts.

● Decca has made a strong effort to prepare records which appeal, as they phrase it, to "children who ask questions". Two discs, **"What Makes Rain?"** (Decca 90019) and **"What Are Stars?"** (Decca 90034), do not satisfy the asking child or answer his questions with clarity. The first record deals with the adventures of three small drops of water who travel from the ocean into a cloud, are blown by the wind, and fall as rain to return again as vapor into the clouds. The basic facts of the vaporization-condensation cycle are explained but the scientific truths are second to the development of the story. The "children who ask questions" need better answers with less sugar coating. "What Are Stars?" tells the fanciful story of Hypotenuse Turtle, a very inquisitive and inventive youngster who wants to learn more about the stars. In this record, too, the presentation of information is subordinated to the development of the story line, and the information-seeking child is given answers with an air of finality which does not encourage further exploration.

The records are suitable for school use but the dominance of the story over the presentation of information detracts

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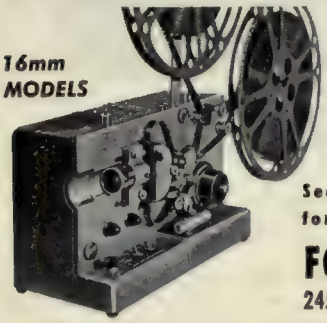

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seriously from their educational value. The records are good and can be used in grades 2 to 4. Under alert teacher guidance, some children may be encouraged to seek further information from other sources.

● The songs and stories **"Manners Can Be Fun"** (Decca 90010) should appeal to kindergarten and first-grade children and help them understand what is expected of them. Frank Luther's presentation of the material, based on the book by Munro Leaf, is splendid. The ear-catching rhythms appeal strongly to children and they will enjoy hearing the record. The disc is suitable for school use to stimulate better manners and habits both at home and at school. The youngsters may be easily encouraged to sing, dramatize and tell stories following the listening experience.

● The combination of a book and a record is becoming more and more popular with publishers. Simon and Schuster, Capitol, Belda and others have all attempted the technique. Childrens Press has released three records packaged with books of the same titles. It should be noticed, however, that in each case the medium of presentation is respected for its merits, and in no case does the printed text coincide precisely with the records, nor are the books of the "comic" form in presentation and illustration.

"Hurray for Bobo" (Childrens Press SR 304) will appeal to children in the second and third grades and can be used to motivate reading, storytelling, contributing personal experiences, dramatizing, and other similar activities. This very good record attacks a problem of intolerance by demonstrating that national groups develop talents which can be envied and copied by American youngsters. It is entirely suitable for school use, is adapted in such a way that the record does not detract from the pleasure of reading the story, and can be used in English and reading.

"Captain Joe" (Childrens Press SR 306), the story of a young boy who lives on a boat, has high dramatic appeal for children. The material is suitable for school use and serves suitable educational objectives, presenting basic information and encouraging further study. The teacher has a fine opportunity to explain the vaporization-condensation cycle of water through the questions raised by the young boy about the source of the river on which he lives and the straightforward explanation offered by his father.

"Peter Rabbit" (Childrens Press SR 300), the familiar story of Flopsy, Mopsy, Cotton Tail and Peter, is the least valuable of the records for in-school use. It will appeal to pre-school and kindergarten children but will be rejected by youngsters in the second grade and perhaps even the first. It will attract and hold the attention of children familiar with the story as well as those to whom it is new. It is well done and will be useful for a storytelling or rest period.

Needle Chatter . . .

Allegro offers intermediate grades several Gilbert and Sullivan records, including "Pirates of Penzance", "Mikado", and "HMS Pinafore". The singing is done by a quartet. . . . For the younger group, Allegro offers "Babes in Toyland" by Victor Herbert as sung by Crane Calder. "I Can't Do the Sum", included in it, has always amused youngsters. . . . Capitol's new Smilin' Ed McConnell offering "Jigglesniggle-Piggledigle", backed up by the "Witch-A-Ma-Jig-Song", is an attempt at nonsense pleasure. The second side appeals moderately to youngsters, but "Jigglesniggle-Piggledigle" misses the mark, fostering an intolerant attitude by encouraging laughter at individuals whose speech is imperfect. . . . Capitol will follow the RCA lead and offer discs at 45 rpm. . . . The new RCA seven-inchers, although of good quality and potentially distortion-free, have a tendency to occasional "wows", caused probably by a technical difficulty which will be overcome. . . . Do you want to introduce folk and square dancing into your junior high-school gymnasium classes? Try Allegro's new "Picking Up Paw Paws" and "Square Dances for Young People". The calling, done by Dick Kraus, is evenly paced and easily understood. Colorful envelopes illustrate the directions the dancers follow.—MUB.

SUMMER A-V COURSES

(*Continued from page* 165)

UNIVERSITY OF IOWA, Iowa City, Ia. June 15-Aug. 10
Introduction to Audio-Visual Teaching Aids
Advanced Audio-Visual Problems
Staff: J. B. Stroud, B. H. Van Roekel, L. W. Cochran
Audio-Visual Workshop (July 18-22)

UNIVERSITY OF MINNESOTA, Minneapolis, Minn. June 13-July 23
Visual Aids in Teaching — Paul R. Wendt
Coordinating a Visual Education Program — Wendt
Problems in Visual Education — Wendt
Visual Aids in Teaching (July 25-Aug. 27) — Arnold E. Luce

UNIVERSITY OF MISSISSIPPI, University, Miss.
June 1-July 9, July 11-Aug. 19
Audio-Visual Materials in Education (1st and 2nd terms)
Utilization of Audio-Visual Materials in Education (1st term)
Audio-Visual Methods and Materials for the Elementary School (1st and 2nd terms)
Organization and Direction of the Audio-Visual Program (2nd term)
Use of Photography in Teaching (2nd term)
Instructors for all courses: H. D. Worthy and Staff

UNIVERSITY OF NEBRASKA, Lincoln, Neb. June 7-July 31
Organization and Administration of Audio-Visual Instruction — J. W. Taylor
Graduate Workshop in Audio-Visual Aids — W. C. Meierhenry
Undergraduate Workshop in Audio-Visual Aids — W. C. Meierhenry

UNIVERSITY OF UTAH, Salt Lake City, Utah June 20-July 22
Audio-Visual Education — Murphy
Problems in A-V Education (also June 20, 26-Aug. 31) — Murphy
Workshop (Aug. 22-Sept. 2) — Eddy
Graduate Seminar (also June 20, 26-Aug. 31) — Murphy

WAYNE UNIVERSITY, Detroit, Mich. June 26—6 Weeks
Audio-Visual Aids to Instruction and Learning
Visual Instructional Materials
School Museum Education
Auditory Instructional Materials
Production of Audio-Visual Materials
Instructors for all courses: A. C. Stenius and Staff
Visual Instructional Materials, Special Section for Public Librarians (July 5-15) — Kurtz Myers

(Listings of summer a-v courses to be continued in the May issue.)

New Job for Gnaedinger

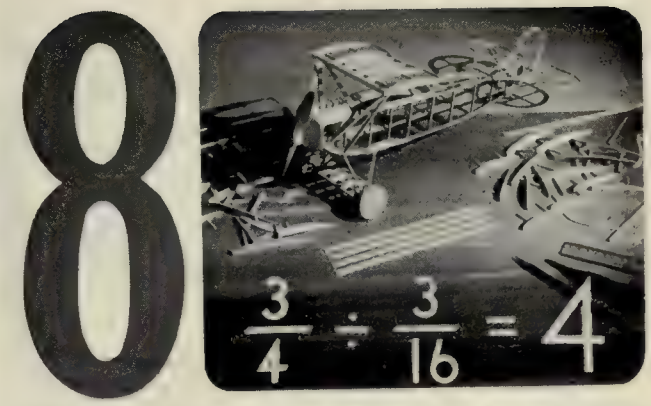
William Gnaedinger, Head of the Bureau of Visual Teaching at the State College of Washington since 1940, is now Assistant Director of Community College Service. His promotion is a recognition of his leadership in audio-visual education in the Northwest and will permit him to continue his activities in a wider field. Herbert Hite has assumed the position as Head of the Bureau of Visual Teaching, and Sheldon Osborn is the new Assistant Head of the Bureau.

A-V Conference at Stephens

A Conference on the Effective Utilization of Audio-Visual Materials in College Teaching, held April 6-8 at Stephens College, Columbia, Missouri, was attended by approximately forty delegates representing twenty institutions selected on the basis of their audio-visual programs. The Conference studied techniques and policies for the strengthening of college teaching through the use of audio-visual materials.

NYC School-Community Cooperation

A spirit of genuine cooperation between parents and educators was pointed up recently in New York City when an official educational organization—the New York Branch of the DAVI—combined its efforts with a parents' organization—the United Parents Associations—to give a luncheon and special award to a parent, Mrs. Esther Speyer. Mrs. Speyer was honored for her "untiring work during the past years as a volunteer lay worker in this field, in acting as a liaison person between the schools and . . . community."



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Other films include **"FLOWER ARRANGEMENTS FOR THE HOME", "HOW TO GROW IRIS", "HOW TO GROW DAHLIAS", "HOW TO GROW GLADIOLAS".** Also, be sure to write for details on **"WHEELS A'ROLLING"**, stirring pageant of railroads exactly as presented at the 1948 Chicago Railroad Fair.

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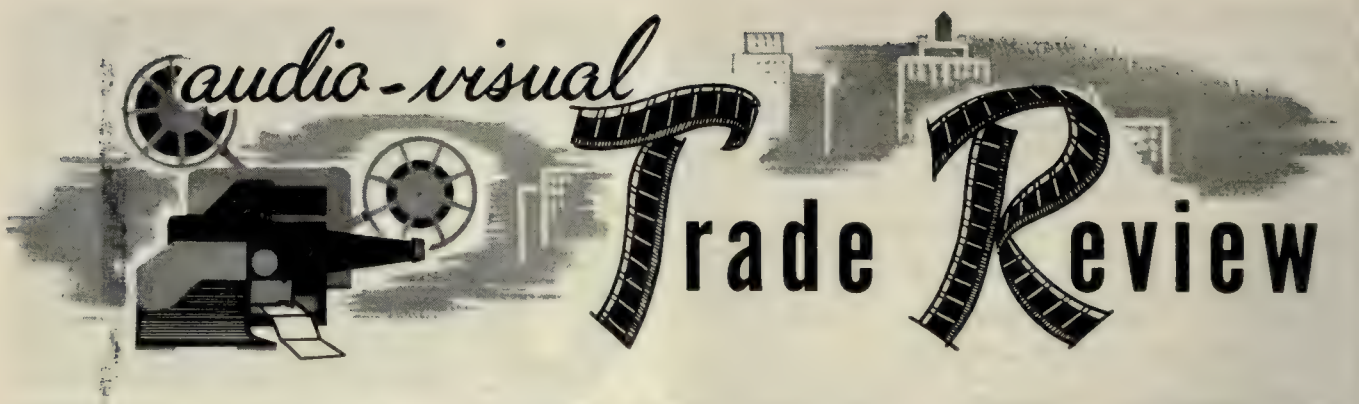

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

NAVED Midwestern Meeting

The National Association of Visual Education Dealers Midwestern Regional Meeting was held at the Sheraton Hotel in St. Louis March 3-4. The meeting was arranged and the program prepared by a committee composed of Rev. Paul G. Kiehl, Church-Craft Pictures; Ray Swank, Swank Motion Pictures; Vince McGuire, Embassy Enterprises; and E. K. Stoeppelwerth, Pictosound Movie Service.

Talks included "Financing Your Business" by Tim Gallivan, vice president of the Mercantile Commerce Bank and Trust Co., St. Louis; "97 Ways to Reduce Selling Expense, Increase Customer Service and Your Profit," the talk given by Ed Stevens at NAVED meetings in Atlanta and Dallas and read and discussed at the St. Louis meeting by Don White, NAVED executive secretary; and "Selling in a Buyer's Market" by Harold D. Duffy, sales manager of the S. G. Adams Company of St. Louis.

NAVED-ANFA Merger: One of the subjects discussed at the St. Louis meeting was the merger of NAVED with the Allied Non-Theatrical Film Association. Don White stated that returns so far have been strongly in favor of the merger. The joint negotiation committee, it was reported, had come to full agreement on terms. The NAVED constitution and membership qualifications will govern the combined organization until the next convention; five ANFA directors will be added to the present NAVED board, and a new name will be chosen for the merged organization.

(At press time word was received that a special joint meeting (March 24) of the ANFA Board of Directors and the ANFA-NAVED Merger Committee, called by President E. E. Carter, precedes the NAVED-ANFA March 25 Unification Meeting in New York City, where the merger of the two associations is expected to be officially consummated.)

Tenth Anniversary: The tenth anniversary of the founding of NAVED was observed March 3 at a banquet at the Sheraton Hotel in St. Louis. Miss Hazel Calhoun, first vice president and long closely associated with NAVED's founder, C. R. Reagan, recalled that the first formal meeting was held in connection with an NEA meeting in the same city; introduced pioneer members who are still active, and honored the several who have died.

Summer School for Dealers: At St. Louis, further plans were made for the five-day National Institute on Audio-Visual Selling to be conducted from June 27 to July 1 this summer at the University of Indiana under the auspices of NAVED. There will be three basic courses intended primarily for owners, equipment salesmen, and film department heads, respectively. Two of each day's three periods will be segregated; the third joint. Prominent members of the Indiana faculty will teach, and outside experts will be called in as guest speakers.

SMPE in New York

The 65th semi-annual convention of the Society of Motion Picture Engineers is being held at the Statler (formerly Pennsylvania) April 4 to 8. Reports and demonstrations of latest developments in theatre television and high-speed photography will be the subjects of special sessions and symposia, according to an announcement by Earl I. Sponable, President.

Included in the afternoon television session on April 5 is the presentation of a paper by William F. Kruse on "How Can Television Serve Education," discussing the effect of video on reading, movie-going, radio-listening, basic educational objectives, the role of video in schools, and school-made films for video.

The Atlantic Coast Session of the Society devoted the February meeting to sound-on-film recording, stressing implications for television use.

NTFC Sessions

At a recent meeting of the National Television Film Council in Gotham, Don McClure, Director of Television Production for N.W. Ayer & Co., told members that films are the most desirable form of television commercial as well as television program. McClure pointed out that the future of films on TV has been only scratched.

President Melvin L. Gold of the Council was invited to address the National Television Conference at the Palmer House, Chicago, in March on the topic "A Report from the National Television Film Council on Television Film Standards."

Trade Show Gleanings

More than 200 commercial and institutional exhibitors put on a big and attractive show at the recent St. Louis regional meeting of the AASA. About one out of every five exhibits was of materials for audio-visual instruction or sensory training. Many in other lines used a-v techniques effectively to tell their own stories —sometimes, be it confessed, more effectively than did those directly engaged in the sale of a-v materials. Is full advantage taken of the chance to convert thousands of school administrators into influential new users when an exhibit amounts to little more than an unglazed store window?

Exhibitors were happy over the fine attendance, the serious interest—agreeably surprised, too, by actual orders written on the spot, though less happy over killing two weeks working time on what some feel boils down to a two-and-a-half day show. The Saturday-to-Wednesday noon schedule is said by the unhappy to work out that way, with little interest shown until Monday morning anyway. A Monday-to-Thursday schedule would give four days at a cost of only one working week, with two weekends for set-up, breakdown, and travel.

There seemed to be less active participation or even attendance of commercial representatives at DAVI sessions and other a-v discussion programs. The give-and-take between users and producers that prevailed at some meetings in the past was one of the most fruitful results for both groups. Years ago commercial people pleaded for entrance to professional meetings where needs and resources could be collated. Now that most educators and all Film Council people have put out the welcome mat, is it smart for manufacturers' representatives to become "too busy at the booth" to attend? Or good citizenship?

WM. F. KRUSE

Equipment

La Belle Pak Slide Viewer

The new La Belle Pak Viewer, manufactured by La Belle Industries, Inc., Oconomowoc, Wis., works on an automatic magazine loading principle similar to that used with automatic firearms.

Ten 35mm ready-mount slides are inserted in the metal magazine. With just a simple hand movement, the slides are shown in correct sequence over and over again. This easy magazine loading protects slides from fingerprint damage and mishandling. Convenient pocket size, only 5¼"x2¼", makes it always ready for instant use.

New Rerecorder from W.E.

A new 16mm rerecorder, designed to provide the basic qualities of 35mm rerecording equipment, has been made available to its licensees by the Electrical Research Products Division of the Western Electric Company. Mounted in rack type cabinets, the machines may be placed in rows for easy access and pleasing appearance.

The film-pulling mechanism is similar to that used in Western Electric recording equipment and reduces flutter at any given rate. No free loops are used in threading. Correct threading is assured by a small target which causes a black line to be centered in a circular opening when the correct sprocket hole is engaged.

Reels up to the 1600 foot size may be accommodated with ample space remaining for manipulation and threading without congestion. The lower section of the upright cabinet is available for mounting such equipment as lamp and high voltage power supplies. The rear of the cabinet is reached by a hinged door for access to equipment. Openings at the top allow for film exit and the use of an overhead loop rack. Motor driven rewind facilities are also provided.

New Finder from Radiant Keeper

A new version of the Radiant Screen Finder is just off the press. This is the handy slide-rule device which has proved invaluable to users of all types of film projection.

A simple movement of the slide gives the user information on proper screen types for various projection needs, correct audience capacity of any given screen, and permits solution of such problems as correct screen sizes, correct distance from screen to projector and correct focal length lens for various needs.

The Screen Finder is available through Radiant dealers all over the country.

Recent Developments In the 45 RPM Field

The seven-inch, 45 rpm phonograph record discussed in these columns last month is now being glamorized even further, according to latest reports from RCA Victor. The recordings are to be made available in different shades of plastic, according to the classification of music into which the particular selection fits. After all, how aesthetic can you get?

Webster-Chicago has come up with an inexpensive adapter kit which permits playing the new seven-inch RCA Victor records on any of its present dual-speed record changers. Essentially the kit consists of a small drive bushing to be fitted on the 33⅓ drive sleeve and a spindle spacer which takes up the center 1½-inch hole of the new disc. This kit permits playing the new records manually.

Ansco Color Movie Processing Kit

Movie-makers can now process their own 16mm and 8mm Ansco color movies, according to Mr. Charles Mogull of Mogull's, 68 W. 48th Street, New York. Processing kit consists of all necessary equipment, including stainless steel reels, developing tanks, drying rack, chemicals and full instructions, which sells for under one hundred dollars complete, packed in a compact carrying case.

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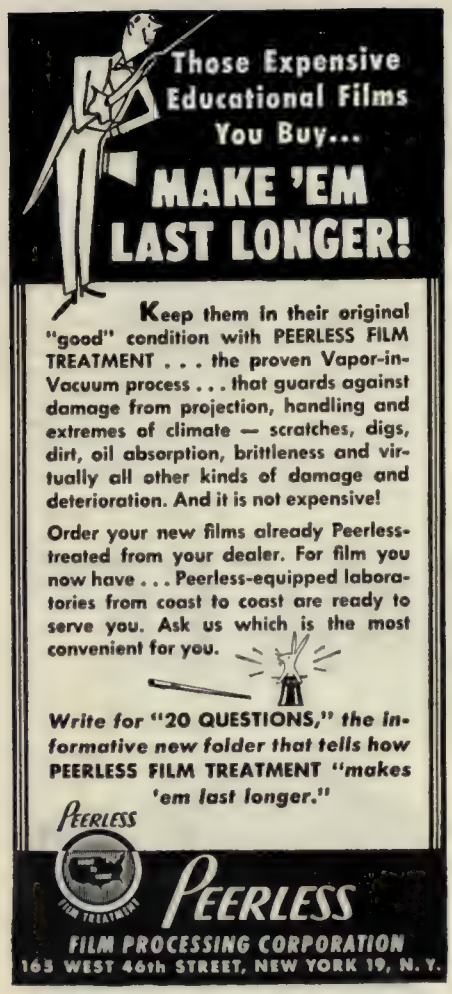

Production and Distribution

Screen Adette Reorganizes

The Screen Adette Equipment Corporation operating on the West Coast has recently completed a reorganization of its sales organization. Turner B. Shelton, Vice President and General Manager, will have personal supervision over the Los Angeles and San Francisco offices operating with five salesmen in the Los Angeles territory and three salesmen from San Francisco. Oregon, Washington, Idaho, and Montana will be under the personal direction of Merriman H. Holtz, President, with salesmen in Portland, Seattle, the Olympic Peninsula, and Southern Oregon, with representation in Spokane covering the territory into Montana and Idaho.

Bell & Howell Enters The Film Industry

Bell & Howell entered the film manufacturing industry, when its President, Charles H. Percy, recently announced the purchase of the principal assets of the Kryptar Corporation, Rochester, N. Y. Kryptar patents, trade name, records and other intangible assets were included in the purchase price, though Bell & Howell does not intend to make further use of the Kryptar trade name.

Formerly Bell & Howell was the exclusive purchaser of the entire microfilm output of the Kryptar Corporation. This film was used by Bell & Howell in connection with its line of microfilm recorders, readers and processers. When the Kryptar Corporation ceased operations late in the fall of 1948, the acquisition of the Kryptar plant was a logical step to meet the growing demand for microfilm. All such film will be sold to customers by Burroughs Adding Machine Co., Detroit, Michigan, recently appointed by Bell & Howell as exclusive world-wide distributors of its entire line of microfilm equipment.

New Film Production And Services

Photofilms Inc., 422 South Western Avenue, Los Angeles 5, has recently been formed by Erven Jourdan for the primary purpose of preparing films for the use of camera and photographic clubs the country over. Each newsfilm will be approximately 45 minutes in length in the form of a motion picture magazine. The work of Edward Weston and Ernest Bachrach, darkroom procedure, and other matters are first on the production agenda.

Latino Art Film has been formed by Hans Beimler, Jaime Valdes, and Tufic Yazbek at 20 De Noviembre 53-411, Mexico, D.F. The company plans to produce 16mm features and shorts of all types and has its own laboratory for sound and silent, color and black-and-white production.

Frith Films of Hollywood, familiar producer of educational films in color, is now ready to do a limited amount of laboratory work outside its regular production schedule. The laboratories, opened a year ago, report increasing definition in print production and improved color.

New Film Distribution Centers for Shell

Establishment of two new branch offices for faster and more efficient distribution of Shell Oil Company's institutional and educational films was announced recently by H. L. Curtis, assistant to the president, New York. One of the new distribution centers is located in Chicago, Illinois, serving the Midwest; the other is in Houston, Texas, serving the Southwest.

Films requested for showings in Midwestern and Southwestern states will be delivered from the appropriate office in Chicago or Houston, Mr. Curtis pointed out, but all requests for films should continue to be addressed to Shell Oil Company, Public Relations, 50 West 50th, New York 20, N. Y. Territory west of the Rockies will continue to be served by the Shell office at 100 Bush Street, San Francisco, Calif.

Moving Days

Academy Films have a new post office address: Box 3088, Hollywood, Cal. Art Zeiller Co. Inc., formerly of Newark, has moved to 350 Main Street, East Orange, New Jersey. The new ground floor location is directly opposite the Delaware, Lackawanna, and Western Station, accessible by street car and bus.

A.I.P. Statement of Policy

According to a joint statement of policy issued by the producer-members of the Allied Independent Producers (Academy Films, Bailey Films, Arthur Barr Productions, Paul Hoefler Productions, and Johnson Hunt Productions), the members have agreed to the following:

(1) To assure to all customers of the Allied Independent Producers the availability of replacement sections and additional prints of all pictures produced by any member of the group.

(2) To supply to all customers this replacement footage at the lowest possible cost, which under present conditions is 10c per foot for black and white sound film and 20c per foot for color sound film. Because of laboratory requirements in making this replacement footage, it is necessary to supply a minimum of 50 feet of black and white or 25 feet of color.

Through this joint action by the A.I.P., users of their films will be assured of obtaining replacement footage and additional prints.

Television

RCA Announces New Life-Size Television Projection System

A new life-size television projection system (TLS-87), featuring an optical barrel which for the first time is suspended from a convenient ceiling mounting, has been announced by the Sound Products Section of the RCA Engineering Products Department.

The system is especially adaptable for use in hospitals, clubs, hotels, industrial plant recreation and lunch rooms, custom-built home installations, churches, schools, and in television broadcast studios for monitoring, sponsors' viewing rooms, and overflow audiences. The ceiling mounting lends itself to built-in applications in harmony with a room's decorations, and the space-saving aspect of the installation is also a major feature. The construction is such that all the equipment can be out of the way of the viewing audience. In use, the optical barrel is focused on a screen up to 6 by 8 feet in size, of either the front or rear-projection type.

The optical barrel is connected to the control console by a 40-foot cable. The console, an attractive rack containing television and audio components, as well as controls, can be built-in if desired, or placed in an out-of-the-way location.

The TLS-87 has a 30-watt amplifier, with microphone and phonograph inputs provided so that the unit can be used as a public address system when television programs are not on the air. The amplifier also can be used in conjunction with a record player or with wired music.

People

● On March 31st, when delivery was made to United World Films, Inc., of the final pictures in the Louis de Rochemont series of 36 two-reel classroom studies in human geography, Borden Mace, Thomas Orchard, and Lothar Wolff joined the RD-DR Corporation in the capacity of producers.

For the past eighteen months, Mace, Orchard, and Wolff have been de Rochemont's chief editorial associates in the production of the geography series.

● Gene Byrnes, noted cartoonist and author of several works on art and drawing, is producing a series of ten teaching films for Young America Films. He is associated also as an art consultant with Wm. F. Kruse and Associates.

● Roy P. Kroggel, formerly of RCA, and Leo R. Gilleran, controller of Trans World Airlines, have been named to posts in the Encyclopaedia Britannica Films lineup. Kroggel has been appointed regional manager for the Northeast, according to Dennis Williams, Vice-President in charge of distribution. Mr. Gilleran has been elected treasurer of the film company and of Encyclopaedia Britannica Inc., C. Scott Fletcher, President, stated. He succeeds L. R. Raemer, who resigned to devote full time to the organization of a business of his own in Michigan.

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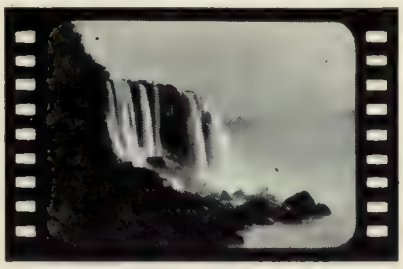

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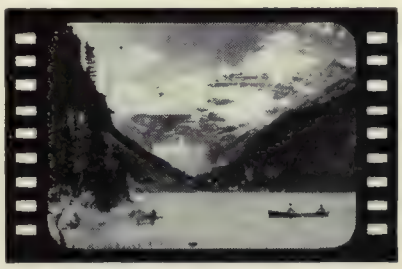

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Current Film News

■ **INTERNATIONAL FILM BUREAU,** 6 N. Michigan Ave., Chicago 2, Ill., announces the availability for rental of a series of 16mm sound motion pictures titled:

A Career in Retail Selling (6 films, color or black and white)—a complete course for those interested in retail selling. Films in the series include *Selling Your Personality; Who Threw That Monkey Wrench; Telephone Technique; Sense Into Dollars; The Right Approach; Success Story.*

■ **ENCYCLOPAEDIA BRITANNICA FILMS,** 1150 Wilmette Ave., Wilmette, Ill., recently released the following new 16mm educational films:

The Zoo (1 reel, color)—designed basically for primary grades and showing close-up studies of the many animals which live in the barless replicas of their native habitats at the Brookfield Zoo.

Ants (1 reel)—showing through extreme close-up photography the varied activities of four types of ants—mound builders, black ants, household and carpenter ants, as well as the life cycle of the carpenter ant.

English Children (1 reel)—the newest of the "Children of Many Lands" series, depicting the life of an English worker's family in the city of York and stressing daily activities of the children in a modern school, on the playground, at a cricket match, and at a grocery store.

■ **UNITED WORLD FILMS,** 1445 Park Ave., N.Y. 29, has added several new titles to its geography series, "The Earth and Its Peoples": *Lake Port; The Po River Valley* (Italy); *The Lumber States* (USA, Pacific Northwest); *Highlands of the Andes* (Peru); and *Sheep Ranching Country* (Southeastern Australia). Each is a 2-reel subject.

Also available from United World is a 16mm version of *Great Expectations,* made from Dickens's classic. For detailed information, write to United World's International Films Division.

■ **NATIONAL EDUCATION ASSOCIATION,** Travel Division, 1201 16th St., NW, Washington 6, D. C., announces a new sound and color 16mm film produced by Paul H. Kinsel, director of the NEA Travel Service:

Modern Design for Travel—Mexico (2½ reels)—depicting an NEA tour group in Mexico and presented by the NEA in cooperation with local and state organizations for showing to faculty groups, meetings of local teachers' associations, state and regional conferences, and social studies classes.

■ **A. F. FILMS,** 1600 Broadway, N. Y. 19, is releasing five new films this spring:

1848 (2 reels)—covering the period of France's third revolution and the election of Louis Napoleon as president of the Second Republic through reproductions of engravings and etchings of famous artists.

The Rose and the Mignonette (1 reel)—a visual interpretation of a poem by Louis D'Aragon, expressing the importance of unified faith—regardless of individual beliefs—in resisting undesirable invading forces. A French version is also available.

Light Reflections (1½ reels)—an experimental color film produced by James Davis, American painter and sculptor, presenting illuminated designs of transparent plastics suggesting a fantastic abstract ballet.

Andorre (1 reel)—a travel film depicting life and activities in the little-known republic governed jointly by France and Spain.

Penny's Worth of Happiness (1½ reels)—a film about displaced children who, fostered by kind and understanding people, find refuge and rehabilitation in the vacationland of Switzerland.

■ **BRANDON FILMS,** 1600 Broadway, N.Y. 19, announces the release in 16mm of Italian, Austrian, French, and British post-war feature films distributed to theaters in the U.S. by Distinguished Films, Inc. Titles include *Revenge!* (with Anna Magnani, star of *Open City*); *Lysistrata* (based on the anti-war stage satire by Aristophanes); *Street of Shadows* (C. W. Pabst's French production); and *Quiet Weekend* (an English satire with Derek Farr and Marjorie Fielding).

Torment, a prize-winning Swedish story of adolescent love, will also be made available as one of the "International Film Classics" released through the facilities of Brandon Films. The "International Film Classics" are a packaged series of outstanding French, Italian, British, Russian, Mexican, German and other foreign features and documentaries released in 16mm for use in schools, colleges, film societies, motion picture appreciation groups, and other non-theatrical organizations.

■ **BAILEY FILMS,** 2044 N. Berendo St., Los Angeles 27, Calif., announces the release of two new 16mm sound films:

The ABC of Pottery Making (1 reel)—a detailed and clear demonstration of the making of a clay bowl. Silent version also available.

Wild Life in the Desert (1 reel)—the story of how plants, animals, and men adapt themselves to desert conditions.

■ **FILM PROGRAM SERVICES,** 1173 Avenue of the Americas, N.Y. 19, announces the release of the two latest United Nations Film Board films:

Clearing the Way (3½ reels)—UN's story of the planning and building of its headquarters in New York City.

This Is Their Story (2 reels)—Unesco's first film, presenting the serious plight of students in Europe and Asia. Film Program Services plans an intensive distribution program for the two films, in cooperation with the American Association for the United Nations and the World Student Service Fund.

■ **YOUNG AMERICA FILMS,** 18 E. 41st St., N. Y. 17, announces the following additions to its Elementary School Science series of 16mm teaching films:

Solids, Liquids, and Gases (1 reel)—introducing the concept that all matter exists in three forms and demonstrating that a substance can be changed from one form to another depending upon the presence or absence of heat.

Water Works for Us (1 reel)—pointing out the various ways in which water works for us in our everyday life and explaining what water pressure is.

■ **SHERMAN PLAN, INC.,** 420-421 Victor Bldg., Washington 1, D. C., offers for sale or rental a full-color story-on-film of the inauguration of President Truman:

The Inaugural Story (1 reel)—narrated by Dwight Weist, famous radio and news commentator, and including the taking of the oath of office, the parade of the governors, the state floats, the capital's great monuments.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announces the availability of the following 16mm films:

School in Cologne (1½ reels)—showing the physical and human difficulties which confront the authorities who are trying to rebuild an educational system in war-ravaged Germany.

Voices of Malaya (3½ reels)—picturing life in Malaya today and the efforts of five million people of four races to bring peace and prosperity to Malaya.

Colour in Clay (1 reel)—picturing, in technicolor, the story of modern pottery.

Food for Asia (1 reel)—showing that, in a war-stricken world, the Far East is the greatest sufferer from lack of food.

■ **POST PICTURES CORP.,** 115 W. 45th St., N. Y. 19, has obtained exclusive 16mm release rights to 36 new Monogram Features. Titles include *Partners of the Trail, The Cisco Kid Returns, Charlie Chan in the Secret Service, Law Men, Alaska,* and others.

■ **COMMONWEALTH PICTURES CORP.,** 729 7th Ave., N. Y. 19, announces that it has acquired exclusive 16mm distribution rights to *The Hairy Ape,* based on Eugene O'Neill's play and featuring William Bendix and Susan Hayward. Commonwealth also announces the consummation of a deal with Edward Small whereby Commonwealth acquires the 16mm world rights to ten of the most important pictures produced by Edward Small in the past fifteen years. Titles include *The Count of Monte Cristo; My Son, My Son; Kit Carson, The Last of the Mohicans, Man in the Iron Mask,* and others.

Commonwealth also announces that it has acquired 16mm exclusive distribution rights to *Kit Carson,* a 11-reel major company production featuring Jon Hall, Dana Andrews, and Lynn Bari, relating the adventures of the famous Indian fighter.

■ **BRAY STUDIOS,** 729 7th Ave., N. Y. 19, announce the completion of a new color 16mm film to be distributed through the Southern Hardwood Producers, Inc.:

The Southern Hardwoods — Yours Forever (3 reels)—told by a retired lumberman to his granddaughter, the story covers the subject of the hardwoods of the South, from forest to furniture and flooring.

■ **JOHNSON-HUNT PRODUCTIONS,** 1133 N. Highland, Hollywood 28, Calif., are planning to release next fall three new mathematics films: *Parallel Lines; Circles;* and *The Linear Equation and its Graph.* Johnson-Hunt's "Introduction to Fractions" series has been selected by the Library of Congress for permanent preservation in its reference collection.

■ **CASTLE FILMS,** 1445 Park Ave., N. Y. 29, is distributing a new 16mm sound-color motion picture sponsored by Carrier Corporation of Syracuse, N. Y., and produced by the Calvin Company:

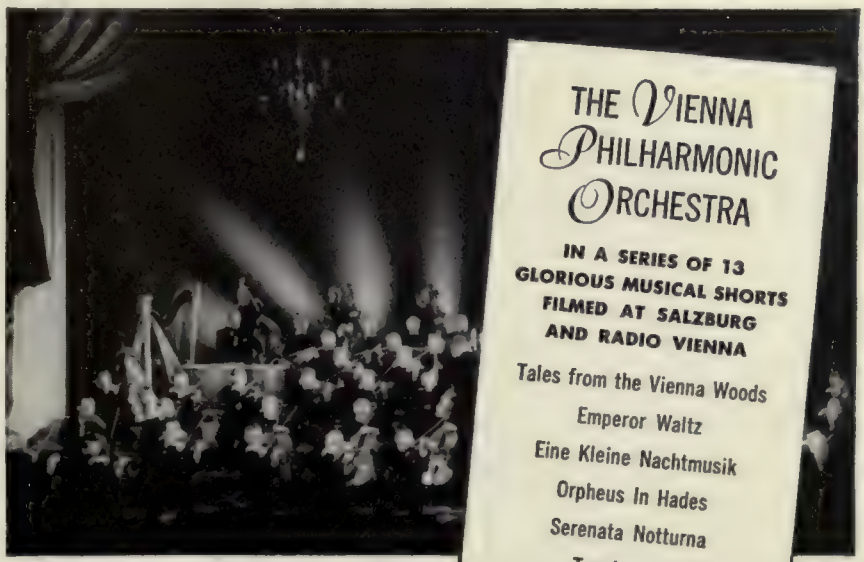
Service Unseen (2 reels)—covering the history of "man-made weather" from the development of the principles of air conditioning to its present state of widespread usefulness.

■ **ARTHUR BARR PRODUCTIONS** 1265 Bresee Ave., Pasadena, Calif., have released three new classroom teaching films, each in color and sound:

The Red Hen—first of a new series of simple stories for primary grades, showing the hen's care of her baby chicks.

Circus Day—the complete story of the circus, with actual sounds recorded on the lot.

The Cowboy—describing the cowboy's equipment, his range work, his preparations for the coming rodeo.



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FILMS

Academy Films (P)
P. O. Box 3088, Hollywood, Cal.

Association Films (PD)
35 W. 45th St., New York 19, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
3012 Maple Ave., Dallas 4, Tex.

Bailey Films, Inc. (PD)
2044 N. Berendo St., Hollywood 27, Cal.

Bray Studios, Inc. (PD)
729 Seventh Ave., New York 19, N. Y.

Castle Films, Div. of United World Films, Inc.
445 Park Ave., New York 22, N. Y. (PD)

Catholic Movies (D)
220 W. 42nd St., New York 18, N. Y.

Coronet Instructional Films (P)
Coronet Bldg., Chicago 1, Ill.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc. (PD)
Wilmette, Illinois

Films, Inc. (PD)
330 W. 42nd St., New York 18, N. Y.
64 E. Lake St., Chicago 1, Ill.
101 Marietta St., Atlanta 3, Ga.
716 S. W. 13th Ave., Portland 5, Ore.
209 Browder St., Dallas 1, Tex.
8414 Melrose, Los Angeles 46, Cal.

Films of the Nations, Inc. (PD)
55 W. 45th St., New York 19, N. Y.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

General Films, Ltd. (PD)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Heidenkamp Nature Pictures (P)
538 Glen Arden Dr., Pittsburgh 8, Pa.

Hoefler—Paul Hoefler Productions (P)
612½ S. Ridgeley Dr., Los Angeles 36

Hoffberg Productions, Inc. (PD)
620 Ninth Ave., New York 18, N. Y.

Institutional Cinema Service, Inc. (D)
1560 Broadway, New York 19, N. Y.

International Film Bureau (PD)
6 N. Michigan Ave., Chicago 2, Ill.
15 Park Row, New York 7, N. Y.

The Jam Handy Organization (PD)
2821 E. Grand Blvd., Detroit 11, Mich.

Knowledge Builders Classroom Films (PD)
625 Madison Ave., New York 22, N. Y.

Library Films, Inc. (PD)
25 W. 45th St., New York 19, N. Y.

March of Time Forum Edition (P)
369 Lexington Ave., New York 17, N. Y.

Mogull's, Inc. (D)
68 W. 48th St., New York 19, N. Y.

Nu-Art Films, Inc. (PD)
145 W. 45th St., New York 19, N. Y.

Official Films, Inc. (P)
25 W. 45th St., New York 19, N. Y.

Ott—John Ott Film Library, Inc. (PD)
730 Elm St., Winnetka, Ill.

The Princeton Film Center (PD)
55 Mountain Ave., Princeton, N. J.
625 Madison Ave., New York, N. Y.

Religious Film Assn., Inc., Libraries (D)
347 Madison Ave., New York 17, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
3012 Maple Ave., Dallas 4, Tex.
351 Turk St., San Francisco 2, Cal.

Religious Film Assn. (Continued)
1505 Race St., Philadelphia 2, Pa.
209 Ninth St., Pittsburgh 22, Pa.
2722 Pine Blvd., St. Louis 3, Mo.

Simmel-Meservey, Inc. (PD)
321 S. Beverly Dr., Beverly Hills, Cal.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Swank Motion Pictures, Inc. (D)
614 N. Skinker Blvd., St. Louis 5, Mo.

Vocational Guidance Films, Inc. (P)
215 E. Third St., Des Moines 9, Ia.

Wholesome Film Service, Inc. (D)
20 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILM PRODUCTION

KEY: Width 16mm or 35mm. Educational; Television; Commercial; Home.

A. B. T. Productions, Inc. (16, 35, ETCH)
460 W. 54th St., New York 19, N. Y.

MOTION PICTURE PROJECTORS AND SUPPLIES

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Bell & Howell Co. (M)
7117 McCormick Road, Chicago 45, Ill.

Comprehensive Service Corporation (M)
245 W. 55th St., New York 19, N. Y.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Forway Corporation (M)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Mogull's, Inc. (D)
68 W. 48th St., New York 19, N. Y.

Natco, Inc. (M)
4401 W. North Ave., Chicago 39, Ill.

COLUMN of the MONTH

● More properly, this column this time should be headed "Pages of the Month." The first place a busy reader looks for a source list is likely to be right here.

It is a handy list—classified according to major lines—projectors, films, slides, screens, services, etc. It differentiates also between producers (original specific sources) and dealers (diversified regional sources). The seeker after general information will usually write directly to the original source; the buyer looking for early delivery or immediate demonstration is more likely to contact the nearest dealer listed here. National sources welcome all inquiries—those of obvious local interest are readily referred to a local dealer. Regional sources—dealers—sometimes prefer not to get catalog and service requests from outside their trading area, but they invariably find enough response from within that area to more than justify their listing here. Some dealers, furthermore, do a nationwide business, particularly on some specialty services such as slide production, titling, camera repairs, special devices, etc.

Advertisers, both here and elsewhere in the magazine, report good reader response from Educational Screen. Consumers write us of exceptionally good service they have had from our advertisers. Occasionally there is a complaint of failure to get prompt or adequate reply, for our relationship with our readers is a close and "working" one. An alert advertiser finds a well-founded complaint at least as profitable as a routine lead.

Dealers find this Directory particularly valuable in reaching the new people who are constantly entering the field. A subscription, or even a single borrowed copy, has started many an audio-visual enthusiast toward a high spot on some dealer's customer list. So active dealers tend to plug for Educational Screen by sending in "subs" and especially by ordering a bundle of each issue for use on their better prospects. And, as soon as a new user has access to a projector, these dealers introduce him to the Blue Book of 16mm Films, offered on the facing page.

In a very real sense, for many educators and their dealers, these have been Educational Screen's "Pages of the Month."

Wm. F. Kruse

USE THE COUPON ON THE OPPOSITE PAGE

Trade Directory For the Audio-Visual Field

To increase the usefulness of this Trade Directory, symbols have been inserted to distinguish original sources (producers, manufacturers, primary importers, etc.) from audio-visual dealers and film rental libraries. KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Revere Camera Co. (M)
320 E. 21st St., Chicago 16, Ill.

Rice—Carroll W. Rice Co. (D)
Audio Visual Center,
424 40th St., Oakland 9, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

S.O.S. Cinema Supply Corp. (D)
602 W. 52nd St., New York 19, N. Y.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Victor Animatograph Corp. (M)
A Division of Curtiss-Wright Corp.
Davenport, Iowa

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILMSTRIPS

Church Screen Productions (P)
5622 Enright Ave., St. Louis 12, Mo.

Encyclopaedia Britannica Films, Inc. (P)
Wilmette, Ill.

Informative Classroom Picture Publishers (P)
40 Ionia N. W., Grand Rapids 2, Mich.

Long Filmslide Service (P)
944 Regal Road, Berkeley, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Visual Sciences (P)
599E—Suffern, N. Y.

SLIDES

KEY: Kodachrome 2 x 2. 3¼ x 4¼ or larger; Made to Order.

Fason Films, Jack (P-O)
2100 S. University, Denver, Colo.

Hirsch & Kaye (D-2)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (P-4)
Meadville, Pa.

Nu-Art Films, Inc. (D-2)
145 W. 45th St., New York 19, N. Y.

Ryan Visual Aids Service (D-2)
409 Harrison St., Davenport, Ia.

FILMSTRIP, SLIDE and OPAQUE PROJECTORS

American Optical Co., Scientific Instrument Division (M)
Buffalo 15, N. Y.

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Beseler Company, Charles (M)
60 Badger Ave., Newark 8, N. J.

Comprehensive Service Corp. (D)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (M)
Meadville, Pa.

LaBelle Industries (M)
Oconomowoc, Wis.

Ralke Company (D)
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Ryan Visual Aids Service (D)
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Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

SCREENS

Da-Lite Screen Co., Inc. (M)
2711 N. Pulaski Rd., Chicago 39, Ill.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Radiant Manufacturing Corp. (M)
1215 S. Talman Ave., Chicago 8, Ill.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

RECORDERS—WIRE

Webster-Chicago Corp. (M)
5610 W. Bloomingdale, Chicago 39, Ill.

AUDIO-VISUAL SUPPLIES

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

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Filmstrips and Slides

■ **WAYNE UNIVERSITY,** Audio-Visual Materials Consultation Bureau, Detroit 1, Mich., announces the fifth in the series of contemporary affairs filmstrips produced by the Consultation Bureau and distributed under the sponsorship of the Detroit Times:

Getting the World's News—picturing the ways in which a local newspaper has access to news from everywhere. A teacher's guide accompanies the filmstrip.

■ **YOUNG AMERICA FILMS,** 18 E. 41st St., N.Y. 17, has released the following new filmstrips:

Shakespeare Series (eight filmstrips)—covering Shakespeare's life and times. Titles are: *An Introduction to William Shakespeare; Shakespeare's Theater; A Pictorial Guide to Macbeth; A Pictorial Guide to Hamlet; A Pictorial Guide to Romeo and Juliet; A Pictorial Guide to Henry V; A Pictorial Guide to As You Like it; A Pictorial Guide to Midsummer-Night's Dream.*

People Are People Series (6 filmstrips)—based on thirteen picture stories prepared and published in 1948-49 by "The Ladies' Home Journal" and following the problems and interests of twelve families in widely-scattered parts of the world. The filmstrips have been especially designed for social studies classes in the upper elementary grades and junior high school.

How We Get Our Oil—a filmstrip designed for elementary and high school science and social studies classes.

■ **DUDLEY PICTURES CORP.,** 9908 Santa Monica Blvd., Beverly Hills, Calif., has completed three new color filmstrips for the Association of American Railroads. Titles are: *Railroads and Our Mail, Railroads and the Food We Eat,* and *Railroads and Our Homes.* Prints will be distributed to school systems throughout the country.

■ **PHOTO & SOUND PRODUCTIONS,** 116 Natoma St., San Francisco 5, Calif., announce a new filmstrip series:

A Study of Measurement (8 filmstrips)—designed to give elementary and junior-high students a clear picture of linear, square and cubic measure. Subjects covered are: *Linear Measure; The Story of Measurement; Lines and Angles—Surface Measure; Area of Rectangles—Area of Parallelograms; Area of Triangles—Area of Trapezoids; The Circle; Cubic Measure—Volume;* and *Special Measurement—Board Feet—Right Triangle.*

■ **POPULAR SCIENCE PUBLISHING CO.,** Audio-Visual Division, 353 4th Ave., N. Y. 10, will send on request literature describing its Teach-O-Filmstrips and Teach-O-Discs, as well as a sample Teach-O-Filmstrip Teaching Guide. Reproduced in the Teaching Guides are the frames appearing in the Teach-O-Filmstrips, along with questions designed to stimulate classroom discussion.

■ **UNITED AIR LINES,** School and College Service, 35 E. Monroe St., Chicago, has released a new 28-frame full-color filmstrip:

Mainliner Meals—giving the complete story of the airline's meals—tracing their preparation from the planning stage to actual service aboard the planes.

Lists and Catalogs

■ **PENNSYLVANIA STATE COLLEGE,** State College, Pa., offers its 1949-50 Audio-Visual Aids Library catalog listing and describing films, slides, and recordings available on a rental basis to schools and community groups.

■ **NATIONAL AUDUBON SOCIETY,** Photo & Film Dept., 1000 Fifth Ave., N. Y. 28, has available a folder-type catalog listing and describing films, slides, and pictures on nature subjects.

■ **HARMON FOUNDATION,** Division of Visual Experiment, 140 Nassau St., N. Y. 7, issued recently a publication titled "Visual Materials for Your Program," including a listing of Harmon Foundation subjects as well as articles designed to be of help to users of audio-visual materials. Listed and described under subject classifications are some 250 motion pictures, in addition to filmstrips, slides, picture sets, photogravures, art productions, etc. The 64-page publication is available for $1.00 from the Harmon Foundation.

Users of audio-visual materials will also be interested in the "Almanac of Films" available from the Harmon Foundation (price: $1.00). The Almanac lists films for special occasions (national holidays, religious holidays, etc.), with suggested themes for programs. In order to provide a broader use of the pamphlet, sources of other than Foundation films are given.

■ **CORONET FILMS,** Coronet Bldg., Chicago 1, Ill., has issued its new Spring Catalog Supplement, including thirty-four new additions to the Coronet Catalog published in the fall of 1948.

■ **AMERICAN FILM REGISTRY,** 28 E. Jackson Blvd., Chicago 4, Ill., offers a new enlarged 16mm film guide listing a complete selection of educational, travel, sports, historical, etc., films available on a rental or sale basis for school, church, or entertainment use.

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EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

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- A-V Replies from Europe
  Reports from Sweden and Denmark
- Summer Audio-Visual Courses
  Screen's Annual Listing

MAY 1949

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Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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COVER: The keyboard closeup of Arturo Toscanini is from "Hymn of the Nations," a U.S. Government film (OWI—Overseas Branch) produced for use in the Government's overseas information program (see the article "The World Sees America" on page 203 of this issue). "Hymn of the Nations," one of the outstanding documentaries of the war period, pictures Toscanini conducting the NBC Symphony Orchestra and the Westminster Choir in the music of Verdi, including the Hymn of the Nations, which he re-scored after the liberation of Italy. The film is now available for educational use in this country through Castle Films.

Volume XXVIII — Number 5, Whole Number 272

A-V CONFERENCES ACROSS THE NATION

DAVI in San Francisco

Reported by WILLIAM ALLEN

● THE PLACE of the audio-visual program in the modern school system was the theme around which the Department of Audio-Visual Instruction regional conference was organized in San Francisco, February 22-23. Prominent educators outside the audio-visual field gave main addresses, and the implications for a-v instruction were then discussed by a-v specialists.

Alexander J. Stoddard, Superintendent of Los Angeles Schools, in a keynote address, emphasized the necessity for provision in the school budget for audio-visual materials and reminded administrators that they should consider these materials as essential to the classroom as chalk and erasers. Led by James W. Brown, Supervisor of the Instructional Materials Center at the University of Washington, the administrative group meeting considered the administration of the program advocated by Stoddard. Stress was placed on the need for a-v building representatives, teacher and pupil participation in the selection of materials, and ways of furnishing the superintendent with plain answers to a-v problems which he can pass on to the board of education.

Under the chairmanship of W. J. Iverson, Assistant Professor of Education at Stanford University, and Robert Cralle, Superintendent of Schools in Inglewood, California, the curriculum group emphasized that instructional materials must be an integral part of the education program. The group on finance stressed the importance of making the expenditures for a-v education a part of the school district budget.

The main speaker at the luncheon meeting was Edwin A. Lee, Dean of the School of Education, U.C.L.A. He stated that administrators must be alert to the opportunities for radio and television, must be able to differentiate between cultist movement and solid education, and must use a-v techniques in interpreting the schools to the public, the board, and to the teacher himself.

William S. Briscoe, Superintendent of Schools of Santa Monica, felt that the administrator needs help from the a-v director in the statement of his problems, the interpretation of the schools to the public, the visualization of the future development of the community, and the techniques for carrying on democratic group discussion.

In cooperation with the Bay Area Section of the Audio-Visual Education Association of California, a tour was conducted through the audio-visual facilities of the naval base at Treasure Island in San Francisco Bay.

BRIGHT OUTLOOK at DAVI San Francisco meeting when four California school superintendents get together to discuss "The Audio-Visual Program in a Modern School System." From left to right: Robert Cralle, Inglewood; Alexander J. Stoddard, Los Angeles; Herbert C. Clish, San Francisco; and John Carroll, San Diego County.

In an address at the dinner meeting, Lester Beck, Associate Professor of Psychology at the University of Oregon, told how the film *Human Growth* was developed and stressed the importance of pre-testing of the film in the classroom.

The following appear to be the key ideas set forth at the San Francisco DAVI conference. First, Stoddard's belief that schools should be willing to experiment in the audio-visual field and to share in the cost of development of curricular materials by supporting the experimental efforts of audio-visual producers. Second, the suggestion by several of the speakers that a-v directors should give to superintendents for referral to boards of education plain, visualized answers to a-v problems. Third, the necessity of pre-testing in the classroom all materials of instruction before final production.

Responsible for the successful planning of the San Francisco meeting were F. Dean McClusky, President of DAVI, and Gardner L. Hart, National DAVI Delegate and Chairman of the San Francisco Conference Committee.

DAVI in St. Louis

Reported by F. L. LEMLER

● AN OUTSTANDING FEATURE of the St. Louis Meeting of the Department of Audio-Visual Instruction on March 1 and 2 was a visit to the Division of Audio-Visual Education of the St. Louis Public Schools at 4466 Olive Street. Miss Elizabeth Golterman, Director of the Division, and her staff were gracious hosts to the people attending this conference. Over 150 people attended this informal get-to-gether, and many expressed appreciation for this opportunity to see a fine city department of audio-visual education in action.

Walter A. Wittich, University of Wisconsin, directed a discussion built around the reports of five school superintendents who described the audio-visual programs in their school systems. This panel, called "The Administrator Reports", included contributions from Superintendent Gordon Humbert, Lima, Ohio; Superintendent G. E. Denman, Green Bay, Wisconsin; Superintendent W. T. Rowland, Lexington, Kentucky; Superintendent Harry Davidson, New Albany, Indiana; and Herschel Bennett, Assistant Superintendent of the Dearborn Public Schools. These reports pointed up interesting plans for the future development of these audio-visual programs and indicated growing financial support for them.

Dr. Edgar Dale, Ohio State University, gave a stimulating talk on "UNESCO's Use of Audio-Visual Materials in World-Wide Education". (See page 205 in this issue.)

Four sectional meetings on subjects of continuing interest were held during the conference. Glen Burch of the Film Council of America led a discussion on "The Community Use of Films". Helge Hansen of the University of Michigan served as chairman of a group on "School and University Produced Teaching Materials". George Mills, Kalamazoo Public Schools, presided over the discussion group on "New Techniques in the In-Service Training of Teachers". Arthur Stenius, Wayne University, led the group discussion devoted to "The Future of Television in Education".

For the benefit of members of D.A.V.I. attending the Conference a package of printed materials was given to each member registrant. These materials included selected lists of films, bibliographies, news letters, and reprints of articles on audio-visual education. These materials were contributed by Audio-Visual Departments in the following institutions: Indiana University, Bradley University, Southern Illinois University, Pueblo Junior College, University of Michigan, University of Oklahoma, University of Minnesota, University of Wisconsin, Western Illinois State Teachers College, and the Arkansas State Department of Education.

The Committee which planned the Conference consisted of: Ford Lemler, University of Michigan, Chairman; Edgar Dale, Ohio State University; Elizabeth Golterman, St. Louis Public Schools; L. C. Larson, Indiana University.

(*Continued on page* 198)

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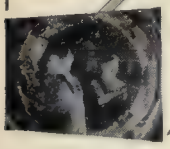

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DAVI in Philadelphia

Reported by IRENE F. CYPHER and RITA HOCHHEIMER

● When the Executive Committee of the Metropolitan-New York branch of DAVI was asked to assume responsibility for the Philadelphia Conference, it was certain of two things: (1) at most conventions too much is going on simultaneously, and (2) too few audio-visual aids are actually employed at a-v conferences. The Philadelphia conference (March 29-30) was planned so that all who attended could participate in the same meetings and experience in a degree the type of situation in which a-v aids are utilized for teaching purposes. The theme of the conference was "An Experience Meeting in the Field of Audio-Visual Education."

The program was divided into five sessions and a luncheon meeting. Throughout all the discussions an over-all pattern was apparent: the great need for integration of a-v materials into the teaching situation. The first morning session (March 30), chaired by Charles Luminati (Director of Audio-Visual Instruction, Great Neck, L. I.), presented the story of "An Audio-Visual Bureau in Action." Staff members of New York City's Bureau of Visual Instruction described how that bureau functions in servicing the schools of New York City and in conducting in-service teacher-training programs. Lantern slides, 2 x 2 slides, charts and a flannel board were used in the demonstration.

The second morning session, under the chairmanship of Rita Hochheimer (Asst. Director, Bureau of Visual Instruction, N.Y.C.), turned attention to the theme "Does the Motion Picture Help to Change Attitudes?". Julien Bryan presented his motion picture *Peiping Family* to a 7th-year class from Yorkship School, Camden, N. J. A discussion of China and Chinese life preceded the showing. Immediately following the film, discussion was resumed to show what the film had contributed to a fuller understanding of the Chinese people and their problems.

At the luncheon meeting, chaired by Irene Cypher (Asst. Professor of Education, New York University) the speaker, Ernest O. Melby (Dean of the School of Education, New York University) gave a stirring address on the problems facing teachers today. He emphasized that mere ability to run projectors does not constitute good visual instruction, but that teachers must give great attention to the types of films and other materials which they select. In preparation for the afternoon sessions, there was also a showing of the motion picture *Television in the Philadelphia Schools.*

In the afternoon, Grace F. Ramsey (Curator of School Relations, A.M.N.H.) chaired a meeting devoted to "A Classroom Planetarium in Action." Armand N. Spitz (Director of Museum Education, Franklin Institute, Philadelphia) demonstrated his classroom planetarium. Later, Allen H. Wetter (Asst. to Supt. of Schools, Philadelphia) introduced the audience to television in action. A program of 5th-grade social studies material on Italy, arranged by Martha A. Gable (Asst. Director of School and Community Relations, Philadelphia), was viewed as it came into seven different classrooms in the Dobbins Vocational High School. While there are still problems to be handled before this modern visual aid is available in classrooms, the group went on record as approving the potentialities of television as a teaching aid.

Paul A. Kennedy (Asst. Superintendent of Schools, N.Y.C.) led the last session in a consideration of "The School Administrator's View of Audio-Visual Education." It was gratifying to note that the superintendents participating in this panel recognized the importance of a-v education and gave consideration to its needs. It was felt by all in attendance that this increasing recognition by superintendents and administrators of the need for proper budgets and building provisions was a satisfying climax to the conference program.

No long-range plan was adopted at the Philadelphia conference, but it was made clear to all that unless teacher training programs provide teachers with the ability to use a-v materials and equipment, then modern teacher training is not equipping teachers to meet the needs of modern children.

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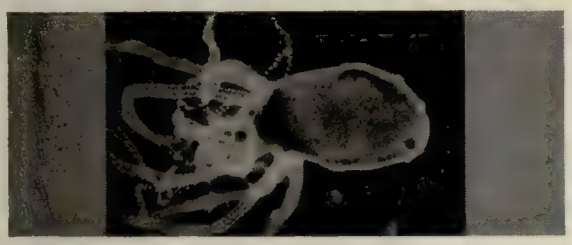

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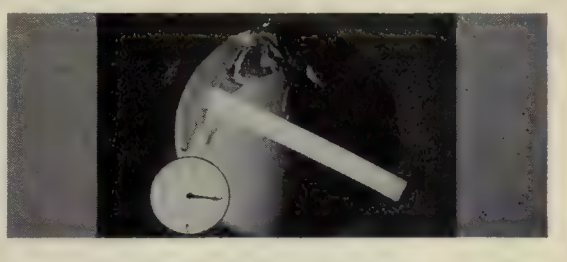

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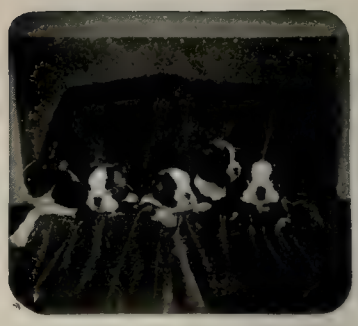

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Floyde E. Brooker

Chief, Visual Aids to Education
U. S. Office of Education

Toward an A-V World Community

AN "A-V REPORT ON EUROPE," published in the January issue of this magazine, gave an interesting overview of visual education abroad. Now we have two replies (see page 206), one from Denmark and one from Sweden. Both replies take exception to the report of Dr. Brubaker, and so we have disagreement.

This is a healthy thing so long as we remember that the primary purpose of such reports and replies is not that of proving someone wrong but rather of discovering "truth"—the facts in the case. From such exchanges we have a lesson to learn: to express our ideas in terms broader than our own culture and to express them more objectively.

Visual education does not exist as a thing apart, but only as a part of education. And as a part of education, it is a part of the culture as well. We in the field of visual education, therefore, are part and parcel of our times. These are times when the whole world is going through frustrating adjustments trying to develop some kind of world community. The scientists of the world were ahead of many other professions in developing a network of international organizations and meetings which permit them to meet one another and to develop a world community in their own professional field. Now other professions are doing the same thing. Such world organizations as UNESCO, WHO (World Health Organization), and FAO (Food and Agricultural Organization) are examples of organized world relationships.

It is inevitable that the same thing be done in the field of visual education. An indication of the beginning of this was EDUCATIONAL SCREEN's publication of an "A-V Report on Europe", resulting from the editor's belief that (1) the readers would be interested in such a report and (2) they should have this information.

In the publishing of such reports, we are beginning to cover the world and we are writing outside our own culture. Apparently EDUCATIONAL SCREEN is read and heeded internationally.* When we write, therefore, for a world audience and use such words as "progressive pedagogic methods," "most highly organized," "their educational methods . . . are formal, their courses traditional and their teachers conservative . . .", we are using words which have a very definite cultural (culture is here used in the anthropological sense) meaning to us, but which are not likely at all to have the same meaning for other people. Nor are dictionaries of much help on this point. The term "progressive education", for example, means something to the U.S. educator that is quite beyond the definition given of this term in the standard dictionary.

THIS IS THE MOST SERIOUS PROBLEM in writing on the international level. We need to find words that do not assume a loaded background of meanings. We need also to take a broader viewpoint. When we add to this difficulty the very natural one of comparing unfavorably what others have done with what we have done, then we have taken the position of sitting in judgment. We must consider our position and our goals before we can rightly take such a position and sit in judgment on the progress that others have made in the field of visual education.

These things are natural and are the "growing pains" in the development of a world community in the field of visual education. We shall not learn this lesson in a day or in a single issue of EDUCATIONAL SCREEN. We shall all learn it, however, more quickly if we recall our ultimate purposes.

Basically, we in the field of visual education are educators interested in the better education of the *people* of the world (not of segregated nations, or of members of organizations apart, but of *people*). Our interest in this has its selfish aspects. If all the people of the world understand how to control disease, if all of them understand the potential warpings possible through propaganda, then we are more likely to be able to live peaceful, healthy lives than if it were otherwise.

All visual educators worthy of the name are primarily interested in the same thing, and all over the world we have much in common. Let us, then, continue reporting the facts of visual education development in the various countries, trying to discover the problems and comparing solutions. In this way we can—though slowly, yet certainly—develop in our own field a *real world community.*

*For the record . . . a quick look at EDUCATIONAL SCREEN's list of subscribers outside the U. S. shows that the SCREEN goes monthly to readers—and heeders, we hope—in Mexico, Argentina, Singapore, Brazil, Colombia, Venezuela, Uruguay, South Africa, West Africa, Australia, Belgium, China, Czechoslovakia, Denmark, Egypt, Wales, England, Finland, France, Greece, Hungary, India, Iraq, Ireland, Israel, Italy, Java, Malaya, Netherlands, New Zealand, Norway, Poland, Scotland, Siam, Sweden, Switzerland, Turkey, U.S.S.R., and, of course, Cuba, Hawaii, Philippines, Puerto Rico, Alaska, Canada . . . and Texas —plus copies to U. S. Occupation Forces.—*ED.*

The World Sees America

During the war, "millimeter" referred not only to the size of guns, but also the gauge of a new weapon—the motion picture. Both 16mm and 35mm films were used extensively to help train the armed forces and war production workers. Others helped to solidify the Allied nations and served as psychological weapons against the enemy. Today, along with press and radio, they are being used by the United States Information Service abroad to wage the peace.

Documentary and informational films depicting the American scene are reaching a foreign audience of approximately 100,000,000 people annually. Within the last 24 hours films have gone out from 200 distribution points around the world for showing in countless cities, towns, and villages. Knowing the films are coming, people have left their work or their homes to crowd into small hot rooms in Central India; to squat on the jungle floor in the Philippines; to pack labor halls in Italy, France, and Norway; to stand for hours in open plazas of small South American towns. They have filled the auditoriums, churches, and school rooms in ninety countries and their dependencies on four continents to see America live on a thousand screens.

The films used cover a wide cross section of our national life. They depict the daily lives of farmers and teachers, artisans and professionals. They describe our big industries and our small private businesses. Some present our great artists and musicians as well as museums. Others show the accomplishments of our people in the fields of science and education. They describe our great power projects and explain other activities of our federal, state, and local governments. Responsibilities assumed by the individual citizen in community affairs are indicated. They show people participating in local and national elections and taking active part in deciding other matters of public concern. They reflect the individual citizen's concern for his fellow man as demonstrated in ordinary neighborliness and in the work of our great philanthropic organizations. Others explain our traditions and aspirations. These and other aspects of our national life constitute the subject-matter content of the films used. Together, they present the vast panorama of American life that this nation seeks to have understood abroad.

Showing these films is accomplished through a variety of arrangements. In all cases United States Information Service loans them free of charge to users. Many foreign posts are also able to

by HERBERT T. EDWARDS

Chief, International Motion Picture Division
U. S. Department of State

A Strip of U.S.A.

The cross section of U.S.A. in the picture strip on the preceding page is composed of stills from U.S. Government Films (OWI—Overseas Branch) which are taking America to millions in other countries and many of which are now also available for use in this country. From top to bottom, the stills reproduced are from the following films:

1. A BETTER TOMORROW—developing the theme that every American child has the opportunity to make for himself "a better tomorrow," built around a portrayal of the New York City public schools from primary grades through high school.
2. THE CUMMINGTON STORY*—picturing the experiences of a refugee family in a New England town and their warm reception into the life of the town.
3. VALLEY OF THE TENNESSEE*—portraying the activities and achievements of the TVA in providing a better life for the people of the Tennessee Valley region.
4. CAPITOL STORY*—showing the little known but extremely important work of scientists of the U.S. Public Health Service.
5. FREEDOM TO LEARN*—picturing the activities and facilities of the State University of Iowa.

* Now available for educational use in the U.S. through Castle Films.

supply operators and 16mm projectors when film borrowers have no equipment or projectionist of their own. In addition, some mobile units are used. These travel to isolated communities in the interior and carry motor-driven generators for operating projection equipment in areas where there is no electric current.

While the USIS field staff frequently organizes its own showing, special effort is made to develop cooperative distribution projects with local groups and governments. In Norway, for instance, the labor party has found its members so interested in the United States that they prepare prints of USIS films at their own expense and distribute them for regular showings in over 50 labor halls. In some countries, as in Mexico and Egypt, these cooperative projects are on a national basis. Here the ministries of education, public health, and agriculture assume responsibility for the distribution and exhibition of USIS films throughout the country. In Mexico, that Government defrays the entire cost of the showings, including the salaries of the operators, while the United States supplies the prints. Likewise, through official cooperation, these USIS films are exhibited throughout Egypt by agencies of that Government. Arrangements similar to these have been developed in most of the American Republics.

All showings to community groups are identified as "non-theatrical". They include civic, religious, and educational organizations; labor, business and commercial groups; youth movements; institutes; professional societies, military forces, and the general public. Some of the films are also shown in theaters abroad through arrangements made with the American motion picture industry.

The program described above stems from the Office of International Information in the Department of State. The International Motion Picture Division is part of this office. The Division plans and conducts activities that implement the broad objectives of the overseas information program with appropriate films and utilization procedures. To do this, the Department of State acquires many informational and documentary films made for domestic audiences. Such films represent a major portion of those used in the overseas program and are obtained from industrial sponsors, institutions, scientific and professional associations, government agencies, and many other sources.

While films of the above type play an important role in the program, they do not fill the need for pictures which are conceived and produced in terms understandable to foreign audiences and which, at the same time, show representative phases of American life. To obtain these films, the Department contracts for their production by private documentary film producers.

Practically all films shipped abroad are 16mm sound prints and scored in languages appropriate to the region served. As many as 24 different languages have been used in the past; however, budgetary limitations have made it necessary to reduce this to approximately 14 for films currently distributed.

Several projects are now being developed whereby major American industries can cooperate with the Department in the joint production of films with the sponsor using the picture domestically and the Department taking it for the overseas information program.

In addition to these activities, arrangements are made for the coverage of special events. Material of this type is furnished by the Department to the American newsreel companies and is included in their overseas editions.

Written materials and discussion guides are also prepared to accompany the principal documentary films. These materials supply information pertinent to the subject of the film and are made available to persons conducting the film showings in order that they can be conversant with topics directly related to the theme of the picture. Such supplementary information is helpful in leading discussions and answering questions. Incidentally, it is particularly useful in schools, where approximately 25 percent of USIS showings are held.

This Government has now accumulated a decade of experience in using motion pictures as a medium of international information. Catapulted into this activity largely by events associated with World War II, it is now recognized as a continuing responsibility rather than an emergency program. Enactment of the "United States Information and Educational Exchange Act of 1948", with its directive to promote better understanding *of the United States* among the people of the world and to strengthen cooperative international relations, marked this change in policy.

The Office of International Information in the Department of State now performs the overseas information functions previously carried out by the Office of Inter-American Affairs and the Office of War Information. It has also absorbed similar functions performed by the Department since 1941.

The use of motion pictures as part of the overseas information program is based on the premise that the evidence of the eye witness is the most conclusive, that such evidence is as conclusive in human relations as in law, and that the sound motion picture is the nearest equivalent to direct observation and actual experience. The sound films are taking America to the millions who cannot actually visit this country. They are visualizing the American, his land, and his way of life, that the people of the world may see for themselves.

What Unesco has done and is doing . . .
What has yet to be done to encourage . . .

by EDGAR DALE

World-Wide Communication

the Audio-Visual Way

THE THEME of my discussion is simple. It is a paraphrase of H. G. Wells—namely, that civilization is a race between communication and catastrophe. To communicate we use various media.

A medium is a vehicle. We transport ideas by the vehicles of radio, television, filmstrips, exhibits, charts, etc.

I want to emphasize the importance of these audio-visual media as far as the rest of the world is concerned. About a billion adults in this world cannot read or write. Illiteracy of this character does not mean that these people cannot understand ideas. It does mean that we can't transport these ideas chiefly by books or pamphlets but we must use vehicles which transport ideas that are listened to or seen.

When we think about the problem of using audio-visual materials in world-wide education, we must ask ourselves: what are our resources for so doing? First, the technical know-how which has made America great in business, industry, and agriculture also exists in the audio-visual field. But we have something else to export, and it is the other side of the coin. It is the opportunity to share, a preference for love rather than hate, a willingness to see that ideas move freely, and a willingness to put our own democratic ideas up for competition in the marketplace of the world with those of any totalitarian nation. If civilization is a race between communication and catastrophe, if in the United States we have the vehicles to transport ideas and the philosophy of sharing, it means that we must put our equipment and our technical know-how at the disposal of the rest of the world. What's stopping us? What, indeed, prevents the people of the world from getting in touch with each other? How do we help people speak to people? This, of course, is the aim of Unesco.

President Truman has told us about his program for assistance to undeveloped areas. Two years ago Secretary Acheson, then Undersecretary, said:

> If we are to perform our function of leadership and helpfulness . . . the United States must be ready to make available to other countries the skill in all the fields, intellectual, medical, scientific, and industrial, which have been developed in this country.

As far as the United States is concerned, we have only recently seen the importance of exporting our excellence. We have had a Maginot line psychology, and some people now want to ring ourselves around with a Maginot line of radar.

Now let us suppose that the willingness to export our technical know-how were present, a willingness to export our democratic excellence, what would prevent us from using audio-visual materials in world-wide education?

A second handicap is that the talent to use audio-visual materials intelligently in our schools and colleges has not yet been developed in the United States. I see that in the letters coming across my desk asking for the names of capable persons trained in this field. So when we think of the problem of developing indigenous, native leaders abroad, even more difficulties arise.

The practical step that we must take at once is to develop a really good roster of the audio-visual talent among us and also develop much better plans than we now have to help the able educator from abroad to step up his talents in this field.

Certainly the Department of Audio-Visual Instruction of the National Education Association has a very real responsibility to develop this roster of talent. A start has been made in at least two states and perhaps many more. I refer to a list of audio-visual specialists developed in the states of California and Indiana.

At the present time there's a handful of persons from abroad studying audio-visual work in this country. There are two or three Unesco fellows, and remember

(*Continued on page 217*)

This article is based on an address by Dr. Dale of Ohio State University given at the Department of Audio-Visual Instruction conference at St. Louis, March 2. The picture above is from the UN film "The People's Charter".

A-V Repli

The "A-V Report on Europe," published in the January, 1949 issue of EDUCATIONAL SCREEN, reaped a harvest of replies from Europe, two of which we are pleased to present here (see also "The Readers Write" for April).

EDUCATIONAL SCREEN welcomes sincere discussion and honest expression of differing opinions, convinced as we are that such expression will lead to mutual understanding and closer agreement on the educational role of audio-visual media throughout the world.

From Sweden

by BERTIL LAURITZEN*

IN THE JANUARY ISSUE of this magazine I found an article written by Robert E. Brubaker called "A-V Report on Europe". As I regard EDUCATIONAL SCREEN as the outstanding source of information in the field of visual education, I can not quietly accept the misleading containings of the article mentioned.

First of all, education is not the same thing in all countries because of differences in social structure and cultural traditions. There are some clear differences also between the forty-eight states of America.

"Teachers are paid starvation wages", Mr. Brubaker says. Well, compared with "American standards" this is not true, at least not in Scandinavia. And the buying of projectors and films is not a matter of teacher's economy but—in Sweden—of community taxpayers' funds. The teachers of Sweden certainly don't need to pay for the equipment of their schools.

European production of 16mm projectors is another point. It is certainly neither small, nor inadequate. Besides, American projectors, such as Bell & Howell, Ampro and Victor, are produced in England on license and widely spread over Europe. Does it tell anything that Sweden—a country of 6 million people—granted licenses for an import of 600 Bell & Howell Filmosounds and 1,200 Bell & Howell Diplomats during 1948 alone and that a comparable amount of the other projectors was imported as well—from England?

"The production of films is in its infancy", Mr. Brubaker says. The educational film department in which I am working started its production in 1921 and has up until today produced or imported and reedited some 3,500 films. Our yearly output reaches a number of 35-40 titles. Seems to be a fairly long infancy.

The last 16mm educational catalogue of Svensk Filmindustri contained some 450 titles, of which about 120 are sound films. Our market is Sweden, and we have four or five competitors. Does that tell anything about the standpoint of education by film in this country? And what about the U. S. being "almost the only source of supply" for Swedish schools?

According to the January article, Czechoslovakia has reached furthest of the European countries in developing visual aids with 160 main and sub libraries, the organization of which started in 1946. Is that true? With half the population, Sweden has some 200 educational film libraries, cooperative or local, run by schools or teachers' organizations. Our first cooperative library started in 1937. When were the first ones organized in the U. S.?

There remains the question of sound or silent films, regarded by Mr. Brubaker as only a factor of development and history. Is that so?

Let me start with a little quotation work. With very great interest I have read the report of Mr. Floyde E. Brooker on the 457 industrial training films for which he was production leader ("Training Films for Industry", US Bulletin 1946, No. 13). Now let me quote:

> On the educational side of production *the verbal tradition* is just as hampering to the film maker, the production technicians, and the planners of the content as the theatrical tradition is in the mechanical and artistic aspects of production. Words have been the primary tool of instruction for so long that we are not aware of their limitations. . . .
>
> Motion picture techniques in the silent productions had gone a long way toward developing an understanding of the use of motion-picture techniques for the complete expression of an idea. The possibility of words in the sound track set back this development. . . .
>
> It is also true that in an instructional film silence can be as emphatic, and perhaps even more effective in many instances, than words. In the difficult bits of action a conscious endeavor was made to have the film silent.

Perhaps the production under the guidance of Mr. Brooker was also sprawling "in its infancy" during the war, trying to follow such principles even if in sound films? I do not know. But "the verbal tradition" is closely attached to the old type of education, from which the "progressive pedagogic methods" are regarded to represent a positive development.

In fact, I have a very strong feeling that the *production* of educational films in the U.S. is suffering heavily from tradition and by no means "progressive" in its pedagogic attitude. And following the American discussion from this and other magazines and publications, I have seldom seen the problem of editing educational films being discussed against the background of the development of common pedagogical methods. Now let me throw the glove.

From the "progressive" standpoint, we do not like to have the teacher tell the whole story to the pupils. We like the pupils themselves to study and to find the conclusions themselves, even under the experienced guidance of the teacher.

(*Continued on page 226*)

* Assistant Manager, Educational Dept., Svensk Filmindustri, Stockholm, Sweden.

From Denmark

by EBBE NEERGAARD*

IN HIS "A-V REPORT ON EUROPE" Robert E. Brubaker expresses pride in the United States of America—which one understands—and less regard for the poor conservative little European countries, which is not quite as understandable. May one of these small European countries be allowed to answer back?

In the introduction to his article there are generalizations on the attitude of European teachers towards "progressive pedagogic methods", among other things stating that they are afraid of sound films in the schools because they "fear that these will undermine their dominant position in the classroom"—"they do not want a strange voice to teach their pupils"!

'om Europe

The simple reason for this impression of European pedagogic methods is that in many countries teachers do not seem to be quite as enthusiastic about the sound film as a teaching medium as teachers in the United States are. European—and Danish—teachers prefer silent films, not because they are afraid of having "their dominant position" undermined by sound films, but because they have found that in many cases the power of concentration in the pupils and their ability to conceive the theme presented to them are heightened when only one of their senses—the visual sense—is active.

This, however, does not mean that we reject *audio*-visual methods, which will certainly be very useful in many cases: teaching of languages, combination of geographical or nature pictures with natural sounds, etc. But there may be a certain reluctance towards "the strange voice" teaching the pupils, as this voice in many cases may express views that are stamped by an alien mentality. I do not refer to political aspects but points of view reflecting a general attitude towards life.

Another reason for preferring silent films in schools is this point raised by Mr. Brubaker in clause No. 6: that there might be a "wasteful duplication of production". A great many different languages are spoken here. Now, if a film on glass has been made in England, there are two possibilities for Denmark: either to have it duplicated into Danish, which is expensive and not always satisfactory, or to make a silent version. There can be no doubt that silent teaching films, made as silent films, are much more easily used in international cooperation and exchange than sound films. The use of silent films eliminates the "wasteful duplication of production".

In other points Mr. Brubaker is correct. The dollar shortage of most European countries makes it difficult to exploit the results of the American production of audio-visual materials and also makes it difficult for them to acquire cheap modern sound projectors.

Now, especially concerning Denmark, may I repeat Mr. Brubaker's statement on conditions in Denmark?

The officials in charge, being unreceptive to the latest developments in this field, promote their own ideas among the teachers of Denmark. This will go on until the government liberalizes visual-education practices and young, vigorous teachers demand introduction of the modern scientific audio-visual methods.

May I, as one of the "officials in charge", give a few further details that may change the opinion of readers of the EDUCATIONAL SCREEN? Denmark is a pioneer country in the field of visual education. Since about 1915 films have been used in Danish schools; and when the 16mm film was introduced, this gauge was immediately adopted by us. The Government Film Office (Statens Filmcentral), which handles the distribution of films to schools, had on the 1st of April 1948 a collection of 1364 silent 16mm prints of about 250 topics and 643 16mm sound film prints of about 125 topics. About 10,000 reels of silent films were hired out to schools on a subscription system comprising 664 schools with a total of about 550 silent projectors, and 5000 reels were sent to 700 schools which were occasional borrowers. In consideration of the total population of only four million inhabitants in Denmark, this seems to be a comparatively high rate of use of visual material. But we are not uninterested in using sound films. During 1948 we have stationed 30 16mm projectors at the Central Book Libraries all over Den-

(*Continued on page 226*)

* Managing Director, Statens Filmcentral, Copenhagen, Denmark.

Stills from Danish teaching films . . . Denmark's Government Film Office (Statens Filmcentral), which handles the distribution of films to schools, reports (as of April 1948) a collection of 1364 silent 16mm prints of about 250 titles and 643 16mm sound film prints of about 125 titles. In January 1949, at least 1200 16mm sound prints were available to schools and other organizations.

by HERBERT LIZT*

The Anti-Defamation League proves

FILMS CAN TEACH AND ENTERTAIN, TOO

WHILE MOST EDUCATORS have long agreed that films, filmstrips, slides and recordings are important accessories to teaching, few commercial companies have dared produce films dealing with intercultural subjects and the problems of prejudice and discrimination. Until the demand for such materials was stimulated, until more projection and playback machines were available, commercial producers felt that such production just wouldn't pay.

We started operating to see that such material was produced and distributed. Our first production, a technicolor short, *One People,* starring Ralph Bellamy as narrator, was enthusiastically received. Chronicling the contributions made by Americans of many lineages, the film closes with the theme that wherever a man is excluded, a group cut off, or a class rejected, democracy is threatened.

The deep concern felt by educators and clergy in the subject matter of *One People* was shown by the sale of more than 200 prints to schools and church organizations. The film prompted John W. Studebaker, then Commissioner of Education, to write, *"One People* should be seen by every American for we must learn of our debt to the various peoples who enriched our culture. . . . From both a technical and entertainment point of view, the Anti-Defamation League of B'nai B'rith has produced an excellent motion picture."

We have always had at least moderate success in our film undertakings. *Sing a Song of Friendship,* two animated cartoons in color, based on song writer Irving Caesar's popular juvenile, was produced for us in Hollywood. Teachers and students have given excellent reception to these bouncing-ball song films. After screening the film for some 500 superintendents of schools, teachers, and community leaders, an audio-visual director of the New York Society for the Experimental Study of Education, wrote, ". . . I have never before seen such overwhelming enthusiasm for any film in the field of intercultural relations. . . . It would be a distinct disservice to 140 million Americans to confine these films to the limited 16mm area of distribution. . . . They are not just educational tools. They constitute theatre entertainment, even superior to most of the Hollywood products we have seen."

Within a few weeks after release, the "friendship films" sold more than 100 prints. Now Official Films at 25th West 45th Street in New York City has contracted to handle not only home but 16mm distribution and television rights.

During the past year, we also produced our first feature film, *Prejudice,* in cooperation with the Protestant Film Commission. *Prejudice,* through the motion Picture Sales Corporation, will receive a theatrical release in motion picture theatres throughout the country. *Prejudice* is a trail blazer too. In it, for the first time, the hero is cast in the role of the afflicted. Moreover, the Protestant Church assumes the important responsibility of combatting anti-Semitism from the pulpit in *Prejudice.*

We've done more than merely produce and distribute our own ADL films. Through our film libraries, established in regional offices all over the country, hundreds of prints of *Brotherhood of Man, House I Live In, Boundary Lines, Make Way for Youth, Don't Be a Sucker* and other films are constantly channeled to schools, churches, veterans, women's groups and labor organizations. Discussion guides and handbooks for teachers accompany the rental of each film we distribute. We know we're on-target when we get compositions from students reading like this: "I enjoyed your film, *One People.* It gave me a better view of how to pick my playmates; not by religion or race, but by personality. I like the illustration of the chain of friendship where everybody must work together."

One of the film techniques which gained new impetus during the war was the filmstrip—a simpler, cheaper, and often more flexible medium for our purposes than motion pictures. Filmstrips are used primarily as a clarifying aid to discussion, rather than entertainment. When we started producing filmstrips, we met almost immediate acceptance of our materials. One promotion in particular pointed up the need and the value for audio-visual tools in education: we cooperated with

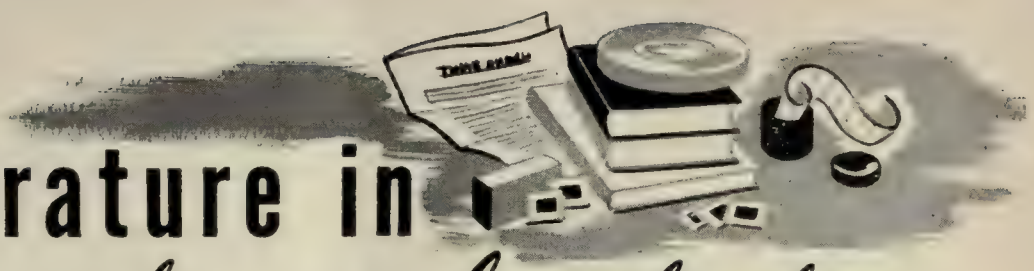
(*Continued on page 221*)

From the ADL filmstrip "About People"

Through the slow centuries, each group grew different from the others. None of them looked like their common ancestors.

* Director, Dept. of Motion Pictures, Anti-Defamation League of B'nai B'rith. For additional information about films and filmstrips described in this article, write to the ADL at 212 Fifth Ave., N.Y. 10.

the literature in audio-visual instruction



MRS. ETTA SCHNEIDER RESS, Ed. D., Editor

EVALUATION

● **How Shall I Select a Film? A Symposium**—"Social Education," 13:111-116. March, 1949.

The discussion of the problem of finding out which films are worth using has been very interestingly set forth and is worth reading in the original. It starts off with John W. Kidd's provocative point that a national committee is needed to carry on a continuous study of procedure and an adequate means of reporting results. If such a committee were accepted, it might be possible to levy certain nominal fees upon producers for an honest appraisal.

George L. White, Jr., argues against this point of view. He would avoid a national committee because it is a complicated organization and won't work, he says. He would rather see the classroom teacher improve in her own self-evaluation, to know what she is looking for and what she wants her students to gain from a certain film. He prefers that teachers choose films from available source lists, use them and report their value even if the techniques have not always been perfect. He would like to see data continuously published on the use made of films, and then he believes it will be possible to make sound conclusions.

William H. Hartley sides with Dr. White in saying that the classroom teacher, aided perhaps by a local reviewing group and not by a national committee, must make a constant check on films used: Were the students challenged by the film? Was it well organized? Did it give an honest and accurate picture of the situation? Was it technically satisfactory? Was it suited to the grade level? The classroom teacher would keep a record of films used and the effect upon students and thereby keep a file of films to be used at a future time.

Vernon Dameron would prefer to see evaluation done on a broad scale, that is, a single film would be used by a relatively large group of teachers during the regular course of their work and the results published in a professional journal for the use of other teachers.

TRENDS

● **Some Trends in Audio-Visual Instruction**—Paul W. F. Witt, Teachers College, Columbia University. "New York State Education", 36:381. Feb. 1949.

From Dr. Witt's listing of 14 points, we can look ahead with greater optimism to the immediate future of audio-visual aids. Among the trends of the time are the increase in the number and variety of commercially-produced materials, the closer correlation between these and textbooks, interest in developing new types of equipment, a greater number of teachers enrolled in courses, and many more.

RELIGIOUS EDUCATION

● **Suggested Visual Aids for a Tentative Science Program for Catholic Elementary Schools**—Sister M. Aquinas, O.S.F. Encyclopaedia Britannica Films, Inc., Wilmette, Ill. 48 pp. mimeo. 1949. 50c.

This brochure is based on the course of study, "Guiding Growth in Christian Social Living", of the Commission on American Citizenship of the Catholic University, Washington, D. C. It is a science curriculum for the first six grades, in which the various units have been outlined together with principles of Christian social living and suggested visual aids and activities. The materials listed were previewed and tried by a group of teachers (Dominican Sisters) last summer at Marywood, Michigan. They include the titles of Encyclopaedia Britannica Films, S.V.E., Coronet, Young America, Jam Handy and others.

SOURCES

● **Free and Inexpensive Learning Materials**—George Peabody College for Teachers, Nashville, Tenn. 175 pp. 1949. 25c.

A carefully-evaluated listing of teaching aids, the third revision of previous lists. The criteria used in deciding which materials would be listed were: (1) accuracy of content and freedom from exaggerated statements; (2) timeliness of subject matter; (3) method of presentation: factual, well organized and easy to read; (4) subject matter unbiased, with a clear-cut educational purpose and free from unobtrusive advertising.

This list, though compiled with discrimination, is very limited because it contains a few titles for over 250 subjects, ranging from accident prevention to aviation, to civil liberty, to rabbits, sex instruction, etc. The titles are chiefly pamphlets. The limitation is in the fact that none of the subjects are adequately covered, but merely touched upon.

Yet, those who read this master list will inevitably arm themselves—as did this reader—with a stack of post cards for securing some of the materials.

● **Sources of Free and Low Cost Materials**—Aviation Education Division, Office of Aviation Training, Civil Aeronautics Administration, Washington, D. C. 1948 rev. 17 pp. Free.

A bulletin for teachers of elementary and secondary grades to point out airlines, aircraft manufacturers, government agencies, and organizations that promote aviation. There are 88 organizations, only 10 of which have material specifically intended for schools. Most of the items listed are pamphlets.

● **Selected Motion Pictures and Slidefilms for Nursing Education**—Loretta E. Heidgerken, R.N., Ed. D., Catholic University of America, Washington. Published by Audio-Visual Center, Indiana University, Bloomington. 42 pp. 1949. $1.00, single copies.

This source list brings up to date the titles that can be applied to the education of nurses, education which has been interpreted along the lines of modern principles and methods.

Professional nursing, as here conceived, includes the total care of the patient, physically and mentally, and keeping the community well informed on health matters. The motion pictures and filmstrips that are listed have been evaluated and, in many cases, used with students of nursing. The list is impressive and includes some of the most important subjects, such as nursing care of children, orthopedics, psychiatry, social welfare, general nursing, health education.

A very useful pamphlet; should be a basic reference for nursing educators.

TEACHER-COMMITTEE Evaluation OF NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Discussion in Democracy

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 10 minutes, 16mm, sound, color or black and white. 1948. $90 or $45. Teachers Guide available.

Description of Contents:

The film shows the three basic steps—preparation, planning, and personality adjustment—in conducting a successful group discussion according to democratic principles.

Four high school students are shown discussing the causes and possible remedies for fires in Glendale. As each becomes more articulate and more enthusiastic in expressing his own opinions, the group discussion turns into bedlam. Through stop-motion photography the action is frozen, and an off-stage voice warns the group to prepare and organize for such a discussion.

Peter, as selected leader, calls on Mr. Stewart, president of the city council, to discuss its interest in the group's recommendations. Mr. Stewart tells Peter that the city council will be interested in the group's proposals. At the suggestion of Peter, Mr. Stewart gives him some help in conducting group discussions. He says that the leader must help people to agree.

The four students are shown later with Peter leading the discussion. Flashbacks show Alice, Howard, and Betty preparing individual topics through telephone calls, letters, visits, and interviews. Alice has investigated the needs of Glendale's fire fighting staff; Howard has explored the need for a new fire engine; Betty has gathered data on the loss by fire.

Coronet Films
DISCUSSION IN DEMOCRACY . . . three basic steps—preparation, planning, and personality adjustment.

When each has presented his information, Betty is appointed secretary to record the group's decision. They decide to conduct a school campaign for fire prevention. The concluding sequence shows that the success of this group discussion depended upon preparation, planning, consideration of information, respecting individual personalities, and arriving at a conclusion.

Committee Appraisal:

This film should be good for indicating the nature of a successful group discussion, the qualifications of an effective leader, and the basic steps in preparing for and conducting a group discussion. It is recommended for use by groups on junior high, senior high, and adult levels interested in the problems of group discussion. The casting is very natural and the important facets of the problem are well emphasized.

Life Hangs by a Thread

(Brandon Films, Inc., 1600 Broadway, New York 19, N. Y.) 18 minutes, 16mm, sound, color. 1949. Produced by Dr. Crawford S. Brown. $160. Guide available.

Description of Contents:

This film shows how string marionettes are made and operated by experts. Crawford S. Brown's marionette circus band provides appropriate music while a skillfully-handled trapeze artist performs. The narrator gives a brief summary of the use of marionettes in a variety of ceremonies for the past 1000 years and mentions their recent revival as a hobby.

While a clown dances and blows up a rubber balloon, the stage construction and the work of the operator and his assistants are explained. The next sequence shows in some detail the construction and painting of a papier-mache head for a clown marionette, the cutting and assembling of the body, the making of the costume, and the attachment of the strings to the marionette and the control bars.

The completed clown is manipulated as the basic movements are explained, and a skeleton marionette does a macabre dance to Grieg's "In the Hall of the Mountain King."

Committee Appraisal:

The emphasis on an appreciation of marionettes as a hobby and as a dramatic medium makes this an excellent film for both general and special-interest groups. Although it does not actually demonstrate all the steps in marionette construction and operation in enough detail to be used alone for instructional purposes, it presents enough detail to stimulate interest in the subject and to guide further activity based on other instructional materials. The performances of several completed marionettes are cleverly presented, and the very good color photography and musical

EBFilms

THE ZOO . . . animal habits and characteristics of especial interest to children.

background contribute to the general effectiveness of the film. It should be useful from the junior high school level up to the adult level.

The Zoo

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 10 minutes, 16mm, sound, color. 1948. $100 less 10% educational discount. Teachers Guide available.

Description of Contents:

Using the Chicago Zoological Park (Brookfield Zoo) as its setting, the film shows many animals in large outdoor areas, some of which simulate the animals' native habitats.

The polar bears are first shown. They dive into the water to get food which the visitors throw to them. One polar bear stands up to beg for food. The kodiak bear is also shown as an example of the biggest species of bear in the world. The cat family is next pictured. The keeper throws chunks of raw meat to a group of lions, and two of them fight over the first bite. The keeper then goes to feed the tiger. A close-up view shows the tiger's markings and head.

Varied activities of the kangaroos include hopping about and nibbling grass. A baby kangaroo looks out from his mother's pouch. Close-up photography provides detailed pictures of alpacas, giraffes, and zebras. The next sequence deals with the baboons on monkey island. Their antics include eating bananas, running and playing. Sea lions are shown in their pool and crawling out of the water to get their food.

At another enclosure the keeper calls a hippo out of the water. She opens her mouth to let the keeper clean the sticks and roots out of it. A baby hippo and its mother come out of the water and waddle to the barn. The film ends by showing the rhinos and elephants.

Committee Appraisal:

In language arts, science, and social science from kindergarten through the intermediate grades this film should be useful in stimulating an interest in unusual animals, suggesting visits to the zoo, and providing information on the animals shown. The color photography is excellent. The committee felt that the producer had emphasized the aspects of the animal habits and characteristics which would be of especial interest to children. Audience participation is skillfully introduced through the inclusion of actual spectator enjoyment.

School-Made Motion Pictures

As a special service to its readers, Educational Screen offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, Evander Childs High School, New York City. To obtain a copy of the list, write to the Service Department, Educational Screen, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

Majestic Norway

(Films of the Nations, 55 West 45th Street, New York 19, New York) 20 minutes, 16mm, sound, color or black and white. Produced by the Norwegian Travel Information Office. $150 or $44.

Description of Contents:

This film presents an overview of Norway's scenery, geography, resources, industries, transportation, climate, cities, customs, and culture.

Opening scenes show the mountainous terrain, waterfalls, roads with hairpin turns and protective sheds, rich timber land, and small farms with dairy herds. Along the road, the farm hands are seen gathering hay and putting it on racks to dry. Down at the sea level, the fiords still provide an important avenue of transportation and the basis of the thriving fishing industry.

Even in the far north the climate is shown to be surprisingly mild during the summer when the sun does not set. The Lofoten Islands are the world's busiest fishing area during the spring, and in the summer flowers and thin clothing are in evidence north of the Arctic Circle. The Lapps, whose racial origin is still a mystery, are shown near their homes.

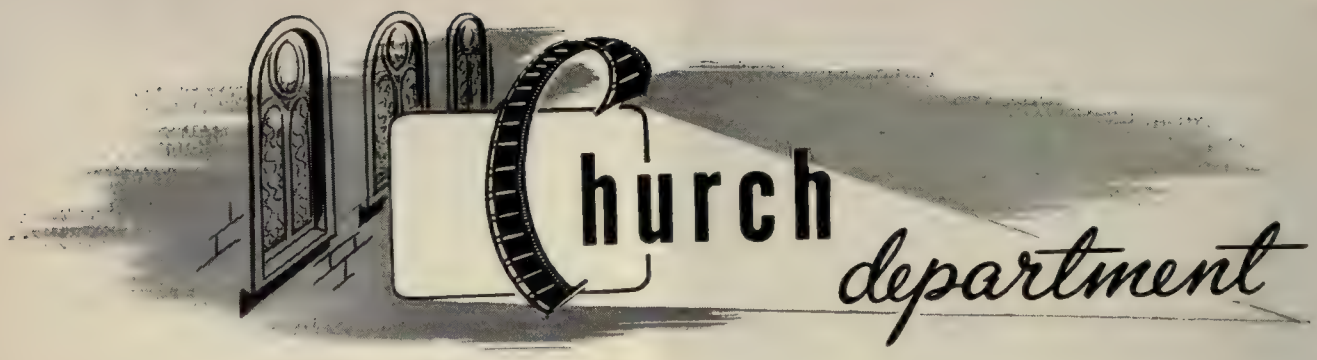
Farther south again, the people are seen wearing traditional costumes, working, traveling, and enjoying fishing and swimming. Sites which recall the lives and works of Ibsen and Grieg are shown, and examples of Norway's modern functional architecture are contrasted with older and still beautiful churches. The narrator describes the Norwegians as sturdy, self-reliant, and hospitable and invites tourists to make plans for visiting Norway soon.

Committee Appraisal:

Very good photography, excellent narration, and well-presented background music native to the country make this film an outstanding aesthetic experience in addition to an informative survey of the geography, the customs, and the culture of Norway as they might be observed by tourists today. The form of government is merely hinted at in a reference to the royal palace, and nothing is said of Norway's present status as a nation. As a subject of general interest or as a survey of Norway in the social studies area, this film should be suitable for all grade and age levels from intermediate to adult, even though it was produced chiefly for the latter.

Films of the Nations

MAJESTIC NORWAY . . . an outstanding aesthetic experience—an informative survey of the geography, the customs, and the culture.



WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

Exclude the Non-Biblical

A letter to the editor

from EARL WALDRUP*

I READ with a great deal of interest your editorial ("A Plea for Honest Promotion") in the February Church Department. Let me commend you. I agree with you on everything but one point. The point has to do with the inclusion of non-textual material in motion picture scripts discussed in the next to the last paragraph.

I will admit that you are right up to a certain point. Most Bible material does need some non-textual material to illustrate, develop, and give continuity to the story and idea being visualized. However, I have a conviction that the non-textual material should be kept to a very minimum and left out entirely if and when it is possible.

This conviction grows out of what seems to me to be three basic factors related to the production and utilization of religious motion pictures. *First,* there is a danger of distorting the Bible text in the minds of the people if too much non-textual material is included. *Second,* one of our basic needs is shorter Bible teaching films —a need which can be met by the elimination of much of the unnecessary non-textual material. *Third,* a minimum of non-textual material gives a teacher a maximum of freedom in applying the teachings of a Bible film to local conditions and needs.

Danger of Distortion

Let me briefly explain what I mean. In looking at certain Bible films, and I am not thinking of a particular film or the films of a particular producer, it is difficult to know which is Bible text and which is the product of the script writer's imagination. Some may say that this is a point of minor significance so long as what the film shows and says is in keeping with the spirit of the Scripture. For those who believe in the inspiration and authenticity of the Bible text as a factor basic to its interpretation and application to daily life, this becomes a point of major significance.

This problem is accentuated by the fact that a visual presentation, be it of the Bible text or imaginary details, is much more effective than the mere reading or verbal presentation of the same material. The end result is that those who see the film find themselves accepting the film presentation as an authentic rendition of the Bible text and teaching. Though you may not agree that this is wrong, you must admit it presents a danger which should be avoided when possible.

Shorter Films Needed

In suggesting the exclusion of all unnecessary non-textual material as a means of getting shorter Bible teaching films, I recognize that many people are far from being convinced of a need for shorter films. Be this as it may, let me go on record as believing that we need desperately shorter Bible teaching films and must have them if we are to realize the full potential of the film medium in the religious field.

Because short films have not been available, we have too often adapted our educational program and objectives to the longer films. This has been necessary and justified to some extent in the past, but that is in the past. We are in a new period of development. The film is now old enough to be adapted to our program and objectives which grow out of needs—needs which reach beyond the method to be used to achieve them.

In the last analysis, we have two choices. First, we can use the longer films, which allow little time for anything but the film, and have a film program. Second, we can have a program of religious education in which we use films as one of the methods of instruction, but to do this we must have shorter films—in many cases one-reel subjects.

I have seen very few two and three-reel Bible films which could not have been very strong one-reel films had the producer wanted to make them such. Those subjects which require more than one reel for an adequate coverage can almost always be broken up so as to lend themselves to two or more one-reel films. Here is one person who says: leave out all the non-essential non-textual material so we can have shorter films.

*Secretary, Visual Education Service, S. S. Board, Southern Baptist Convention.

Films Are Tools—Not Teachers

Now just a word on the third point. There is a common theory among some film producers and users that, because of the inexperience and lack of training on the part of most teachers in the local church, the film must be capable of doing the whole job, and that (though no one will come out and say it) the teacher is actually a non-essential if we can have a film which does everything. To me such an approach, regardless of the extent to which it is accepted and followed, is shortsighted and educationally unsound.

I am not such an idealist that I think every teacher can now properly utilize a film. But, until we recognize that the great majority of teachers can *learn* to use a film correctly, and incorporate this basic assumption in our production and utilization planning, motion pictures will not become the indispensable educational tool they should be.

We can never go beyond the ability and skill of the individual user in film utilization, but we can move the film and the user a great step forward by producing films which he can use as an integral part of a teaching situation without throwing other methods and materials out the window.

A pastor in preparing a sermon recognizes the time limitations and realizes that his congregation is interested in more than just his sermon. The result is that for a worship service which lasts approximately an hour, he prepares a sermon which lasts fifteen to thirty minutes, no matter how much time he needs to cover the subject. There is a similar time limitation in film utilization which has too often been overlooked. The result has been that many teachers have refused to use films rather than be replaced by a film presentation which takes most or all the teaching period. The exclusion of non-essential non-textual material will make possible in many instances the film's being used as a teacher's aid instead of a teacher's replacement. Thus, we can re-enforce the teacher, the key to any teaching situation, by one of our most effective means of communication—the motion picture.

Cathedral's St. Paul Films

FOR SOME TIME the church has needed an American-made series of films on St. Paul. In producing *The Conversion* and *The Years of Apprenticeship,* Cathedral Films (1970 N. Cahuenga Blvd., Hollywood 28) has made a promising beginning on such a series. Both films are good and usable. Each sets out to tell a story and does so with directness, completeness, and adherence to the Scripture. They observe the law of reasonable supposition where non-Biblical elements are included.

The photography is good to excellent throughout. The casting is good in all the major roles and satisfactory in the others. The costuming of the principal characters is excellent, but it lacks individuality and variety in the larger scenes. The dialogue is well spoken and clearly recorded. The background music gets into the foreground in a number of sequences, weakening the dramatic effect of the pictorial elements. It is certainly time non-theatrical producers discover the dramatic value of silence and use some of it in their films. If the story is getting told in the pictorial, why intrude upon the attention with music? If the burden of meaning is being carried in the pictures, nothing should be allowed to take the attention from this primary content.

Most churchmen will find the "religion" of these films satisfactory. On controversial points, extremes are avoided and the central truth is presented. In building a context for Saul's sudden conversion, the first film has done liberal religion and progressive religious education a great service. Thoughtfully and successfully the producers have avoided giving anti-Semitism any fuel. In its treatment of Paul's rejection by the Jews of Damascus and the subsequent "Arabian years", the second film weaves together skillfully materials which are needed for a better understanding of the Apostle's personality and later success.

While they served the church well, the British-made films on St. Paul had two serious faults: British Eng-

FROM CATHEDRAL'S ST. PAUL FILMS (left: "The Conversion", right: "The Years of Apprenticeship") . . . "they will cause pupils to learn new things and learn better some things they thought they knew before."

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lish and poor soundtracks. The fine costuming, casting and acting of such a film as *Faith Triumphant* (the best of the series) was always seriously handicapped by unsatisfactory sound. Even careful monitoring could not bring it up to match the other qualities of this film. In like manner, the sound could not be "doctored" enough to remove the British accent or minimize the British manner of speaking. American ears will have no difficulty with Cathedral's films.

These films will be useful in teaching and preaching. By the nature of the subject matter treated, they will be more suited to young people and adults than to the needs and comprehension level of children. When they are used in services of preaching—and much use should be found for them there—the "sermon" can take the form of an introduction to the film or it can be a meditation to follow the film.

These films can be used in the church school for teaching. They will teach, when properly utilized, because *they will cause pupils to learn* new things and learn better some things they thought they knew before. By this functional definition, they are "teaching films." By a less basic definition (see Mr. Waldrup's article), they may be considered too long for teaching films. Most educators will be inclined to adjust time schedules so that a good film can be properly utilized.—WSH.

One-Day Previews

THOSE who would promote the wider use of films and other visual aids would do well to consider the value of the one-day preview institutes. The desire to use is promoted by seeing. A strong desire to use can be developed into the motivation for securing the training which is basic to the fruitful utilization of visual aids.

These, and other considerations, led the Committee on Visual Aids of the Oregon Council of Churches to undertake its first all-day preview of visual materials, old and new, in Forest Grove in the fall of 1948. Since then five similar previews have been held in other communities.

Mr. Wm. M. Zehr, chairman of the Council's audio-visual committee, writes:

> This type of program offers the most information in a limited amount of time, and it enables us to present material of interest to many kinds of church leaders. We have three simultaneous showings. In one room we will show religious films; in another "free" films which can be used in recreational and week-day programs; and in another we will be showing filmstrips and 2 x 2 slides. Individuals can shift from one group to another, seeking what interests them most or what they have not previously seen.
>
> In the evening we often arrange to demonstrate the use of some particular visual aid. It may be a slide to enhance a worship service or provide a visual background for a meditation. It may be the use of a film in connection with a topic, or an age group, which we demonstrate.

These concentrated previews have met with such enthusiastic approval by the cooperating groups that Mr. Zehr's committee now plans to establish quarterly previews in six of the larger centers of Oregon. (Those desiring further information can write to Mr. Zehr at 534 S.W. Third St., Portland 4.)—WSH.

(*Church Department continued on page* 216)

FILMS for better FAMILY LIVING

At last, here is a series of up-to-the-minute motion pictures that deals sensibly and sympathetically with the everyday human problems confronting all churches, schools, and home-loving families. These films tell stories that in their own right are intensely human, emotionally stirring, interest-compelling. Each points a wholesome moral, but without "preaching"—leaving it to teacher or clergyman, irrespective of faith or denomination, to point out the conduct lesson or the Scriptural application.

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Three New Films

ANNOUNCED as being "specifically produced to meet the demands of churches for modern Christian life stories," *Unto Thyself Be True, A Boy and His Prayer,* and *Yesterday, Today, and Forever* are the first three in a series of 24 Christian teaching films to be produced by Family Films, Inc. (6047 Hollywood Blvd., Hollywood 28).

The first film tells the story of a teen-age boy who got into some potentially serious trouble because his busy and bickering parents gave him too little of their time and understanding.

The second film shows how the prayer of a small boy saved his unwise and blundering father from critical involvement in criminal activity.

In the third film the friends of a young man try desperately to rescue him from alcoholism, resorting to a highly questionable "religious miracle" to restore his faith in God.

Technically, all three films are good. From the standpoint of their treatment of subject matter, the first film is good, the second is fair, and the third is unsatisfactory for use in liberal-minded churches of the Protestant persuasion. If films produced for the churches are to get a high score, they must deal with religion with greater skill, insight, knowledge and sincerity than *Yesterday, Today, and Forever.* Up to a certain point the basic philosophy and technique employed in the attempted rescue of this alcoholic is that of a well-known organization. Suddenly the technique of this organization is deserted and a "religious miracle" is hastily conjured up to restore the alcoholic's faith in God. This treatment and theatricalizing of prayer and religion materially vitiate the film for many churches.

The second film is built around the prayer of a boy who senses that his father, because of economic desperation, is engaged in wrongdoing. At times the boy's "prayer" sounds like a prayer and at other times like narrative continuity, giving the film an awkward and unnatural structure. However, there are many adults within and without the church who have grown indifferent to prayer and other religious practices who might better appreciate the basic inadequacy of their lives by seeing this film.

Unto Thyself Be True is a film which young people and adults could see and discuss with profit to themselves. It could be used to spark discussions on several facets of family and community living. The "inter-faith religious counselor," who takes over where the police leave off, talks some good sense and religion to the parents of the offending boy when he tells them to honor their children and never break the bonds of confidence within the family circle.—WSH.

New Releases

● The third film in Film Forum Foundation's (127 E. 12th St., Spokane 10) "Eyes of the Church" series, *Quest for Tomorrow,* is now available. It points to the church's failure to achieve peace, it calls the church to the duty of making it a reality, and asks whether the United Nations can succeed.

● In the American Bible Society's new film, *Thy Word Giveth Light,* the father of a serviceman tells how his son, blinded during the War, regained his will to live. This 20-minute film is in color and is available on an offering basis from the regional offices of the ABS.

● The ten-minute sound and color film, *Creation According to Genesis,* will be distributed by the Religious Film Association (45 Astor Place, N. Y. 3). Technically excellent in photography and sound, the treatment is poetic, artistic, imaginative, and reverent. It will be useful in services of worship and inspiration. (*Fuller review in a later issue.*)

● *Clean Up! Paint Up! Perk Up!* is a completely non-denominational color cartoon sound filmstrip which was prepared for use with the component groups of a local church desiring to beautify its church building and other facilities. While it will not take the place of an analysis, it will help leaders accomplish what they very much want to see done. The recorded script occupies the four sides of two 78 rpm records. Printed scripts are supplied for use in the absolutely necessary rehearsal. This sprightly and humorous presentation has considerable merit.

New Materials

■ The Standard Publishing Co. (20 E. Central Parkway, Cincinnati 10) announces the issuance of two new "Biblicolor" filmstrips: No. 48-9, *The Ministry of Christ,* Part I; and No. 48-10, *The Ministry of Christ,* Part II. They correlate with the Uniform lessons for the first two quarters of 1949.

■ United World Films (1445 Park Ave., N. Y. 29) has printed on separate folders the commentaries of the five films making up the "2000 Years Ago" series. Dealers should be asked for a copy when booking the film. They are essential to proper and thorough preparation of both teacher and pupil. United World Films has also recently provided a frame-by-frame printed script for their filmstrips of the five films in the "2000 Years Ago" series.

Correspondence

KEITH SHERMAN, DRE, First Baptist Church, Forest City, N. C., asks: "What type of dark-out shades do you recommend for a church? We are going to buy some kind soon." If acoustics need improving, and you can afford it, many kinds of drapery material can be installed to give good results. Shades on rollers, and buttoned on, have pleased many people. Venetian blinds have not been satisfactory . . . J. R. BINGHAM appreciates the suggestion on the three films on Japan, saying Association Films will look into the possibility of making them available.

News from India: DR. DONALD F. EBRIGHT, formerly superintendent of the Moradabad District, U. P., has been appointed Secretary of the Audio-Visual Aids Committee of the National Christian Council of India, Pakistan and Burma. He began his new work on February 1, 1949, and now resides with his family at 37, Cantonment Rd., Lucknow, U. P., India. With him are associated REV. RALPH G. KORTELING, Field Director for South India, and REV. HENRI R. FERGER, Field Director for N. India. A special five-year program for promoting audio-visual aids has been set up by the National Christian Council.

ROBERT WALKER, Editor of *Christian Life,* informs me that beginning with the June issue, Mr. GROVENOR RUST will conduct a visual aids feature for his magazine. Our good wishes!

Thanks, International Film Bureau (6 N. Michigan Ave., Chicago 2) for a copy of your check list of 16mm films for PTA and other community organizations. It is a good idea. Check lists for special groups, or on special subjects, serve the interests of film users very definitely while promoting your own.

WORLD-WIDE COMMUNICATION

(*Continued from page 205*)

that Unesco has only a handful of scholarships for all purposes.

As a member of the National Commission for Unesco and as chairman of the Educational Panel of this group, I know the need for better information on training facilities in this country. It is hard for a foreign student to find out where he can get the right training and, indeed, we have not as yet properly developed the appropriate training for these persons.

If we are to have adequate audio-visual materials in world-wide education, there are certain facts that must be collected outside the United States. The two pamphlets, issued by Unesco in 1947 and 1948, titled "Film, Radio, Press" give us detailed information as to the radio, film and press needs in war-devastated and other countries. We need to study these data more carefully and perhaps as a group proffer our facilities to others.

Let us see how this would work. A Unesco fellow is a mature person. He occupies an important post in his own country. To bring him to the United States for six months and to give the appropriate training requires $2500 to $3000. That training consists of about three months in a university or college and then three months of visitation.

A corollary, of course, is that we need to improve our facilities in these fields. Our courses are not yet adequate for our own students, let alone foreign students with specialized needs. Related to this problem is that of tying ourselves closely to the specialized needs of foreign governments.

Unesco has, under the direction of Mr. William Carter, produced a very useful handbook on scholarships and fellowships available over the entire world. I was informed by Miss Victoria Abalardo, a Unesco fellow in the audio-visual field who did her preliminary work at Teachers College, Columbia University, that Fulbright Funds are now available to pay the transportation costs of students from the Philippines. This means that our universities must get right into this process and make enough money available so that the students' tuition and living expenses are taken care of. This is a matter on which I am sure Floyde Brooker of the United States Office of Education, Miss Alice A. Adanalian of the Institute of International Education, and Mr. Charles Thomson of the National Commission for Unesco can be of help.

I have talked about exporting our talent through training people who come to us from abroad. There is a second way to export our abilities and that is through making our written and other materials available to foreign countries. I am very proud to point out that the publishers of leading audio-visual materials made available enough copies of their books and magazines to place an audio-visual library in every single Unesco country. Further, the United States Information Service is cooperating with us and will see that these exhibits of books and materials are displayed in leading teachers colleges in these various countries. We cannot commend too highly the cooperation which we have gotten from the State Department, and we owe thanks

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especially to Blake Cochrane, who is getting these materials ready for shipment.

That isn't all that we can do if we want to extend the use of audio-visual materials in world-wide education. We can also show samples of these materials. At Paris last summer we passed a resolution asking that representative film libraries be set up at Unesco House in order that persons visiting here might see what the best films on various topics were like. These best films, by the way, would be selected and sent by the various Unesco countries. I have recently asked Encyclopaedia Britannica Films if they would be willing to cooperate and they said they would. I shall also ask the cooperation of other producers in this country, and I am sure that we shall get their assistance.

I have discussed the possibility of a representative film library at Unesco. I want to add another idea. It is one which L. C. Larson of Indiana University is promoting. He wants to set up a direct film exchange program with foreign countries on a footage basis. It is an idea well worth exploring.

There is another kind of export of audio-visual techniques which is extraordinarily important. It is the exporting in visual or aural form of our audio-visual "know-how." Herbert Jensen has long been a missionary for visualizing our visual methods of teaching. Happily we are beginning to do that. We do have films on how to use audio-visual materials: *Film Tactics, Instructional Methods in the Army Air Forces, Bringing the World to the Classroom, How to Make a Sand Table, How to Make Lantern Slides,* and others. I cannot overemphasize the importance of our getting our techniques down on records, filmstrips, or film. It's important for teaching our own classes, of course, but it's far more important as a way of exporting our technical know-how.

There is another important thing which we can do —export our talent itself. During UNRRA days international teams of doctors toured various countries and put on demonstrations of public health methods. What could be more appropriate than to develop some international teams of audio-visual experts who would upon invitation visit foreign countries and demonstrate in a very practical way how these audio-visual materials are made and used.

What an excellent thing it would be if a five or six-man team equipped with films on health and citizenship, with exhibits and blackboard material, were to visit countries like India or China and hold a series of seminars. In each of these countries, of course, there are audio-visual experts who would head up such teams, and they might have a roster of talent whom they might invite to assist them. Unesco has already held a number of seminars. We must hold some international seminars soon on audio-visual communication.

These teams or missions might vary somewhat in the type of contribution which they make. I would like to see a 16mm film production team composed of persons like Kenneth Edwards of Eastman Kodak Company, Robert Wagner of the Ohio State University, Larry Sherwood of the Calvin Film Company, working on a team with Edward Verschueren of the Multi-Film Company in Holland. There might well be a team on administration, another on utilization. Often these various aspects would be combined.

I am sure everyone senses the necessity of avoiding the idea that the American missionaries are now going to tell the rest of the world what it ought to do. This is no white man's burden. It is rather the burden of thoughtful, sensitive people the world over linked together in the grave necessity of averting the disaster of world war.

But we must not neglect another aspect of this problem which we could do something about right away. There are 20,000 foreign students in this country already. Some of them are in our colleges of education. But most of them are not. Should we not try our best by means of seminars, vacation programs, and the like to aid many of these students in an understanding of the audio-visual process? We thought we'd be able to do something like this at Ohio State University this year, But time has passed and it hasn't been done. Perhaps some able and inventive persons could help us work out such a practical program.

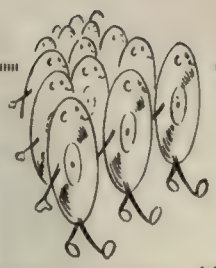
Thus far I may have given you the impression that this flow of audio-visual materials is to be a one-way process. If it were, I am sure that it would be unsound. What we need to do is to get organized so that the flow of materials can be a two-way process. Rossellini, the noted film producer in Italy, has shown us the honesty, integrity, and the open mind in the production of such films as *Open City, Shoe Shine,* and *Paisan.*

We certainly should be thankful to the government of Great Britain for its insight in the kind of films they have produced for their own use and then exported. We have also received with great eagerness many of the fine films from Canada, especially *Feeling of Hostility* and *Feeling of Rejection.* Mr. Swen of Nanking University has already sent us some excellent filmstrip materials.

A convention for the free movement of educational audio-visual materials was passed at the General Conference of Unesco at Beirut in December. When ten nations have accepted it, it will go into effect. To do all of these things, of course, means that we must get the agreement in reference to free movement of audio-visual materials passed by the Congress of the United States.

I have outlined a method for making our production talent and our teaching talent in the audio-visual field available for world use, for two-way exchange with those nations who want to share ideas with us. We shall meet ready response in many parts of the world. I think especially of India under the guidance of a great cosmopolitan leader—Pandit Nehru. This dynamic nation is going to make epochal progress in the next 25 years.

I think also of the Philippines, whose ideas of independence were nurtured by stories of our great liberators —Washington, Paine, Lincoln. It would be unfortunate indeed if organized audio-visual workers in this country did not now take the lead, assess our possible contributions to world-wide communication of ideas, and proffer our assistance. The hand of tyranny will be extended, you may be sure. The issue is clear—we must have world-wide free and open communication of ideas or we shall have world-wide disaster.



Records on Review

MAX U. BILDERSEE

● **Live Shakespeare.** A most difficult instructional area of English Literature is the Shakespearian drama. Because young people develop an unreasoned antipathy, based on fear, to these plays, the teacher must give the dramas the breath of life before real instruction can begin. Shakespearian drama is essentially aural and the phonograph record is the logical device to use for introducing the spirit of the plays. "Hamlet" is but one of the plays thus available. A more complete list includes "Macbeth", "Julius Caesar", "A Comedy of Errors", "King Richard II", "The Taming of the Shrew", "A Midsummer Night's Dream" and "Henry V". Other Shakespeare material has been set to music and then recorded. The field is broad and the opportunities for giving life to the plays unlimited.

There has been a broad rebirth of interest in "Hamlet" since the release of Laurence Olivier's film, a renewed interest emphasized and enlarged by the recent honoring of the actor-director as an Academy Award winner for the year. Excerpts from the sound track of the film have been released in RCA-Victor's recent splendid album, "Hamlet" (DM 1273)

Many "Hamlet" recordings have been made, and in many respects the most recent is the most impressive. Laurence Olivier made full use of the film medium through appropriate musical backgrounds and through the device of seemingly delivering the soliloquies through closed lips. They are contemplative, thoughtful presentations. The records offer the same illusion, that of hearing the thoughts in the man's mind. Contrasted with earlier recorded performances of the same material, the differences are striking. Maurice Evans has made two "Hamlet" albums for Columbia (MM 340 and MM 651) and his presentation of the soliloquies is declamatory, as is John Gielgud's (Decca DAU 7). No question, all the presentations are good, but Olivier's is superior. Certainly the instructor will welcome this unusual opportunity to present several outstanding performances of the same material for the purposes of comparison and contrast.

This opportunity is readily available. In many instances, the same speeches are offered by two or three performers. The table immediately following shows which speeches are contained in the several albums:

	D M 1273	DAU 7	M M 340	M M 651
O that this too too solid flesh	x	x	x	x
To be or not to be	x	x	x	x
Speak the speech	x			x
How long hast thou been gravemaker	x			
O all you host of Heaven		x		x
How all occasions		x	x	x
What is he whose grief		x		
O what a rogue and peasant slave		x	x	x
I will tell you why		x		

NOTE: DM 1273 contains two sides devoted to the music specially written for "Hamlet" by William Walton.

No question but each of the albums is suitable for school use and each of the albums, on its own merits and compared with the others, must be rated "very good". The material can be used for stimulation, presentation of information, summary or for sheer enjoyment. Repeated hearings heighten the pleasurable aspects of listening. The alert teacher will encourage her students to active dramatizing, oral reading, voice analysis and further leisure reading as immediate outcomes of the rich listening experience.

(*Continued on next page*)

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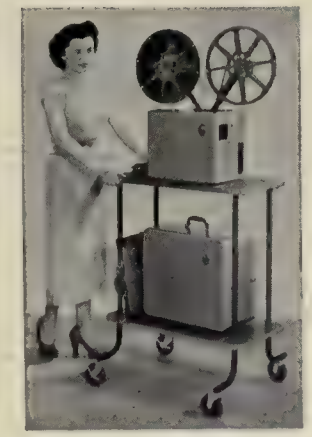

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● **More Luther.** Frank Luther's unusual and refreshing presentation of favorite children's stories is never tiresome. Decca recently released "The Little Red Hen" (CUS 11), "The Three Billygoats Gruff" (CUS 10) and "The Gingerbread Boy" and "Chicken Licken" (CUS 110). Each of the stories is charmingly and refreshingly told by Frank Luther in the manner he has developed for children's records. The recordings are very good and appeal strongly to the youngest school children. The tunes and rhythms are ear catching and will attract and hold the listener's attention. They are all suitable for school use, and elements of questionable educational value have been edited from the stories successfully. The discs are well suited to kindergarten and the first two grades and will be useful for storytelling and rhythm-teaching purposes.

● **And Now Bolger.** Ray Bolger's entrance into the children's record field as the Churkendoose ("part chicken, part duck, part turkey and part goose") is welcome. "The Churkendoose" (Decca CU 103) is one of the few children's records intended for use in the intermediate grades. The method of presentation is simple, direct and elementary, but the concepts are definitely those that need stressing for the ten to twelve-year-old youngsters. The story will be readily understood by second and third graders and the record can be used for appreciation on those levels. The concept of mutual understanding, patience and living together is stressed as the theme of the story, and this can be developed as part of the social studies experience with the ten to twelve-year-old group. The fable-like story emphasizes that differences need not interfere with cooperative living.

The material is well suited to school use, attractively written and performed and will be enjoyed. It is very good and can lead to many interesting and profitable class activities.

Needle Chatter . . .

Following the success of "I Can Hear It Now," Columbia will release two of the "You Are There" broadcasts heard over the Columbia Broadcasting System, "The Signing of the Magna Charta" and "The Battle of Gettysburg." These will be available on twelve-inch discs at 78 rpm or at 33⅓ rpm . . . Audio Devices, Inc. has revised and enlarged its manual "How to Make Good Recordings." This is subtitled "The Complete Handbook for the Everyday Recordist" and should be available wherever school personnel are making disc records for either immediate playback or reference purposes . . . Shakespeare is represented in recent releases by RCA-Victor's "Hamlet" (reviewed above) and Columbia's "Othello" with Paul Robeson, Uta Hagen, Jose Ferrer, Edith King and others . . . William Exton, Jr., whose "Growth of Democracy" history recordings were so well received a few years ago, is joining forces with Miller McClintock to produce and distribute recorded materials of basic educational value, specializing in problems of history and citizenship . . . RCA-Victor has announced a new departure—a recorded course of study in English for Spanish-speaking people.

Golden Records, a division of Simon and Schuster, released twelve new twenty-five cent records in March and ten more in April. Among the latter are some familiar traditional folk songs, all old favorites. The March releases included songs from "Snow White and the Seven Dwarfs" and excerpts from "Pinocchio." The records are especially adapted to the short attention span of the youngest school children. They will charm and delight the boys and girls in the kindergarten and the first grade . . . The 78-45-33-1/3 arguments continue, but the dust is settling and many informed people now suggest that standard speed (78 rpm) is passing by very rapidly and that 45 and 33-1/3 will become the standard speeds very shortly. Still there are enough 78 rpm machines regularly in use to give two thousand to every reader of EDUCATIONAL SCREEN. Still the market is being flooded rapidly with new three-speed machines.—MUB.

FILMS CAN TEACH

(*Continued from page* 208)

the Department of Secondary Teachers of the N.E.A. in distributing our filmstrip, *None So Blind,* to schools in the United States.

Many principals, superintendents of schools and audio-visual directors, including those of southern institutions, have written lauding the ADL for its pioneering work in this field. "I have personally used *None So Blind* in my civics classes and find it to be a fine tool in the fight to overcome prejudice," said John H. Jones, Director of Public Education in Macon, Georgia. A. J. Conrey of Laramie High School in Wyoming was equally enthusiastic. "The cartoons are excellent," he said. "The ideas are graphic and the effect is dramatic. Appeal to the known factors, which all appreciate, makes the audience feel the ridiculousness of prejudice. Education by this means should be effective but it will take time—time for children to grow to unprejudiced adulthood."

None So Blind was followed by another filmstrip in color, *About People,* based on the juvenile best seller, "All About Us," by Eva Knox Evans. Here, too, the response was encouraging, for the Federal Council of The Churches of Christ in America, with whom we made the film, has rendered yeoman service in campaigning for the use of the filmstrip in thousands of churches. Recognizing the need for the multiplication and duplication of film prints, we were successful in inducing the manufacturer of a toy projector to include a condensed version of this filmstrip in his filmstrip package and, together with such films as *Puss in Boots, Peter Rabbit* and *The Night Before Christmas,* the ADL filmstrip *About People* was reproduced to the extent of half a million copies. This toy projector package is now being sold throughout the country in leading department stores and through prominent mail order houses.

We know that the products we sell need not be hackneyed and "preachy" to carry a message, to reach the people we want to reach. Prejudice is blind and unreasoning. Through the use of film we are trying to open eyes, make sense, and—yes—give the children of America good entertainment, too.

New Albany Schools Take to the Air

FM radio is to become an important part of the audio-visual program in the New Albany, Indiana City Schools. The Federal Communications Commission recently issued a broadcasting permit to the schools, enabling them to own and operate their own 10-watt low-power non-commercial educational FM radio station. Press releases from the office of the F.C.C. state that New Albany is the first public school system in the U.S. to be granted a low-power FM permit.

Present plans call for the station to be on the air an average of two hours each day the schools are in session. A workshop will train high-school juniors and seniors to operate the transmitter, do the announcing, write scripts, and produce entire programs. All classes in the school system will be invited to produce their own broadcasts with or without the help of the workshop. Special transcribed programs, such as the "Indiana School of the Sky" produced by Indiana University, will be carried. Public service broadcasts and adult education programs will also be featured.

The FM radio project will be under the direction of Vernon McKown, Audio-Visual Director for the New Albany schools.

If you want to be among the first to see our new film . .

PICTURE IN YOUR MIND

Our new Phillip Stapp film, **PICTURE IN YOUR MIND,** specifically designed as a follow-up to BOUNDARY LINES, is now in final production stages.

If you want to be among the first to see **PICTURE IN YOUR MIND** we suggest that you advise your regular Film Rental Library at once to notify you when it has a rental print available or, if you are interested in the purchase of **PICTURE IN YOUR MIND,** ask your Visual Education Dealer to arrange a screening for you as soon as possible.

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Summer Courses in Audio-Visual Education, 1949--Part II

Dates of summer sessions, titles of courses, and names of instructors are given insofar as data were provided. See the April issue for courses offered at the colleges and universities which received the 1949 Encyclopaedia Britannica Films tuition scholarship awards. An additional list of courses will appear in the June issue.

ALABAMA

University of Alabama, University — June 13-July 22
- Audio-Visual Instruction — James F. Caldwell
- Laboratory in A-V Instruction — E. E. Sechriest
- Organizing and Administering A-V Materials (also July 25-Aug. 26) — E. E. Sechriest

ARIZONA

Arizona State College, Tempe — June 6-July 9, July 11-Aug. 13
- Audio-Visual Aids in Education (Both Terms)
- Audio-Visual Education (Both Terms)
- Administration of Audio-Visual Aids (1st T.)
- Production of Audio-Visual Aids (2nd T.)
- Instructors: F. A. Miller, D. F. Schutte

University of Arizona, Tucson — June 6-July 9
- Visual and Auditory Aids in Teaching — E. L. Larson

ARKANSAS

Arkansas State College, Jonesboro — June 6-Aug. 13
- Audio-Visual Aids — Smith

State Teachers College, Conway — June 6-July 9, July 11-Aug. 13
- Visual Education — Graham Nixon

CALIFORNIA

Chico State College, Chico — June 20-July 29
- Audio-Visual Aids — Leonard Lawson

Claremont College, Claremont — July 27-Aug. 5, Aug. 8-Sept. 10
- Audio-Visual Education — Gulick, Trimmer, and Staff
- Audio-Visual Aids to Learning — Gulick

College of the Holy Names, Oakland — June 27-Aug. 3
- Audio-Visual Aids — Mary Clare

College of the Pacific, Stockton — June 21-July 22, July 25-Aug. 26
- Introduction to Audio-Visual Methods (1st T.) — Mrs. Noel
- Workshop in the Administration of the Audio-Visual Program (1st T.) — Mrs. Noel
- Radio Workshop (1st T.) — Ramsey
- Introduction to Audio-Visual Methods (2nd T.) — Darden
- Audio-Visual Methods in Teaching (2nd T.) — Lindhorst
- Seminar in Audio-Visual Production (2nd T.) — Lindhorst
- Radio Workshop (2nd T.) — Crabbe
- Educational Radio (2nd T.) — Crabbe

Humboldt State College, Arcata — June 20-July 29
- Audio-Visual Education — F. J. Cameron

Mills College, Oakland — July 5-Aug. 13
- Audio-Visual Education — M. Applegate

San Diego State College, San Diego — June 20-July 29, Aug. 1-19
- Audio-Visual Education (1st T.) — Hareleroad & Schwartz
- Audio-Visual Business Education (1st T.) — Gibson
- Audio-Visual Education (2nd T.) — Hareleroad & Newcomer

San Jose State College, San Jose — July 5-Sept. 3
- Audio-Visual Aids — B. Patton
- Audio-Visual Aids — Carl Rich, Charles Rich

University of California, Berkeley — June 20-July 30
- Audio-Visual, Radio, and Other Instructional Resources — Anderson & Vivrette

University of California, Los Angeles — June 20-Aug. 13
- Audio-Visual Education — F. Dean McClusky
- Audio-Visual Education (vocational arts) — F. L. Bacon

University of San Francisco, San Francisco — June 27-Aug. 5
- Audio-Visual Education — Walter Dietz

University of Southern California, Los Angeles — June 20-July 30
- Classroom Use of Audio-Visual Materials — Doane, Gorow
- Workshop in Audio-Visual Education — Gorow
- Evaluation of Audio-Visual Materials — Hall
- Audio-Visual Materials in the Modern Curriculum — Doane
- Workshop in Educational Use of Audio-Visual Materials — Doane
- The Audio-Visual Coordinator and Supervisor — Gorow
- Motion Picture Production Techniques — Sloan
- Workshop in Educational Film Production
- Educational Screen Writing
- Radio Workshop for Teachers — Touton
- Radio Workshop for Teachers (Instructors from A.B.C., C.B.S., N.B.C., and Mutual)

Whittier College, Whittier — June 20-July 29
- Audio-Visual-Radio Education — Philip Perdew
- Audio-Visual-Radio Education — (Aug. 1-26)

COLORADO

University of Colorado, Boulder — June 20-July 22, July 25-Aug 26
- Audio-Visual Aids — Trolinger
- Laboratory Course in Audio-Visual Aids — Woolum & Harris

University of Denver, Denver
- Survey of Instructional Motion Pictures (June 20-Aug. 26) — Kauffman
- Audio-Visual Aids in Speech Communication (June 20-July 22) — Woellhat

CONNECTICUT

Danbury State Teachers College, Danbury — July 27-Aug. 5
- Audio-Visual Instruction — F. Burton Cook

Teachers College of Connecticut, New Britain — Aug. 1-Sept. 2
- Educational Uses of Audio-Visual Aids

FLORIDA

University of Florida, Gainesville — June 13-July 23
- Audio-Visual Materials — H. Craig Morgan
- Audio-Visual Materials — Vivian Prince

GEORGIA

State Womans College, Valdosta — June 13-July 22
- Visual Aids in Education — Clifton H. White

IDAHO

College of Idaho, Caldwell — June 13-Aug. 12
- Audio-Visual Education Methods

ILLINOIS

Bradley University, Peoria — July 23-Aug. 25
- Audio-Visual Aids — Erwin Van Allen

MacMurray College, Jacksonville — June 6-July 15
- Audio-Visual Teaching Aids — R. A. Bullington

Northwestern University, Evanston
- Workshop in Audio-Visual Education (June 20-July 29) — Robinson
- Audio-Visual Teaching Aids in the Classroom (June 27-Aug. 5) — Crakes

State Normal University, Normal — June 20-Aug. 12
- Audio-Visual Education — Clarence L. Cross

University of Illinois, Urbana
- Audio-Visual Methods and Materials — L. V. Peterson

Western Illinois State College, Macomb — June 6-July 15, July 15-Aug. 19
- Visual Education 320 (1st T.) — A. B. Roberts
- Visual Education 219 (1st T.) — W. K. Shake
- Visual Education 322-3 (2nd T., including 3-week tour) — A. B. Roberts

Wheaton College, Wheaton — June 14-24
- Visual Education — Grovener Rus*

INDIANA

Butler University, Indianapolis — June 14-Aug. 5
- Visual Education — P. W. Holaday
- Audio-Visual Conference (June 20-25)

Indiana University, Bloomington — June 14-Aug. 12
- Creative Photography — Henry H. Smith
- News Photography — James L. Mahler
- Radio Script Writing — David Smith
- Radio Broadcasting — David Smith
- Visual Education — Rolland Meiser
- Radio in Education — George Johnson
- Utilization of Audio-Visual Materials — Betty Stoops, K. C. Rugg
- Selection of Audio-Visual Materials — Carolyn Guss
- Production of Audio-Visual Materials — W. Roger Zinn
- Administration of Audio-Visual Materials — Ernest Tiemann, L. C. Larson
- Adminstration of a College Center — L. C. Larson
- Research in Audio-Visual Materials — Staff
- Thesis in Audio-Visual Materials — Staff
- Utilization of Audio-Visual Materials (Aug. 11-27) — Staff

State Teachers College, Terre Haute — June 20-July 22, July 25-Aug. 26
- Organization and Administration of Audio-Visual Education (1st T.) — V. L. Tatlock
- Motion Picture in Education (2nd T.) — Russell McDougal

IOWA

Drake University, Des Moines — June 13-July 22, July 25-Aug. 26
- Audio-Visual Materials in Education — J. J. McPherson

Loras College, Dubuque — June 27-Aug. 5
- Audio-Visual Education — A. J. Breen

State College, Ames — June 13-July 20
- Audio-Visual Methods in Education — Herold Kooser, J. W. Litherland
- Special Problems in Audio-Visual Methods — Kooser, Litherland
- Broadcasting for School Use — W. I. Griffith
- Principles of Broadcasting — Richard Hull
- Photography — P. H. Carr
- Advanced Course in Audio-Visual Methods (July 20-Aug. 27) — Kooser, Litherland

State Teachers College, Cedar Falls — May 31-Aug. 18
- Audio-Visual Education — W. Gjerde

KANSAS

Kansas State Teachers College, Pittsburg
- Audio-Visual Aids
- Advanced Audio-Visual Problems
- Sixth Annual Audio-Visual Education Conference (July 12-14)

University of Kansas, Lawrence — June 10-Aug. 6
- Visual Education in Elementary and Secondary Schools — Montgomery

LOUISIANA

Polytechnic Institute, Rushton — June 13-Aug. 11
- Use of Audio-Visual Aids in the Classroom — R. H. Mount

Southwestern Louisiana Institute, Lafayette — June 15-Aug. 10
- Audio-Visual Education — G. A. Zernott

State University, Baton Rouge — June 10-Aug. 13
- Audio-Visual Aids — L. M. Harrison, Daniels

MAINE

Farmington State Teachers College, Farmington — July 5-Aug. 12
- Audio-Visual Education — Everett Strout

University of Maine, Orono — July 5-Aug. 12
- Problems in Audio-Visual Education — Mathewson
- Audio-Visual Aids to Instruction — Mathewson

MARYLAND

Western Maryland College, Westminster — July 25-Aug. 27
- Audio-Visual Aids in Instruction — Sara E. Smith

MASSACHUSETTS

Boston University, Boston — July 11-Aug. 20
- Use and Teaching of Visual Aids in Education — E. Carleton Moore
- Use and Teaching of Motion Pictures in Education — Moore
- Visual Education Management — Henry W. Syer
- Preparation of Photographic Materials for Visual Education — Charles M. Wyke

MICHIGAN

Central Michigan College of Education, Mount Pleasant — June 27-Aug. 5
- Survey and Operation of Audio-Visual Equipment — V. Stockman
- Visual Education — V. Stockman
- Utilization of Audio-Visual Materials — V. Stockman

(Listings continued on following page)

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Aids to Learning

University of Michigan, Ann Arbor
Visual Sensory Aids in Education — Lemler
Seminar in Audio-Visual Aids — Lemler

MISSISSIPPI

Blue Mountain College, Blue Mountain — June 2-July 6
Visual Education — W. H. Cochran

MISSOURI

Lincoln University, Jefferson City — June 13-Aug. 5
Visual Aids — D. C. Damel

Southeast Missouri State College, Cape Girardeau — May 30-Aug. 5
Audio-Visual Education — Merrill Murray

University of Kansas City, Kansas City — June 6-July 15
Audio-Visual Education — R. A. Hols

Washington University, St. Louis
Audio-Visual Instruction (June 20-July 29) — Alma B. Rogers
The Workshop in Education (June 20-July 15) — Staff

MONTANA

Eastern State Normal School, Billings — June 20-Aug. 18
Audio- Visual Materials and Methods — Richard Mitchell
Workshop in Audio-Visual Materials and Methods (June 21-July 8)

State Normal College, Dillon — July 11-Aug. 12
Audio-Visual Education — Elena Sleipcevich

State University, Missoula — June 13-July 22
Use of Audio-Visual Instructional Aids — Harold Fleming
Classroom Use of Radio — Virginia Reilly Glore

NEBRASKA

Concordia Teachers College, Seward — June 6-Aug. 5
Workshop in Visual Education (1 week) — C. T. Brandhorst
Techniques in Elementary Science — C. T. Brandhorst

University of Omaha, Omaha — June 13-24
Audio-Visual Workshop — Frank Gorman and others

NEW HAMPSHIRE

Keene Teachers College, Keene — July 5-Aug. 12
Audio-Visual Aids — Arthur Giovannangeli

University of New Hampshire, Durham — July 5-Aug. 12
Audio-Visual Education in the Elementary and Secondary Schools — Austin Olney

NEW JERSEY

Caldwell College, Caldwell — June 23-Aug. 3
Audio-Visual Education — John O'Meara

Rutgers University, New Brunswick — July 5-Aug. 12
Visual Education — Paul Novello

State Teachers College, Montclair — July 5-Aug. 18
Teaching Aids Workshop — Fantone and others

NEW MEXICO

New Mexico Highlands University, Las Vegas — June 6-Aug. 19
Audio-Visual Aids in Education — S. H. Parsons
Projected Materials in Audio-Visual Education — S. H. Parsons

University of New Mexico, Albuquerque — June 9-Aug. 6
Use of Audio-Visual Aids in Teaching — J. T. Reid

NEW YORK

Cornell University, Ithaca — July 5-Aug. 13
Audio-Visual Methods — J. James Jehring

State College for Teachers, Buffalo — July 5-Aug. 12
Workshop in Visual Education — D. Paul Smay

State Teachers College, Fredonia — July 5-Aug. 12
Audio-Visual Instruction — Herbert C. Mackie
Instructional Material for the Elementary School — Phil C. Lange

State Teachers College, Oneonta — July 5-Aug. 12
Audio-Visual Education — D. K. Kich

State Teachers College, Plattsburg — Aug. 15-26
Audio-Visual Aids (Workshop) — Maurice Camp

Syracuse University, Syracuse — July 5-Aug. 12
Methods and Materials of Audio-Visual Instruction — Sandra George, Paul Reed
Production of Audio-Visual Instructional Materials — Don Williams
Writing the Educational Radio Program — Radio Center Staff
Producing the Educational Radio Program — Staff
Current Problems in Educational Broadcasting — Staff
Administration and Supervision of Audio-Visual Instruction — Paul Reed, Don Williams

University of Buffalo, Buffalo — July 5-Aug. 13
Audio-Visual Methods in Teaching — Allan H. Nicol
Selected Problems in Audio-Visual Education — Nicol
Audio-Visual Aids Intensive Short Course (July 13-15) — Grace M. Heacock

NORTH CAROLINA

Lenoir-Rhyne College, Hickory — June 6-July 14
Audio-Visual Education — G. R. Patterson

Queens College, Charlotte — June 13-July 20
Audio-Visual Methods of Teaching — Harold B. Dotson

State College, Raleigh — June 16-July 29
Visual Aids — L. O. Armstrong

University of North Carolina, Chapel Hill — June 9-July 19, July 20-Aug. 27
Techniques and Materials — Charles Milner

Woman's College of the U. of N. C., Greensboro — June 20-July 15
Audio-Visual Education — John L. Glisson

NORTH DAKOTA

State Teachers College, Dickinson — June 6-July 27
Audio-Visual Education — J. C. Thompson

State Teachers College, Mayville — June 6-July 28
Audio-Visual Education

State Teachers College, Minot — June 6-July 29
Audio-Visual Education — E. R. Manning

State Teachers College, Valley City — June 6-July 29
Audio-Visual Aids — Harry Pearce

OHIO

Miami University, Oxford — June 13-24
Audio-Visual Aids in Education — Jack R. Neill

University of Akron, Akron — July 5-29
Audio-Visual Aids — Sumner W. Vanica

University of Cincinnati, Cincinnati — June 17-July 23
Audio-Visual Aids in the Classroom — V. Coles

Youngstown College, Youngstown — June 13-July 16
Audio-Visual Education — John F. Walter

OKLAHOMA

East Central State College, Ada — May 30-July 29
Audio-Visual Education — J. W. Zimmerman

OREGON

Eastern Oregon College of Education, La Grande — June 15-Aug. 9
Audio-Visual Aids — Ralph E. Badgley
Workshop (July 25-Aug. 9)

Southern Oregon College of Education, Ashland — June 15-Aug. 9
Audio-Visual Aids in Education

State College, Corvallis — June 20-Aug. 12
Construction and Use of Visual Aids — Fetz
Written and Graphic Teaching Aids — Welch
Visual Aid Seminar — Fetz
Organization and Supervision of Visual Instruction — Fetz
Seminar: Audio-Visual Aids for Teaching Homemaking — McQuesten

University of Oregon, Eugene — June 20-Aug. 12
Audio-Visual Aids in Education — Amo DeBernardis

PENNSYLVANIA

Beaver College, Jenkintown — June 20-July 30
Visual Education — John Dugan

Duquesne University, Pittsburgh — June 27-Aug. 5
Sensory Aids — Michael V. Ference

Geneva College, Beaver Falls — June 13-July 13
Visual Education — John S. McIsaac

Grove City College, Grove City — June 20-Aug. 19
Visual-Sensory Education — R. G. Walters

Lebanon Valley College, Annville — June13-Sept. 2
Visual and Sensory Techniques — Chester A. Feig

LeHigh University, Bethlehem — June 27-Aug. 9
Visual Instruction — A. Gordon Peterkin

Marywood College, Scranton — June 25-Aug. 5
Visual Education — Sister M. Sylvia

Pennsylvania State College, State College June 7-24, June 27-Aug. 6
Visual and Other Sensory Aids for Teachers — Abram W. VanderMeer
Problems in Visual Aids — VanderMeer
Audio-Visual Aids Conference (June 20-24)

State Teachers College, Bloomsburg — June 27-Aug. 5
Audio-Visual Education — H. Harrison Russell

(Listings to be continued in the June issue)

Lewis Heads Video Research

To date very little objective data have been published on the correct viewing of TV programs, and much must be done before homes and educational institutions can make maximum use of the new medium of communication. A start in this direction has been made through the cooperation of Dr. Isabel L. Magan, Principal of South Shore High School, Chicago, and Mr. Baumgartner, General Merchandise Manager of RCA Victor Distributing Corporation, in establishing a video research project.

Directing the research is Philip Lewis, South Shore High School instructor and EDUCATIONAL SCREEN's Editor for Television. Measurements and tests will be made with several direct-view and projection receivers installed in the South Shore High School for the experiment.

Canadian Film Awards

The Loon's Necklace, a short color film based on an old Indian legend and produced by Crawley Films, Ottawa, was awarded the highest honor on March 29 in the first annual competition of Canadian film awards. The awards were introduced following a resolution at the national conference of the Canadian Association for Adult Education last year, when 44 organizations urged that awards be given "for distinguished film and radio programmes." Other Canadian films honored were *Un Homme et Son Peche,* produced by Paul L'Anglais of Quebec Productions; Norman MacLaren's *Dots and Loops,* an animation created for the National Film Board of Canada; *Who Will Teach Your Child,* another National Film Board film produced by Stanley Jackson; *A Feeling of Hostility* and *Drug Addict,* produced by Robert Anderson of the N.F.B.

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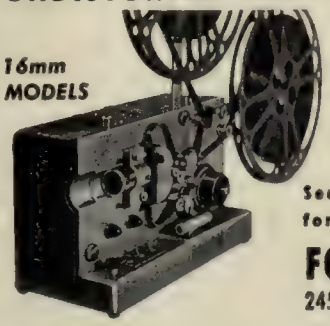

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FROM SWEDEN

(*Continued from page 206*)

Changing our opinion of educational methods in that direction, we also have to change our views on (among other things) visual aids. And we should never forget that films are primarily a tool for visual education.

In the old education, the teacher and the textbook told the story and films were used as illustration. In most of the American educational films of today (of which I have seen a couple of hundreds), the speaker has taken the place of the old teacher. The speaker is telling the story, using the pictures as illustration. Nothing important has been changed so far.

Now, what part should the film play in "progressive" education? The answer is clear: it should present material for the pupils to study and from which they can generalize and draw their conclusions. Active studying of a motion picture means concentration. For that reason the guidance of the teacher should be placed before and after but not during the running of an educational film. Because of the methods of cutting, almost all films need a few leading words in between, but the better the film, the fewer words needed. And the fewer words needed, the better the possibilities for an active studying of the pictures.

No wonder that a thesis under the name of "Contributions of Instructional Films to the Teaching of High School" at the University of Michigan, reported in the October, 1946 issue of this magazine, after a testing of the results of some outstanding American educational films, told that the pupils obviously had got no possibilities to generalize from the pictures shown and that the films were as obviously produced for a passive audience. For "progressive" teachers such a conclusion should be a terrifying sign of danger. But the problem has not even been discussed in printing afterwards. Why? Verbal hangover?

Yes, the "progressive" educational film shall present moving pictures to study. It shall bring *reality* into the classroom to study. Now, if reality contains important sound, the scenes of the film should have sound too. That is obvious. And by that I mean that I have nothing against the sound as sound, but I can not—in most cases—see the position of the speaker. Showing the life cycle of maize or the embryology of the frog—why sound? There is no sound in the reality. Why, then, make the film more expensive just to follow a tradition—which is not only a verbal tradition but also a theatrical one.

Naturally there are many cases where the old method could be followed—for example, when you have to see something while it is explained to you in order to understand the things said. Only, such a film can not be regarded as "progressive".

Well, these are ideas rather widely spread in Europe and based not only on experience but on scientific research. "Progressive education" is not unknown in our countries, as Mr. Brubaker seems to think. And I wonder who are the more progressive, the European teachers or the American educational film producers.

To conclude, education by films is so young that none of us can be sure of its methodological status yet. We need cooperation, national and international, and a free exchange of ideas and experiences.

FROM DENMARK

(*Continued from page 207*)

mark, where they will be available for any schools and associations interested in projecting the 16mm sound film prints, at present (January 1949) comprising at least 1200 prints.

It is very difficult for us to acquire sound projectors from abroad. A Danish sound projector (which is certainly not "hand-produced" as stated by Mr. Brubaker in his point 5) costs about $1200 whereas a silent projector, also of Danish make, costs only about $300. Seeing that the Danish community was robbed by the Germans of values to an amount of 2500 million dollars during the occupation from 1940-1945, it is no wonder that we cannot spend our money on the more expensive sound projectors so long as the silent projectors are considered so useful in visual teaching.

In Denmark—where anyone is completely free to express his opinion in every respect—up to now no "young, vigorous teachers" have demanded the introduction of "modern scientific audio-visual methods". Danish teachers agree that silent films are less dominating towards the pupils and stimulate them to form their own opinions and develop independent concepts from their impressions.

I might add that Denmark is not among the "various countries" that "scorn each other's productions". We have acquired a great number of teaching films from England, Sweden, Czechoslovakia, Germany, Russia, Holland—and U. S. A., and we should like very much to acquire many more, not the least from the U. S. A.—and from the Encyclopaedia Britannica Films of Wilmette, Illinois.

Mr. Brubaker, who has visited so many countries in Europe, will always be heartily welcome to visit our poor little conservative country.

New A-V Head for Oklahoma

W. R. Fulton, who joined the University of Oklahoma staff in 1947 as an audio-visual consultant, has been named director of the Audio-Visual Department by the University Board of Regents. Before coming to the University, Fulton headed the department of education at Southwestern Institute of Technology, Weatherford, Oklahoma.

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For the Producer of 16mm business, educational and religious films
- EDGE NUMBERED WORK PRINTS
- SYNCHRONIZED STUDIO PHOTOGRAPHY
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Three authoritative filmstrips
PICTURE STORIES OF
ANCIENT EGYPT, ANCIENT GREECE, ANCIENT ROME
65-75 frames each, silent, black & white, learning guide
First three in an authentic series correlating Social Studies with Visual Arts and Language Arts on the fourth and fifth grade levels. Produced in Cleveland by Ann V. Horton and Ruth N. Thompson.
$3.00 each or six for $15.00 FOB New York
FLORY FILMS, INC., Classroom Films Dept.
303 East 71st Street, New York 21, N. Y.

ANFA-NAVED Merger

The merger of the Allied Non-Theatrical Film Association and the National Association of Visual Education Dealers became a virtual reality April 1, when the ANFA office in New York City was discontinued and its activities transferred to NAVED's Evanston, Illinois offices, pending the execution of the legal "red tape" to consummate the joining of the two organizations. This action was taken by ANFA following a meeting of the ANFA Board of Directors on March 24, in which a resolution was passed to carry out ANFA's part of the unification.

The decision to proceed immediately with the joining of the two associations was made on the basis of favorable votes by the memberships of both organizations. ANFA members had expressed their desire for the merger in two separate votes (Sept. 1 and Nov. 19, 1948), and NAVED members had approved by a vote of 138 to 8 a detailed proposal for the merger, dated February 18, 1949.

The joining of the two associations was celebrated at a dinner in New York City on March 25, during the Eastern Regional Meeting. NAVED President Merriman Holtz of Portland, Oregon, wired his greetings and best wishes: " . . . With major problems now facing our industry, there has never been a time when we are better organized to meet the challenge and with ANFA-NAVED merged into one unit, we have all the brains and tools to give our entire membership the kind of leadership expected of a trade association.

At its final meeting on March 25, the ANFA Board of Directors selected the following to serve as Directors-at-Large under the terms of the unification: William K. Hedwig (Nu-Art Films), Maurice T. Groen (Films of the Nations), Samuel Goldstein (Commonwealth Pictures Corp.), William F. Kruse (Wm. F. Kruse & Associates), and J. Ken Lilley (J. P. Lilley & Son). In accordance with the terms agreed upon, these five additional directors will be added to the NAVED Board of Directors and will serve until October 1, 1949. At that time, following the regular annual election which is to be held in accordance with NAVED's by-laws, the size of the Board of Directors is to be reduced to its previous figure (11).

In a final letter to ANFA members, Wilfred L. Knighton, who has served as part-time executive secretary for six years, wrote ANFA members in part as follows: "It is with deep regret that I sever my active relationship with ANFA. However, every member should know that the merger of these two important trade associations has been my ambition since 1946 because I know their united strength with proper management will do more for the 16mm film and audio-visual equipment business at all trade levels than could be accomplished by the continuance of two separate organizations . . . The job ahead . . . is immense but . . . I am confident the new association will succeed."

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

1949 National A-V Convention

The 1949 Annual Convention and Trade Show of the National Association of Visual Education Dealers (with which is now combined the Allied Non-Theatrical Film Association) will be held this summer at the Hotel Sherman in Chicago in conjunction with the annual meetings of the Educational Film Library Association, the Film Council of America, and the Midwest Forum on Audio-Visual Teaching Aids.

At present, plans are that EFLA will open its meeting Friday afternoon,

NOW is the time

to put your films into best possible condition. They will be mighty busy during the coming year.

- **ARE** some of your films dried out, oily, or even dirty?
- **OR,** have you new prints that are "green", sticky, soft?
- **WRITE** today for detailed free data. Let us help you **improve your service, cut operation costs.**

THIS SUMMER, as demand ebbs somewhat, have those hardworking, costly prints cleaned, and processed by,

PEERLESS
(Vapor-in-Vacuum)
FILM TREATMENT

it takes only pennies

to protect your prints—dollars to replace them. Insist on the one and only, the reliable and proven

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PEERLESS FILM PROCESSING CORPORATION
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WHEN YOU WRITE, please mention size of your library and maximum number of prints you could spare, at one time, for cleaning and treatment.

July 29, with an evening session that day and sessions on Saturday morning, July 30. The FCA will hold its annual meeting on Saturady afternoon and evening, July 30, and Sunday morning, July 31. EFLA meetings will be resumed with sessions Sunday afternoon and evening.

The NAVED Trade Show will open at 10:30 A.M. on Sunday, July 31, and meetings and the Trade Show will continue through Wednesday, August 3. The Midwest Forum will hold meetings Monday, August 1.

The separate programs will align themselves in separate divisions of the audio-visual field: EFLA—film library level; Midwest Forum—school administrator level; FCA—community level; NAVED—commercial level.

Further information about plans and hotel reservations may be secured from the four organizations: EFLA, Suite 1000, 1600 Broadway, N. Y. 19; FCA, 6 W. Ontario St., Chicago 10; Midwest Forum, Mr. Orlin D. Trapp, c/o Waukegan Township High School, Waukegan, Illinois; NAVED, 845 Chicago Ave., Evanston, Illinois.

SMPE Convention

Dr. Allen B. DuMont, head of the Allen B. DuMont Laboratories, Inc., was the principal speaker at a luncheon opening the 65th Semi-Annual Convention of the Society of Motion Picture Engineers held in New York City, April 4-8. Another feature of the program was a popular lecture on "New Applications of Atomic Energy," presented by Henry B. Hansteen of the Brookhaven National Laboratory.

Problems and proposed solutions covering all technical phases of motion picture production for and from television, including film processing, TV picture tubes, sound recording, etc., were subjected to thorough clinical dissection at forum meetings, led by experts in each field. The role of video in school and community education was explored by William F. Kruse of Wm. F. Kruse & Associates, who foresees for television a greater role in informal mass education than in classroom work but who said that any advance the television engineer can make to facilitate video broadcasting by schools "is likely to prove a major if not actually revolutionizing contribution" to educational progress.

Subjects of other symposia included high-speed photography, 16mm sound recording, camera objectives and lenses and sound recording, and film processing.

R. T. Van Niman, chairman of the central section of the SMPE, has announced plans for a central section regional meeting to be held in Toledo, Ohio, June 10. Included among the speakers is B. A. Aughinbaugh, Director of the Slide and Film Department of the Ohio Department of Education, who will discuss the developments needed to make motion pictures best suited to education.

Production and Distribution

Ampro Arc Planning Service

To answer important questions in connection with the use of high intensity 16mm arc movie projectors, Ampro Corporation, a General Precision Equipment Corporation Subsidiary, has announced a new planning and consultation service, available without charge to visual education directors and all others interested. Competent advice on audience size and seating arrangement, projection distances, screen size, sound hook-up and many others phases of 16mm arc movie projection will be provided.

A new Ampro brochure telling the Why, When, How, and Where of 16mm arc projection has also been prepared and may be secured from 16mm Arc Equipment Dept., Ampro Corporation, 2835 N. Western Ave., Chicago 18.

Ott to be Better

More than 300 square miles along the North Shore of Chicagoland is now being served by the new John Ott delivery truck which has recently been put into service to meet the growing needs of the various divisions of the John Ott Photographic center in Winnetka, Illinois.

Customers of the expanding John Ott organization will be served better, more quickly and more conveniently, according to Walter Eyles, vice-president of the John Ott Film Library, Inc. "We can now deliver motion picture films and photographic equipment to our many customers in less time than ever before. On films, for example, we can deliver practically as soon as ordered and pick them up immediately after the showing. The same service applies, of course, to photographic supplies and equipment."

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EXCLUSIVE SALES AGENT
ONE TREATMENT LASTS THE LIFE OF THE FILM
MOVIE FILM PROTECTION against SCRATCHES, WEAR OIL FINGER MARKS CLIMATE
Vacuumate Corp., 446 W. 43rd St., New York
General Film Labs., 66 Sibley St., Detroit, Mich.
Colburn Laboratory, 164 N. Wacker Dr., Chicago
Ask Your Dealer

Mogull's Migrates

As of April 20, Mogull's Film and Camera Exchange has occupied its modern four-story building at 112-114 W. 48th St., New York 19. Previous quarters proved inadequate to handle expanded interests and increased volume of business.

Retail Only

Hirsch & Kaye, one of the oldest photographic firms on the West Coast, announces that its operations will be confined in the future to the retail field and that the professional and wholesale departments will be discontinued. Earl M. Cilley, president, in announcing his resignation, praises his successor, Mr. Edward A. Whaley, as "one of the strongest retail men available." Mr. Whaley has heretofore served as Mr. Cilley's assistant.

RKO Radio Announces Canadian 16mm Distributor

Harry J. Michalson announces the appointment of Sovereign Films Distributors, Ltd. as the RKO Radio Pictures 16mm distribution agency in the Dominion of Canada. In an agreement just concluded, Sovereign Films starts immediate exclusive distribution of many RKO feature film programs, heretofore unavailable in 16mm in Canada, together with appropriate short subjects. Upon expiration, at an early date, of the agreement now in effect with another 16mm distributor, Sovereign Films will be the sole distribution agency of all RKO 16mm non-theatrical film product in the Dominion.

Astor Acquires Monogram Rights

Jacques Kopfstein, executive vice-president of Astor Pictures Corp., has announced that Astor has just closed a deal whereby the veteran 16mm company has acquired a total of thirteen East Side Kids and Bela Lugosi features, and one musical, which were formerly released by Monogram.

The rights obtained by Mr. Kopfstein's company were those formerly held by Sam Katzman, co-producer of the fourteen box-office champions. Astor will control all rights in perpetuity, including the 35mm, 16mm, and Television.

Radiant's Blues

According to reports from the Color Research Institute of America, relayed through the Radiant Manufacturing Corp., projection screen manufacturer, blue is the proper color for your projection screen case. Consumer groups chose this color as it tends to give the impression of fine metal, they said. Whether or not most people think of metal when they look at a blue sky was not included in the report sent us.

People

● Ralph Bates, former Chicago area 16mm equipment sales representative for the RCA Distributing Co., has been transferred to head television receiver sales in the Chicago area.

● Hazel Calhoun, owner and manager of the Calhoun Company in Atlanta, is now dividing her time with Visual Education Inc. in Texas, now being reorganized.

● Willard M. Sanzenbacher of the Audio-Visual Supply Company, 429 SW 12th Ave., Portland 5, Ore., has been appointed representative and dealer for Johnson Hunt Productions in Oregon and Washington. Miss Martha Heising will act as representative in Ohio and Pennsylvania.

● Mrs. Betty F. McCombie has been appointed to the staff of the Houston Film Service, 2200 Telephone Road, Houston, Tex., in charge of sales promotion and the rental library. Mrs. McCombie was formerly associated with Visual Education Incorporated of Texas as manager of the film department.

● According to A. H. Busch, Craig Movie Supply Co. Advertising Manager, the idea of producing splicing equipment in quantity came to Talton R. Craig back in 1927 when the latter observed a high speed, handmade splicing unit in operation in a Hollywood studio. Contacting the inventor, Craig had him

A Remarkable Combination of

QUALITY and ECONOMY

MOVIE-MITE pioneered the idea that complicated, expensive equipment is superfluous and unnecessary for finest 16mm projection *outside an auditorium.* The modern MOVIE-MITE, for SOUND or SILENT 16mm films, features *light weight, compactness, simplicity, efficiency* and *economy* with marvelous results.

MOVIE-MITE, complete with speaker, weighs only 26 lbs. Universal A.C. or D.C., 105-120 volt operation.

Model 63LM
16mm Projector for Sound or Silent Films

$214.50

Write for details — See your dealer for demonstration

MOVIE-MITE CORPORATION
1105 E. Truman Road Kansas City 6, Mo.

MEMO

TO The Director of Audio-Visual Aids.

YAF now has a total of 19 sound films in its Elementary Science Series – all made under the supervision of Dr. Gerald S. Craig – each one made especially for the Elementary School and closely correlated with each of the leading textbooks for that level. Titles available now are listed below. Each is 1 reel, $40.00 except where noted.

★

AIR ALL AROUND US
BABY ANIMALS
ELECTROMAGNETS
FLOW OF ELECTRICITY
FORCE OF GRAVITY
HOW ANIMALS DEFEND THEMSELVES
HOW ANIMALS EAT
HOW ANIMALS MOVE
LET'S LOOK AT ANIMALS
LIGHT AND SHADOW
MACHINES DO WORK
MAGNETS (1¼ reels, $48.00)
SOLIDS, LIQUIDS AND GASES
THINGS EXPAND WHEN HEATED
WATER WORKS FOR US
WHAT IS SOUND
WHAT MAKES A DESERT
WHAT MAKES DAY AND NIGHT
WHAT MAKES RAIN

★

Here, for the first time, is a series of teaching films especially planned and graded for the elementary school science curriculum.

★

Preview prints of any of these films are available to prospective purchasers. See your local YAF Dealer, or write direct to YAF.

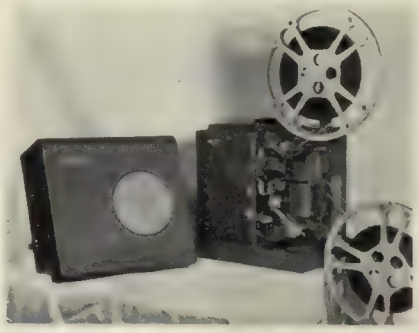
YOUNG AMERICA FILMS, INC.
18 East 41st Street, New York 17, N. Y.

turn out a number of splicers by hand at $100 each. Later, mass production methods developed, and the Craig line of rewinds and editing equipment was a natural outgrowth.

Equipment

RCA Single-Case "400"

A new single-case addition to the "400" series of RCA 16mm sound motion picture projectors, known as the RCA "400" Junior, has been announced by the RCA Visual Products Group. The new projector, available



RCA "400" Junior

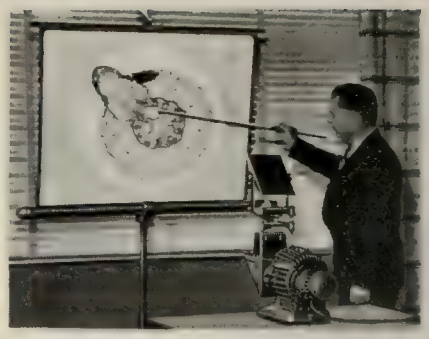
in June, is designed to meet the requirements of some users for a one-case unit. The compact design was achieved through rearrangement of the 8-inch speaker and its incorporation in the lid of the case, which doubles as the speaker baffle. The speaker may be placed adjacent to the projector or next to the screen through the use of a 50-foot cable. A unique feature of the "400" Junior is the use of high speed gears made of nylon, which extensive laboratory tests have shown to be quieter in operation and to give longer life than steel or fibre gears.

Pick Your Mount

Whatever your favorite size or sizes of color or black-and-white films, you can secure an Emde aluminum mount to protect them. That's the latest word from Emde Products (4031 Elenda St., Culver City, Calif.), who announce that a complete line of Emde Protecto-chrome Film Mounts is available for all standard transparency sizes from tiny 16mm single frame up to the 3¼ x 4 lantern slide size. Three standard frame sizes and eighteen mask sizes provide this complete range for film protection, and they fit all projectors and slide viewers.

Keystone Micro-Projector

Biology teachers have found that the new micro-projection attachment for the Keystone Overhead Projector makes possible many highly effective demonstrations, such as projection of the swarms of paramecia developing in rain water in which hay has been left for a week or two. Complete mitosis of



Micro-projection attachment makes Keystone Overhead Projector especially useful in science classes.

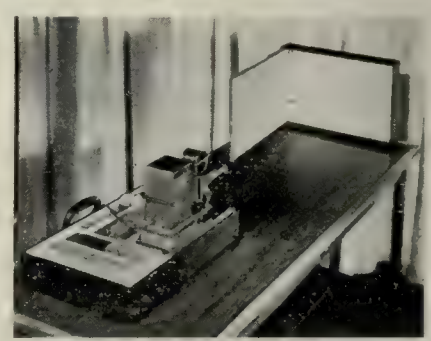
microscopic organisms is projected with clarity.

The new micro-objective can be substituted at any time, in a few minutes, for the Keystone Overhead Projector's standard objective lens. At low cost, the addition of the attachment gives the Overhead Projector almost universal usefulness in the projection of transparent materials. The micro-projector is made by Keystone View Company, Meadville, Pa.

The SVE Model DDS

Specifically designed for small training groups and for portable, easy-to-set-up projection of 2 x 2 slides and single and double-frame filmstrips, the Society for Visual Education's deluxe assembly of projector and projection screen, known as Model DDS, consists of a Model DD SVE Tri-Purpose Projector of 150 watts fitted into a carrying case, the cover of which serves as a projection screen.

The projector itself is hinged to the side of the case. In use, the projector is quickly swung into horizontal position and locked in place. The cover of the case, which contains the screen, is readily detached. When the protective padded covering is removed, it reveals a 10½" x 16" matte screen, which can be used either horizontally or vertically. Either a 3" or 4" coated anastigmat projection lens is furnished with the projector. An additional 5" coated lens is available. Overall dimensions of the unit are 12" x 17¾" x 5¼". Further information can be secured from Society for Visual Education, Inc., 100 E. Ohio St., Chicago.



SVE Model DDS Projector

Current Film News

■ **CORONET FILMS,** Coronet Bldg., Chicago 1, announces several new teaching films, each one reel, sound, and available in color or black and white:

Developing Leadership—presenting the principles of leadership through film-story examples.

Ways to Good Habits—demonstrating, through real situations, how to substitute good habits for bad ones and motivating students to build good habits of their own.

Improve Your Pronunciation—showing, through a story framework, the importance of proper pronunciation to students in gaining the respect of their fellows and in making themselves correctly understood.

Carbon and Its Compounds—explaining carbon's simple compounds and introducing hydrocarbons and the more complex chain and ring compounds.

Family Life—creating an awareness of the happiness to be gained from a well-managed home and outlining a program for achieving it.

Rest and Health—demonstrating the fundamental facts about rest and teaching students to build correct rest habits.

■ **CARL F. MAHNKE PRODUCTIONS,** 215 E. 3rd St., Des Moines 9, Iowa, have acquired rights to eight of the films produced by Teaching Films, Inc.: *Fundamentals of Bowling, Behind the Scenes at the Airport, Rhythm Is Everywhere, Animals of the Farm, Communications and Our Town, It's Your Library, French for Beginners, Musical Instruments—The Strings.* The films will be distributed through the same dealer organizations handling the other Mahnke productions, "Your Life Work" occupational information films now covering 34 vocations in addition to *Finding Your Life Work* and *Counseling—Its Tools and Techniques.*

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announces the following 16mm films from Britain:

The Royal Silver Wedding Anniversary (2 reels)—recording the celebration of the Silver Wedding Anniversary of King George VI and Queen Elizabeth.

British Industries Fair—1948 (2 reels)—picturing the annual British Industries Fair—its exhibits and the people who come from all over the world to see British products and the machines that make them.

■ **COMMONWEALTH PICTURES CORP.,** 729 7th Ave., N. Y. 19, has acquired for 16mm exclusive distribution *The Corsican Brothers,* 12 reels, based on Dumas' novel and featuring Douglas Fairbanks, Jr.

■ **BRAY STUDIOS,** 729 7th Ave., N. Y. 19, announces a new 16mm sound safety film entitled:

How to Avoid Muscle Strains (1½ reels)—explaining, by use of animated drawings and live action photography, what causes muscle strains and how to avoid them. How bad posture and incorrect and careless use of the muscles may result in painful and serious injuries is also demonstrated.

■ **FRANCO-AMERICAN AUDIO-VISUAL DISTRIBUTION CENTER,** 934 Fifth Ave., N. Y. C., announces two new art films with English or French sound commentary:

Matisse (2 reels)—including an interview; a study of Matisse sketching his grandson; a slow motion study of the artist painting a portrait; a demonstration through comparison of successive sketches of Matisse's development of a theme.

Maillol (2 reels)—picturing a day with the sculptor in his Mediterranean studio—his work on the statue "Harmony," his sketches of nature, views of his more famous statues, engravings, and paintings.

■ **HOFFBERG PRODUCTIONS,** 620 Ninth Ave., N. Y. 18, announces that three new titles in its series of special short subjects will soon be ready: *A Trip Through Space* (a factual dramatization of a journey through the stratosphere); *The Desire to Live* (a study of man's evolution from his animal origin to the atom bomb); and *The Pearl of Nyat-San* (an unusual dramatic subject with a background of the pearl fishing industry).

■ **UTAH DEPT. OF PUBLICITY,** Film Library, 8 W. 2 South, Salt Lake City, offers the following sound-color 16mm films (return charges and insurance fee prepayable; no other charge): *Fun in Utah; Adventure in Color; Salt Lake City; Lest We Forget; Call of the Canyons; Land of the Crimson Cliffs.*

■ **U. S. DEPARTMENT OF AGRICULTURE,** Motion Picture Service, announces the release of a new 16mm sound-color film, distributed through Regional Foresters:

Adventures of Junior Raindrop (1 reel)—showing, through animation and live action, the need for everyone to be informed on good watershed management practices.

■ **THE WORLD TODAY,** 450 W. 56th St., N. Y. 19, documentary film producers, have begun production for Official Films on *Hyde Park,* a 2-reel film on the Franklin D. Roosevelt Home and Memorial Library. Julian Roffman will direct and produce the film.

■ **HOLLYWOOD-PANAMERICAN FILMS,** 5356 La Mirada Ave., Hollywood 27, Calif., announces the availability of a series of five sound-color art films, heretofore restricted to special showings:

Five Film Exercises—representing the first work of two young pioneers in a new field of film production; described as a unique contribution to "non-objective" or "abstract" art and of interest to students and professionals in art, music, dance, design, and cinematography. Available individually or as a complete set.

I am with You

The epic victory of a brave man's faith!

When a courageous man, sincerely attempting to follow God's will, finds that his path leads to personal tragedy, what can he believe? I AM WITH YOU gives an answer of startling clarity. Filmed against gorgeous scenic backgrounds, this thoroughly professional new feature with authentic and exciting scenes of African life today and a top-flight cast, provides fascinating entertainment as well as high inspiration!

"Something very much out of the ordinary . . ." Director, Phelps-Stokes Fund

16 mm., 75 min., 3-year lease, $325.00; rental, $16.00 per day. Order from

RELIGIOUS FILM ASSOCIATION 45 Astor Place New York 3, N. Y.

■ **YOUNG AMERICA FILMS,** 18 E. 41st St., N. Y. 17, announces the following new films:

Drawing Lessons for Beginners—a new series of teaching films for art education, designed to show how simple pen or pencil drawing can be, once the basic forms are mastered. The series is being produced for YAF by Gene Byrnes, artist and writer of books on art education, and creator of the cartoon feature "Reg'lar Fellers." Titles of the first releases in the series are: *Drawing: The Triangle; The Circle; The Rectangle; The Square*—each 1 reel in length.

Cooking Series—a new series of films on cooking made especially for high school and adult homemaking classes. Titles of the first two releases are *Cooking: Planning and Organization* (1 reel) and *Cooking: Measurements* (1 reel).

Elementary Science Series (each 1 reel)—new titles include *What Makes a Desert; Machines Do Work;* and *Things Expand When Heated.*

Kitty Cleans Up (1 reel)—a film for primary grades treating problems of diet and personal cleanliness through a story framework.

We Make Butter (1 reel)—a film for primary grades describing the experiences of a group of children who learned how to make butter; designed for language activities and background experience.

■ **GENERAL ELECTRIC LAMP DEPT.,** Nela Park, Cleveland, announces a new 16mm sound-color film sponsored by the G. E. Lamp Department and produced by the Raphael G. Wolff Studios of Hollywood:

The Light in Your Life—employing the latest tricks in photography and animation to tell the story of lamps and lighting, through a framework story about a nine-year-old girl, played by Eilene Janssen, Hollywood child star.

■ **SCREEN DIRECTORS GUILD,** New York, has announced that one of their members, George L. George, has won the latest Academy Award in the Documentary Short Subject class for his direction of the 3-reel black and white film *Toward Independence,* a story about the rehabilitation of paraplegics. Last year, Leo Seltzer, also a member of the Screen Directors Guild, won an Academy Award with his documentary *First Steps.*

■ **CARE FILM UNIT,** 50 Broad St., N. Y. 4, announces a new 16mm and 35mm sound film loaned free of charge, postage prepaid, for showing to school, church, business, and community groups:

A Letter of Thanks (2 reels)—story of CARE: the people who receive CARE packages, the conditions under which they must live, what CARE packages mean to them.

■ **COOPERATIVE LEAGUE** of the U.S.A., Film Dept., 343 S. Dearborn St., Chicago 4, announces that the 16mm film *Rural Co-op* (2 reels), produced by the Civil Affairs Commission of the War Department, has recently been made available to the public. Filmed in Rockingham County, Virginia, the film demonstrates the value of farmers' cooperatives to the community.

■ **SOUTHERN PULPWOOD CONSERVATION ASSOCIATION,** 1506 First National Bank Bldg., Atlanta, Ga., is distributing a new 16mm film produced for the Association by the Southern Educational Film Production Service in cooperation with the Georgia Department of Forestry and the Florida Forest Service:

Fire Call! (1½ reels)—showing the waste resulting from forest fires in southern U. S., the causes of such fires, and the system of organized forest protection and fire control necessary.

■ **EXCELSIOR PICTURES CORP.,** 723 7th Ave., N. Y. 19, announces that it has acquired the theatrical, non-theatrical, and television rights for a series of 24 one-reel subjects entitled "Forgotten News," for the entire world excluding continental Europe. English, Spanish, and French narrated prints will be made available.

■ **SANTA FE FILM BUREAU,** 80 E. Jackson Blvd., Chicago 4, Ill., offers two new sound and color 16mm sound and color films produced by the Santa Fe Railway:

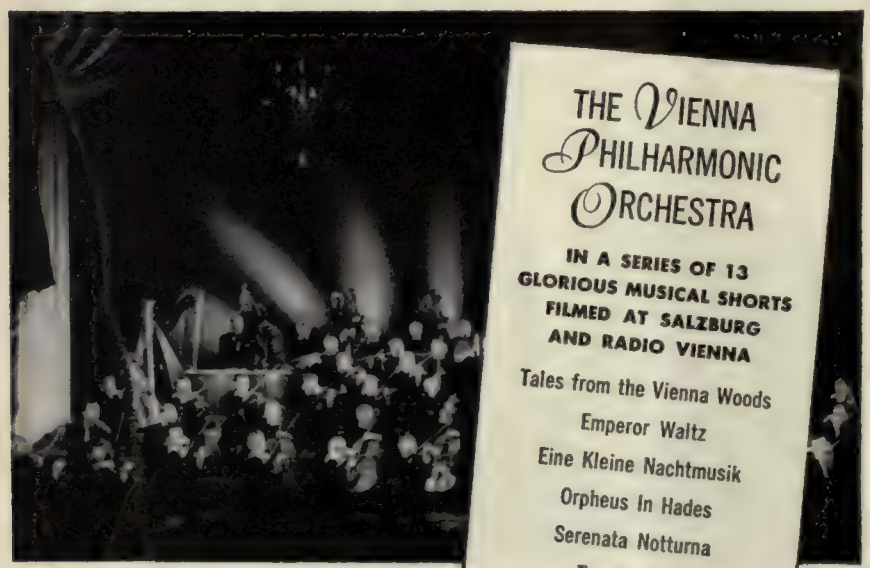
At Your Service (2½ reels)—the story of modern freight service.

Along the Santa Fe Trail (3½ reels)—a portrayal of the many passenger services offered by the modern railroad, with many views of the scenic attractions in southwestern U. S.

■ **TENNESSEE VALLEY AUTHORITY,** Knoxville, Tenn., offers a new sound and color 16mm motion picture titled *Kentucky Dam,* a companion piece to *Fontana Dam* and the second in the series of documentary films sponsored by the TVA on its major construction projects. *Kentucky Dam* describes in 20 minutes the building of the longest dam and creation of the longest artificial body of water east of the Rockies.

■ **SOUTHERN EDUCATIONAL FILM PRODUCTION SERVICE,** Athens, Ga., announces the completion of a color motion picture about planting trees:

Lonnie's New Crop (1 reel)—designed to encourage small farmers in the Southern U. S. to plant pines on land that is not otherwise productive. Sale and loan of prints are being handled by the film's sponsor, Southern Pulpwood Conservation Association, 1507 First National Bank Bldg., Atlanta, Ga.



THE VIENNA PHILHARMONIC ORCHESTRA

IN A SERIES OF 13 GLORIOUS MUSICAL SHORTS FILMED AT SALZBURG AND RADIO VIENNA

Tales from the Vienna Woods
Emperor Waltz
Eine Kleine Nachtmusik
Orpheus In Hades
Serenata Notturna
Tannhaeuser
Beethoven's Fifth 1st Movement
Rosamunde
Egmont
Unfinished Symphony 1st and 2nd Movements
Vienna Blood
Music of the Spheres

A 16mm EVENT OF THE FIRST IMPORTANCE!

Great music perfectly recorded, in a production unique for its inspired blending of sight and sound. Each subject a complete composition. Unforgettable entertainment, yet ideal for instruction. Excellent material for resale to schools.

List Price: $35.00 each subject

ABELARD Educational Films, Inc.
1440 Broadway, New York 18, N. Y.

Write us for descriptive literature

■ **THE U. S. AIR FORCE** has completed a documentary 16mm motion picture suitable for screening in schools and community groups:

Operations Vittles (1½ reels)—the story of the personnel and achievements of the airlift supplying blockaded Berlin. The film is available on loan from Air Materiel Area headquarters in Middletown, Pa.; Mobile, Ala.; Ogden, Utah; Oklahoma City, Okla.; Sacramento, Calif.; San Antonio, Tex.; and Robins, Ga. It is available for purchase from Castle Films, 1445 Park Ave., N. Y. 29.

■ **AMERICAN AUTOMOBILE ASSOCIATION,** Traffic Engineering & Safety Dept., Pennsylvania Ave. at 17th St., Washington, D. C., has available a Teacher's Manual for the new elementary school safety film *The Safest Way.* The manual, prepared by Dr. A. W. Vandermeer, Associate Professor of Education, Pennsylvania State College, outlines a project in pedestrian safety which is correlated with the film. Both film and manual are available from the nearest AAA automobile club or from the AAA in Washington, D.C.

■ **EDWIN SCHNATZ,** Box 327, Route 4, Xenia, Ohio, announces exclusive 16mm distribution of the following films: *Peck's Bad Boy with the Circus* (Tommy Kelly, Ann Gillis); *Roll Wagons Roll* (Tex Ritter); *Across the Plains* (Jack Randall and "Rusty" the wonder horse); *Tomboy* (Marcia Mae Jones, Jackie Moran); *Streets of New York* (Jackie Cooper); *Son of the Navy* (Jimmy Dunn).

■ **UNITED WORLD FILMS,** 445 Park Ave., N. Y. 22, have available the following entertainment films:

Buck Privates Come Home—(8 reels)—Abbott and Costello try to make a home for the little French orphan they have smuggled out of Europe.

The Web (10 reels)—Suspenseful action surrounds the efforts of a pretty secretary and a daring young lawyer to trap a suave, wealthy lawyer (Ella Raines, Vincent Price, Edmond O'Brien).

■ **MODERN TALKING PICTURE SERVICE,** 9 Rockefeller Plaza, N. Y. 20, is distributing a new motion picture produced by RKO Pathe's Commercial Film and Television Department for the Gorham Company:

This Gracious Heritage (2 reels)—portraying the evolution of sterling silver from its new world beginning in the shop of Jabez Gorham in 1830 to the present time.

■ **ARTHUR T. BRICE,** P. O. Box 423, Ross, Calif., announces the following 16mm sound film:

Meiosis—in Spermatogenesis of the Grasshopper, Psophus Stridulus L. (2 reels)—the first production of its kind by means of Phase-Contrast Microscopy; depicts the basic process underlying reproduction and growth in all forms of living things.

Lists and Catalogs

■ **CASTLE FILMS,** Division of United World Films, 1445 Park Ave., N. Y. 29, announces a new catalog of U. S. Government Films for School and Industry available for purchase through Castle Films. The catalog lists and describes 1,964 motion pictures and filmstrips of the United States Government, including not only the training films of the U. S. Office of Education but films of twelve other Government agencies, including recent Department of State releases.

■ **STERLING FILMS,** 61 W. 56th St., N. Y. 19, recently issued a new, 16-page, illustrated catalog of Home Movie subjects. Included are films for children, sport films, musical concerts, adventure films, and many special releases. Special attention is given to Sterling's film *Basic Motion Picture Technique,* produced by Celluloid College.

■ **HARVARD UNIVERSITY,** School of Public Health, Dept. of Nutrition, 695 Huntington Ave., Boston 15, Mass., has compiled a film bibliography of nutrition education subjects. It is given in two parts: elementary grades (25c) and junior and senior high schools (50c). The films are listed by subject-matter areas.

■ **PROGRESSIVE CITIZENS OF AMERICA,** Film Division, N. Y. State Chapter, 205 E. 42nd St., N. Y. 17, offers A Selected Guide to Documentary Films entitled "Films for Progress." Films listed and described are arranged under subject-matter headings, which include Atomic Energy, Democracy and Political Action, Housing, International Understanding, Race Relations, Rehabilitation, and United Nations Organization.

■ **NATIONAL FILM BOARD OF CANADA,** 620 5th Ave., N. Y. 20, has issued a new catalog supplement listing 71 additional 16mm sound titles, with descriptions. Also available is a new list of filmstrips produced by the National Film Board in Ottawa.

■ **ART EDUCATION, INC.,** Brown-Robertson Co., 6 E. 34th St., N. Y. 16, has available a folder listing its Museum Color Prints of Famous Paintings. The Museum Color Prints are reproduced from the original paintings. The color surface is about 8″ x 10″.

■ **COLUMBIA UNIVERSITY EDUCATIONAL FILMS,** 201 Alumni House, Columbia University, N. Y. 27, a newly-established film library, offers its first catalog of selected educational and informational films for both classroom and adult use. Included are films on teacher education, peoples of the world, health education, and mechanical drawing.

Trade Directory For the Audio-Visual Field

To increase the usefulness of this Trade Directory, symbols have been inserted to distinguish original sources (producers, manufacturers, primary importers, etc.) from audio-visual dealers and film rental libraries. KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

FILMS

Academy Films (P)
P. O. Box 3088, Hollywood, Cal.

Association Films (PD)
35 W. 45th St., New York 19, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
3012 Maple Ave., Dallas 4, Tex.

Bailey Films, Inc. (PD)
2044 N. Berendo St., Hollywood 27, Cal.

Bray Studios, Inc. (PD)
729 Seventh Ave., New York 19, N. Y.

Castle Films, Div. of United World Films, Inc.
445 Park Ave., New York 22, N. Y. (PD)

Catholic Movies (D)
220 W. 42nd St., New York 18, N. Y.

Coronet Instructional Films (P)
Coronet Bldg., Chicago 1, Ill.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc. (PD)
Wilmette, Illinois

Films, Inc. (PD)
330 W. 42nd St., New York 18, N. Y.
64 E. Lake St., Chicago 1, Ill.
101 Marietta St., Atlanta 3, Ga.
715 S. W. 13th Ave., Portland 5, Ore.
209 Browder St., Dallas 1, Tex.
8414 Melrose, Los Angeles 46, Cal.

Films of the Nations, Inc. (PD)
55 W. 45th St., New York 19, N. Y.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

General Films, Ltd. (PD)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Heidenkamp Nature Pictures (P)
538 Glen Arden Dr., Pittsburgh 8, Pa.

Hoefler—Paul Hoefler Productions (P)
612½ S. Ridgeley Dr., Los Angeles 36

Hoffberg Productions, Inc. (PD)
620 Ninth Ave., New York 18, N. Y.

Institutional Cinema Service, Inc. (D)
1560 Broadway, New York 19, N. Y.

International Film Bureau (PD)
6 N. Michigan Ave., Chicago 2, Ill.
15 Park Row, New York 7, N. Y.

The Jam Handy Organization (PD)
2821 E. Grand Blvd., Detroit 11, Mich.

Knowledge Builders Classroom Films (PD)
625 Madison Ave., New York 22, N. Y.

Library Films, Inc. (PD)
25 W. 45th St., New York 19, N. Y.

March of Time Forum Edition (P)
369 Lexington Ave., New York 17, N. Y.

Mogull's, Inc. (D)
112-114 W. 48th St., New York 19, N. Y.

Nu-Art Films, Inc. (PD)
145 W. 45th St., New York 19, N. Y.

Official Films, Inc. (P)
25 W. 45th St., New York 19, N. Y.

Ott—John Ott Film Library, Inc. (PD)
730 Elm St., Winnetka, Ill.

The Princeton Film Center (PD)
55 Mountain Ave., Princeton, N. J.
625 Madison Ave., New York, N. Y.

Religious Film Assn., Inc., Libraries (D)
347 Madison Ave., New York 17, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
3012 Maple Ave., Dallas 4, Tex.
351 Turk St., San Francisco 2, Cal.

Religious Film Assn. (Continued)
1505 Race St., Philadelphia 2, Pa.
209 Ninth St., Pittsburgh 22, Pa.
2722 Pine Blvd., St. Louis 3, Mo.

Simmel-Meservey, Inc. (PD)
321 S. Beverly Dr., Beverly Hills, Cal.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Swank Motion Pictures, Inc. (D)
614 N. Skinker Blvd., St. Louis 5, Mo.

Vocational Guidance Films, Inc. (P)
215 E. Third St., Des Moines 9, Ia.

Wholesome Film Service, Inc. (D)
20 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILM PRODUCTION

KEY: Width 16mm or 35mm. Educational; Television; Commercial; Home.

A. B. T. Productions, Inc. (16, 35, ETCH)
460 W. 54th St., New York 19, N. Y.

MOTION PICTURE PROJECTORS AND SUPPLIES

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Bell & Howell Co. (M)
7117 McCormick Road, Chicago 45, Ill.

Comprehensive Service Corporation (M)
245 W. 55th St., New York 19, N. Y.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Forway Corporation (M)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Mogull's, Inc. (D)
112-114 W. 48th St., New York 19, N. Y.

Natco, Inc. (M)
4401 W. North Ave., Chicago 39, Ill.

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Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Revere Camera Co. (M)
320 E. 21st St., Chicago 16, Ill.

Rice—Carroll W. Rice Co. (D)
Audio Visual Center,
424 40th St., Oakland 9, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

S.O.S. Cinema Supply Corp. (D)
602 W. 52nd St., New York 19, N. Y.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Victor Animatograph Corp. (M)
A Division of Curtiss-Wright Corp.
Davenport, Iowa

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILMSTRIPS

Church Screen Productions (P)
5622 Enright Ave., St. Louis 12, Mo.

Encyclopaedia Britannica Films, Inc. (P)
Wilmette, Ill.

Informative Classroom Picture Publishers (P)
40 Ionia N. W., Grand Rapids 2, Mich.

Long Filmslide Service (P)
944 Regal Road, Berkeley, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Visual Sciences (P)
599E—Suffern, N. Y.

SLIDES

KEY: Kodachrome 2 x 2. 3¼ x 4¼ or larger; Made to Order.

Fason Films, Jack (P-O)
2100 S. University, Denver, Colo.

Hirsch & Kaye (D-2)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (P-4)
Meadville, Pa.

Nu-Art Films, Inc. (D-2)
145 W. 45th St., New York 19, N. Y.

Ryan Visual Aids Service (D-2)
409 Harrison St., Davenport, Ia.

FILMSTRIP, SLIDE and OPAQUE PROJECTORS

American Optical Co., Scientific Instrument Division (M)
Buffalo 15, N. Y.

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Beseler Company, Charles (M)
60 Badger Ave., Newark 8, N. J.

Comprehensive Service Corp. (D)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (M)
Meadville, Pa.

LaBelle Industries (M)
Oconomowoc, Wis.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

SCREENS

Da-Lite Screen Co., Inc. (M)
2711 N. Pulaski Rd., Chicago 39, Ill.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Radiant Manufacturing Corp. (M)
1215 S. Talman Ave., Chicago 8, Ill.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

RECORDERS—WIRE

Webster-Chicago Corp. (M)
5610 W. Bloomingdale, Chicago 39, Ill.

AUDIO-VISUAL SUPPLIES

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

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Filmstrips and Slides

■ **JAM HANDY ORGANIZATION,** 2821 E. Grand Blvd., Detroit 11, announces a new series of four discussional filmstrips in color titled "Four Great American Presidents" (Washington, Jefferson, Jackson, and Lincoln), produced by Curriculum Films, Inc. Each filmstrip is designed to explain the significance of the man's life in terms of the background against which he moved.

■ **SOCIETY FOR VISUAL EDUCATION,** 100 E. Ohio St., Chicago 11, announces the availability of the following series of filmstrips:

Primary Health Series (color)—four filmstrips persenting the fundamentals of healthful living through framework stories about two children and their everyday experiences. Titles include: *A Surprise for Susan and Peter—Personal Hygiene; Susan and Peter Go to Market—Proper Nutrition; Susan and Peter Visit Grandfather's Farm—Proper Growth; Susan and Peter Dress to Match the Weather—Proper Dress.* The art work for the series is original.

Maternal and Child Welfare Series (color)—three filmstrips produced by the National Film Board of Canada and distributed by S.V.E., each accompanied by a teaching manual. Titles include: *Feminine Hygiene; Nine to Get Ready—Pregnancy; Introducing Baby.*

America Helps Europe Series—three filmstrips produced with the cooperation of the American Friends Service Committee and visualizing Europe's present needs and how American voluntary aid has helped fill these needs. Titles include: *The Story of Hunger in Europe; The Story of Clothing in Europe; European Youth Asks a Chance.*

■ **LONG FILMSLIDE SERVICE,** 944 Regal Road, Berkeley 8, Calif., presents two new filmstrip series of simple, true-to-life stories with question and discussion frames and current textbook and motion picture references:

Community Helpers—five filmstrips designed for use in the second and third grades. Titles include: *The Fireman* (color); *The Postman* (color); *The Policeman* (color); *The Grocer; The Baker.*

Jack Series—three filmstrips, the first two designed for use in the third to sixth grades, the third for use in the sixth to ninth grades. Titles are: *Jack Banks His Savings; Jack Takes a Trip by Bus; Jack Sees the News Made.*

■ **McGRAW-HILL BOOK CO.,** Text-Flim Dept., 330 W. 42nd St., N. Y. 18, announces a new series of nine filmstrips on chemistry for use in high schools and junior colleges correlated with the textbook "Chemistry for Our Times" by Weaver and Foster. Titles include: *The Kinetic Molecular Theory; The Atomic Theory; The Chemical Formula; Equations; The Structure of the Atom; Ionization; Acid and Basic Solutions; Electrolysis; The Periodic Table.*

■ **NATIONAL EDUCATION ASSOCIATION,** 1201 16th St., NW, Washington 6, D. C., has prepared a new 55-frame filmstrip on federal aid to schools titled *Toward Better Schools for All Children.* Local education associations and other groups may obtain a print, together with an illustrated handbook, from their state association on a loan basis or may purchase a copy directly from NEA.

■ **YOUNG AMERICA FILMS,** 18 E. 41st St., N. Y. 17, announces the release of two new filmstrips on the subject of sibling rivalry, one titled *David and His Family* (30 frames) for children at the primary grade level, and the other titled *David's Bad Day* (36 frames) for parents and teachers. Both deal with a life situation in which the advent of a new baby in the family necessitates personality readjustments on the part of a four-year-old boy.

■ **RUDOLF SCHICK PUBLISHING CO.,** 700 Riverside Drive, N. Y. 31, has available in its "Filmette" library filmstrips on a wide variety of subjects: technology, trade, geography, ethnology, commerce, natural history, fine arts, applied arts, history, religion, fairy tales, etc. A complete listing of titles will be sent on request. Also available from Rudolf Schick is a new folder describing instructive anatomical wall charts, each in color and available with explanations in English, Spanish, and French.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, announces the availability of the following filmstrips from Britain:

Royal Anniversary—recording the celebration of the Silver Wedding anniversary of King George VI and Queen Elizabeth.

Food from the Land—showing how increased acreage and the replanning of crops have enabled Britons to maintain a healthy, though austere, diet throughout the period of post-war readjustment.

■ **SARRA, INC.,** 16 E. Ontario St., Chicago 11, announces that it has just completed five filmstrips for the Household Finance Corporation designed for showings before women's groups, home economics classes, and similar groups. Basic principles of food buying are covered in the introductory filmstrip, "Spending Your Food Dollars." The four following strips discuss the details of buying fruits and vegetables; meats; fish, poultry, and eggs; processed foods; dairy products and fats and oils.

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JUN 9 1949

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Summer Issue

JUNE 1949

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BASIC SCIENCE SERIES

Three additions to the basic elementary science series produced cooperatively by S.V.E. and Row, Peterson and Company, *The Air About Us, Our Ocean of Air and Living Things,* makes the number of strips in this series total seven. Each filmstrip in black and white with captions and manual.....**$3.00**

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COMMUNITY HELPERS SERIES (LONG)

For the primary student, this new series of five filmstrips calls attention to those faithful community servants who contribute so much to the life of the ordinary American community but whose services are seldom appreciated. *The Fireman, The Postman, The Policeman, The Grocer and The Baker* are included. Each filmstrip in black and white with captions. **$3.00**

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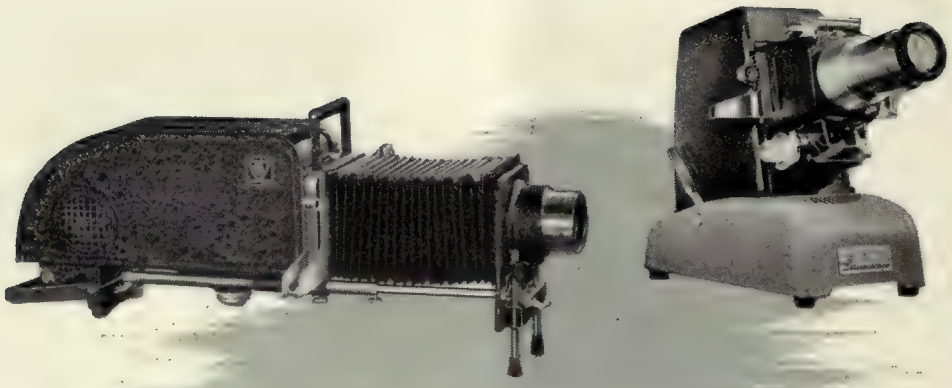

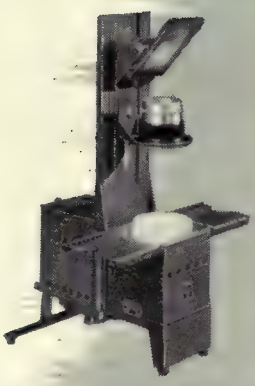

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Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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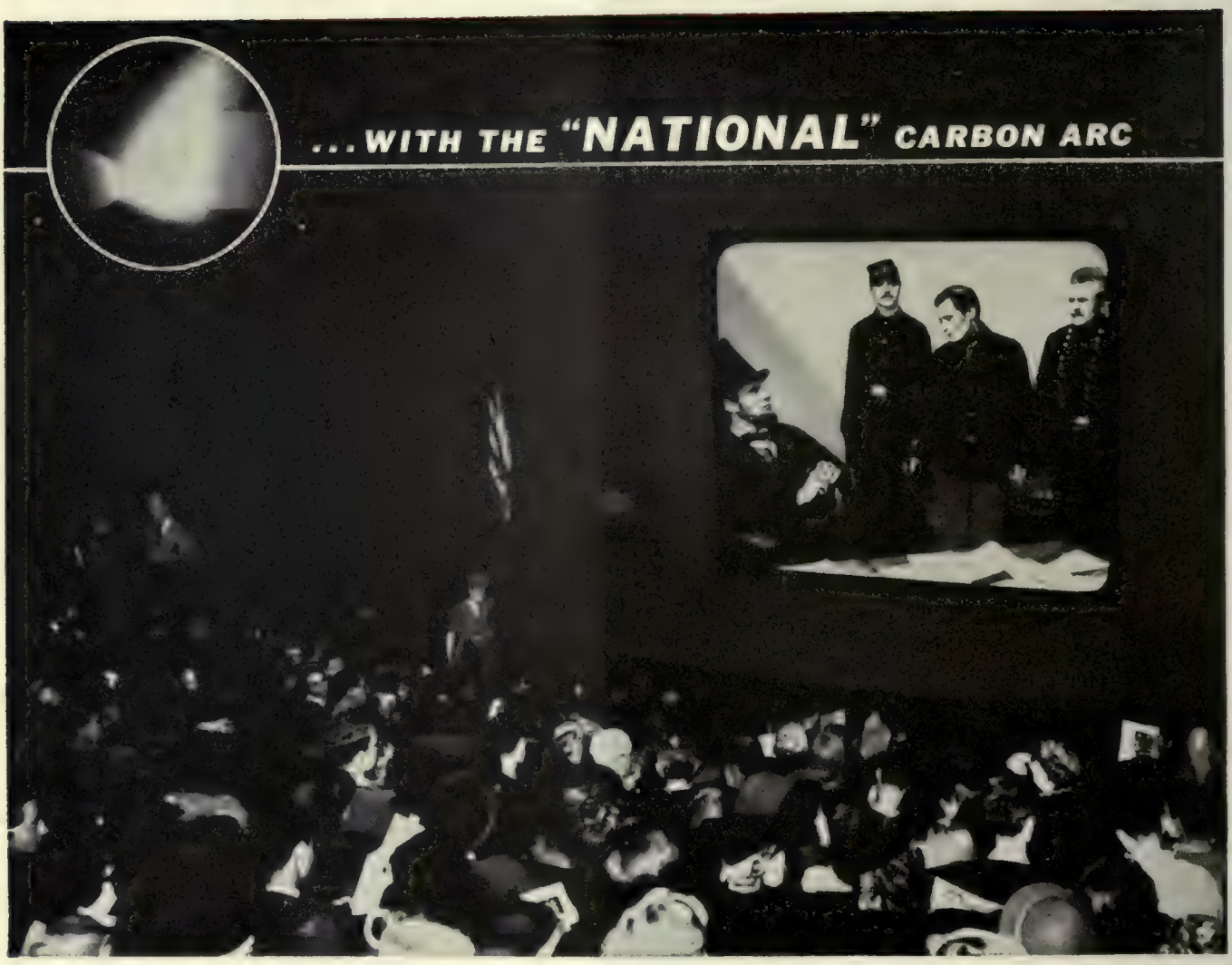
Volume XXVIII Number 6, Whole Number 273

Seat 100 to 1000 people at your 16 mm. shows!



● If you show 16 mm. movies in a large auditorium — school, chapel, hotel ballroom, industrial theatre or other room, seating from 100 to 1000 people—give your audience the finest projection of all! The carbon arc is four times brighter than the next best 16 mm. light source. The "National" "Pearlex" Carbon Arc provides highest visibility and perfect color balance.

A number of leading manufacturers now offer 16 mm. projectors fitted with the carbon arc lamp. Mail the coupon at right and we'll send you more details on the arc—and we will also ask the equipment dealer nearest you to tell you all about the projector.

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John N. Given, Supervisor of Business Education, Los Angeles City Board of Education

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Here are five timely new additions to the popular, ever expanding Coronet Instructional Film library. Based on the most modern and effective teaching principles, each of these excellent sound motion pictures . . . whether produced in the Coronet studio or shot by one of the Coronet production units overseas . . . is technically and academically the finest film in its particular subject area for your classroom use. And the Coronet film library covers the curriculum.

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The Readers Write

Recognition by Texas

EDITOR:

No true Texan could have connoted the implicit distinctiveness of Texas more explicitly than did you in your editorial footnote to Floyde E. Brooker's excellent article, "Toward an A-V World Community," in your May issue, wherein you boasted of your circulation in some 29 foreign countries and 5 territories of the United States and then added (after dots and dashes) "and Texas."

Such appraisal of Texas by non-Texans has long made headlines, but such subtle recognition in an editor's footnote comments is sufficiently rare as to warrant special congratulation and commendation to you from Texas.

HUGH C. PROCTOR

Director, Radio and Visual Education
State Department of Education
Austin, Texas

Recognition by Texas, implicit or explicit, is no small honor in itself, but almost as gratifying is the knowledge that some Screen readers read even 6-point footnotes . . . no greater devotion . . .—Ed.

Listing Post

EDITOR:

Have noticed in the past two issues that a list of the summer courses has been shown indicating Audio-Visual Aids classes. Apparently you have no one to gather the latest happenings in this area. This Institution (Michigan State Normal College, Ypsilanti) started a formal department of Audio-Visual Aids last fall. Courses in Audio-Visual Methods in Education are offered every semester, including summer sessions.

RALPH G. PETERSON

Director, Audio-Visual Aids Center
Michigan State Normal College, Ypsilanti

EDITOR:

Your printing of courses . . . has been a great help in making contacts with students, professional personnel, and manufacturers.

ERNEST R. LAFOLLETTE

State Teachers College
Edinboro, Pennsylvania

EDITOR:

Our director of summer session has already sent you information about our audio-visual courses. He neglected to put in one item. On July 7 San Diego State College plans to have a conference on the administration of an instructional materials program. At this conference we plan to display, in a dramatic presentation, an ideal audio-visual workshop room. Following this presentation we plan to have teachers tell the administrators which of these things they need most in their systems to meet this ideal program. The afternoon session will be devoted to a discussion by the administrators of the best methods of meeting these requests made by teachers. We feel that this type of conference is essential in the audio-visual growth of our state.

FRED HARCLEROAD

Director, Audio-Visual Education
San Diego State College, Calif.

Lewis on Television

EDITOR:

In building a file on television in education for background use in a local regional survey of the subject at Boston University, I have found little information of any value. Among the many articles of general interest listed in the Educational Index, the ones by Philip Lewis have contained the most useful information about the subject. If . . . you could direct me to any source of information that concerns itself with techniques, experiments, and especially measurements of effectiveness of television in education, I should be most appreciative.

ALFRED L. VILLA, JR.

Dorchester, Mass.

Reader Villa and others will be interested in a TV bibliography presented by Philip Lewis on page 257 of this issue.—Ed.

"Send me your poor, your homeless, your oppressed . . ."

—Do these words, carved on the Statue of Liberty, reflect the true spirit of America?—That was Anne's question.

ANSWER for ANNE

PRESENTS WITH HEARTWARMING DRAMA WHAT ANNE DISCOVERED ABOUT HER AVERAGE AMERICAN COMMUNITY WHEN SHE QUERIED HER FELLOW TOWNSPEOPLE ABOUT RECEIVING DISPLACED PERSONS

". . . superbly done. Its strength and technique tell its story beautifully."
—*Nat Fowler, Director of Films, American Broadcasting Co.*

"Lena Peterson, rising young Broadway star, is perfectly cast as Anne."
—*Film News.*

"Eminently useable."
—*S. F. Mack, Pres. Life*

This film, originally produced for National Lutheran Council by Caravel Films, has been especially revised for use by non-Lutheran groups.

ANSWER FOR ANNE

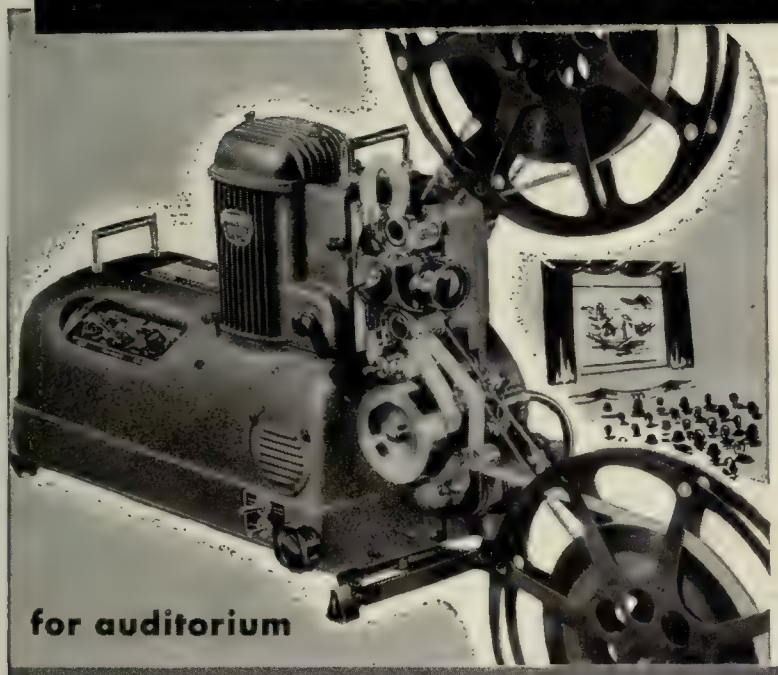
40 min., 16mm, sound; rental, $10.00

Note to Film Libraries: Write at once for attractive terms to

RELIGIOUS FILM ASSOCIATION

45 Astor Place, New York 3, N. Y.

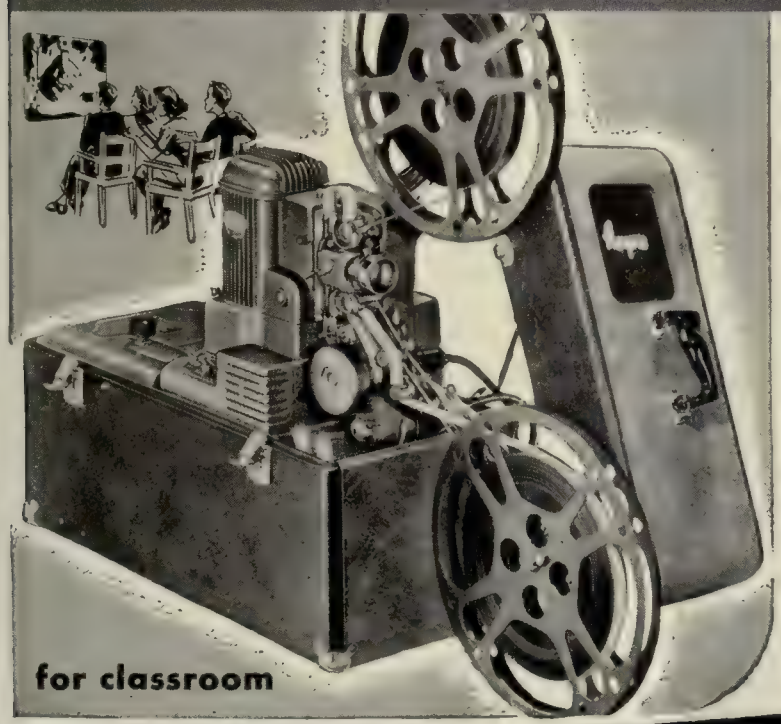
two great sound projectors
– to meet two distinct needs



Ampro Premier "20"

16mm. projector approved by school systems everywhere

For larger audiences — in larger rooms — the Ampro Premier "20" offers numerous advantages. It delivers high quality sound reproduction — in ample volume. It provides efficient illumination, brilliantly clear. It is dependable, easy to thread, simple to operate. It is gentle to precious film, easy to service. The many special features that make up Ampro's "superior quality" have been developed through 20 years of experience — and millions of performances! That's why thousands of Ampro projectors are used and approved by this country's leading school systems, religious denominations, universities, government departments and industrial concerns. Before *you* decide—ask your Ampro dealer for a demonstration. And be sure to send for full detailed story of Ampro Premier "20".



Ampro "Compact"

—a complete portable 16mm. sound projection unit in ONE case:

For moderate-sized audiences—in smaller rooms or classrooms—the Ampro Compact is ideal. It is portable—the entire unit including projector, amplifier, detachable speaker and cord, extra 400′ reel and film, is contained in one compact case. Through special counter-balancing mechanism, projector swings up into operating position in one easy movement. Has many special Ampro features. Operates unusually quietly, delivers Ampro quality sound and illumination—and is economically priced. Send for illustrated circular giving full details.

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Send for Booklets

Mail coupon for full details on the Premier "20" and new Ampro Compact. Also send 10c for interesting booklet "The Amazing Story of 16mm. Sound Motion Pictures" (the illustrated story of how sound pictures are made and projected)—and FREE copy of " A New Tool for Teaching" (the story of sound films in the classroom). These informative booklets will be mailed to you postpaid.

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16mm. Sound-on-film • Slide Projectors
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MEMO

TO The Director of Audio-Visual Aids.

Classroom teachers in your schools will be interested in two new series of filmstrips released by YAF recently.

SHAKESPEARE SERIES: 8 black and white filmstrips dealing with Shakespeare's life and plays. Based on stills from recent photoplays. For high schools and colleges

INTRODUCTION TO SHAKESPEARE
SHAKESPEARE'S THEATER
HAMLET
MIDSUMMER-NIGHT'S DREAM
AS YOU LIKE IT
MACBETH
ROMEO AND JULIET
HENRY V

Price: $22.50 per set.

★

PEOPLE ARE PEOPLE SERIES:
6 black and white filmstrips based on a series of picture-stories published by Ladies' Home Journal. Follows the daily life of 12 families over the world to show how other people live. For elementary and high schools.

PART 1 - The 12 Families, How They Farm, Their Food
PART 2 - How They Shop, Their Kitchens
PART 3 - How They Bathe, At Bedtime
PART 4 - How They Play, Their Laundry
PART 5 - How They Get Around, How They Worship
PART 6 - How They Study, At Home

Price: $16.50 per set.

★

Write for our latest catalogs of filmstrips and 16mm teaching films. Titles for all grade levels and all subjects.

YOUNG AMERICA FILMS, INC.
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You are invited . . . don't miss . . .

THE 1949 NATIONAL A-V CONVENTION

FROM ALL WALKS of the a-v world, those interested in and working with audio-visual materials will come together at Chicago's Hotel Sherman July 29 to August 3 for the 1949 National Audio-Visual Convention. A coordinated program has been planned by the National Association of Visual Education Dealers, the Educational Film Library Association, the Film Council of America, and the Midwest Forum on Audio-Visual Aids.

NAVED

● DR. KENNETH MCFARLAND, Superintendent of Schools, Topeka, Kansas, will be the featured speaker at the opening meeting of the NAVED-ANFA convention on Monday morning, August 1, it has been announced by Roy Van Brunt of Milwaukee, chairman of the 1949 NAVED Convention Planning Committee. The session will be a joint meeting of NAVED, EFLA, FCA and the Midwest Forum.

Dr. McFarland is nationally known as a school executive and public speaker. A native Kansan, he is widely known in educational circles for his development of the unit plan of school administrative organization. In the course of his extensive travels, he has acquired a first-hand knowledge of business and industry which has placed him in demand as a speaker and consultant in these fields. With his office in the center of the country, it has been said of him that "the whole of America is his classroom and Americans everywhere are his students." His speeches have been acclaimed for their pleasing blend of information, inspiration, and good humor.

The NAVED Trade Show, featuring the latest and best in audio-visual equipment and materials, will open at 10:30 a.m. on Sunday, July 31. The Trade Show and NAVED meetings will continue through Wednesday, August 3.

EFLA

● THE EDUCATIONAL FILM LIBRARY ASSOCIATION has planned a program to meet the needs of those concerned with audio-visual education in its widest sense. There will be three general sessions—the first, on Friday afternoon, July 29, a welcome and introduction to the program to follow. At the Saturday morning session, July 30, Dr. Edgar Dale of Ohio State University, EFLA's representative on the National Commission for Unesco, will speak on Unesco in terms of what EFLA can do, followed by a discussion panel. The Sunday afternoon speaker will discuss what business and industry are doing with a-v materials.

The two EFLA evaluation sessions, on Friday and Sunday evenings, will repeat the pattern used in last year's highly successful "The Experts Look at Films." Films will be screened and discussed by a panel—with plenty of opportunity for discussion from the floor. Questions to be taken up in EFLA sectional discussion meetings will concern audio-visual center operations, in-service training programs, educational and commercial film production, distribution of a-v materials, and related subjects.

DR. KENNETH McFARLAND

Ernest Tiemann of the Audio-Visual Center of Indiana University and James P. Fitzwater, Director of Visual Education of the Chicago Schools, are co-chairmen of the EFLA Conference Committee.

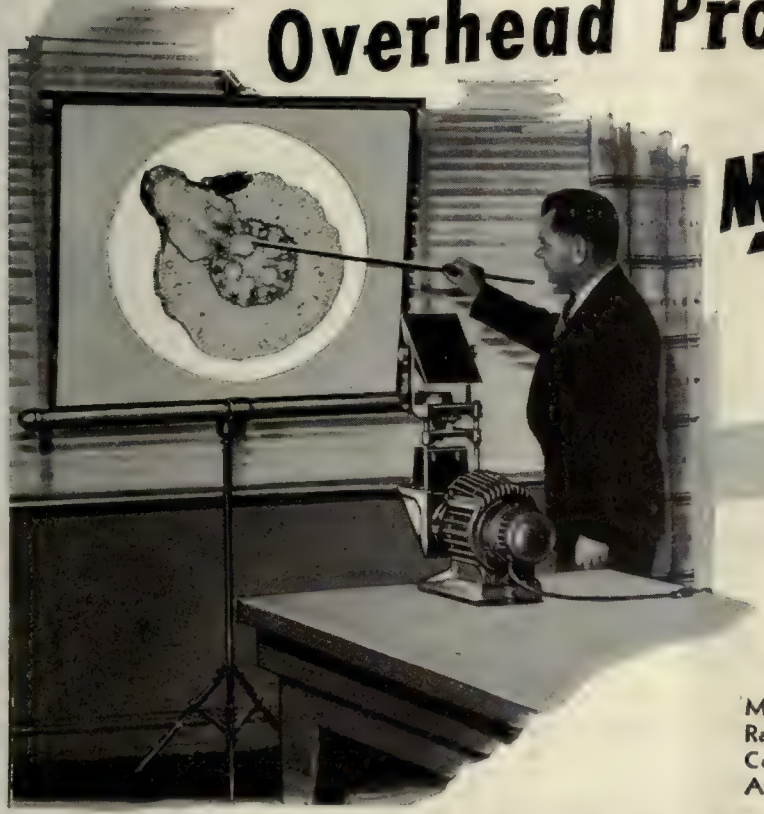
FCA

● THE FILM COUNCIL OF AMERICA has planned the biggest annual meeting in its history. With Saturday afternoon and evening of July 30 and Sunday morning, July 31, reserved for FCA sessions, L. C. Larson of Indiana University, chairman of the Board of Trustees of the FCA, and a special conference committee, headed by Paul Wagner of Bell and Howell, have planned a program in which Film Council representatives from all parts of the country will participate.

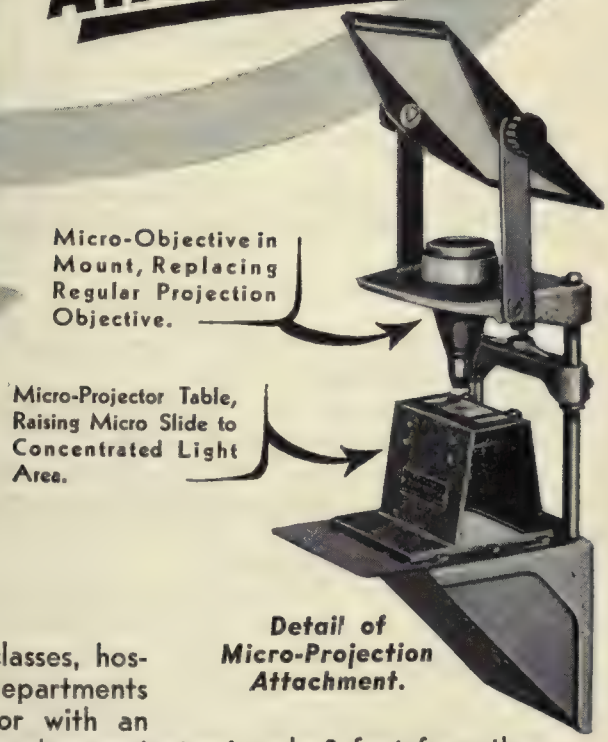
Those attending the meetings will hear a dramatic exposition of how the major goals of FCA are being achieved. Following in general outline the pattern of the How-To-Do-It booklets issued by FCA, brief talks and audio-visual demonstrations will be given. Case histories of how area chairmen meet their responsibilities and goals of establishing new councils and what tools they use to accomplish these ends will start the program. Among other topics scheduled are: how to keep a community council

(*Continued on page* 246)

The KEYSTONE Overhead Projector—with Micro-Projection Attachment



Micro-Projection in a well-lighted room. Keystone Overhead with Micro-Projection Attachment in Use.



Detail of Micro-Projection Attachment.

High-school, college, and university science classes, hospital laboratories, and industrial research departments now can have an inexpensive micro-projector with an 8-power objective magnifying 106 diameters when projector is only 8 feet from the screen or, at the same distance, a 20-power objective magnifying 330 diameters.

High-School Teacher: "Now the class can see a microscopic slide all at once. We can look at live specimens and moving microscopic life amplified to a large clear projection on the screen. Saves time and makes learning more certain. Excellent for use in laboratory periods."

Doctor: "Now several of us can look at micro slides together. Makes consultations more helpful. Saves time."

Industrial Research Director: "With this projector we can easily hold conferences where several persons can see what the condition is. Also valuable for high power inspection of small parts."

The Most Versatile Projector Becomes Even More Valuable. Uses standard (3¼"x4") slides, sub-standard (2"x2") slides, handmade slides and NOW micro slides.

KEYSTONE VIEW CO., Meadville, Pa.

Since 1892—Producers of Superior Visual Aids

Coordinated Program
NATIONAL AUDIO-VISUAL CONVENTION
Hotel Sherman, Chicago, July 29-August 3, 1949

FRIDAY, JULY 29

9:30 a.m.-all day—Registration for Educational Film Library Association—West Room, 1st floor.

2 to 6 p.m.—Registration for National Association of Visual Education Dealers—Parlor O, Mezzanine Floor.

2 to 3 p.m.—EFLA General Session—West Room, 1st Floor.

3:15 to 5:15 p.m.—EFLA Sectional Meetings—Rooms 104, 106, 110 and West Room.

8 p.m.—EFLA Evaluation Session: "The Experts Look at Films"—Followed by Reception. West Room.

SATURDAY, JULY 30

9 a.m. to 5 p.m.—NAVED Registration—Parlor O, Mezzanine Floor.

9 to 10 a.m.—EFLA General Session—West Room, 1st Floor.

10:15 a.m. to 12:15 p.m.—EFLA Sectional Meetings—Rooms 104, 106, 111, 114, and 116.

2 p.m. to 5 p.m.—Film Council of America Meeting—Louis XVI Room.

8 p.m.—Film Council of America meeting—Louis XVI Room.

SUNDAY, JULY 31

9 a.m. to 6 p.m.—NAVED Registration—Parlor O, Mezzanine Floor.

9 a.m.—FCA meeting—Louis XVI Room.

10:30 a.m.—Initial opening of the NAVED Trade Show—South Mezzanine.

4 to 6 p.m.—NAVED Women's Tea—Grey Room.

2 p.m.—EFLA General Session and Business Meeting—West Room.

2 p.m. to 4 p.m.—Annual Meeting of the National Association of Visual Education Dealers—Louis XVI Room.

6 p.m.—Trade Show closes for the day.

8 p.m.—EFLA's Second Evaluation Session: "The Experts Look at Films"—Louis XVI Room.

MONDAY, AUGUST 1

9 a.m. to 6 p.m.—NAVED Registration—Parlor O, Mezzanine Floor.

9:30 a.m.—NAVED Opening General Session—Joint Meeting with EFLA, FCA and Midwest Forum on Audio-Visual Aids—Louis XVI Room.

10:30 a.m.—Trade Show opens for the day.

2:30 to 5 p.m.—Midwest Forum on Audio-Visual Aids—Crystal Room.

6 p.m.—Trade Show closes for the day.

8 p.m.—Midwest Forum on Audio-Visual Aids—West Room.

TUESDAY, AUGUST 2

9 a.m. to 6 p.m.—NAVED Registration—Parlor O, Mezzanine Floor.

10:30 a.m.—Trade Show opens for the day.

9:30 to 11:30 a.m.—NAVED Conference Groups (2 simultaneous meetings)—Louis XVI and Crystal Rooms.

WEDNESDAY, AUGUST 3

10:30 a.m.—Trade Show opens for the day.

9:30 to 11:30 a.m.—NAVED Conference Groups—Louis XVI and Crystal Rooms.

3 p.m.—Final closing of Trade Show.

dynamic; how to conduct surveys of community film needs; how to establish community film information centers; and problems of film evaluation and how to obtain films in the average community. A dinner meeting has been planned for Saturday evening.

Business meetings to be held include a meeting of the Senate, Friday morning, July 29; a meeting of the Board of Trustees, Friday afternoon, at which Glen Burch, Executive Director, will present the 1948-49 annual report; and a general business session on Sunday morning, July 31.

MIDWEST FORUM

● The Midwest Forum on Audio-Visual Aids will meet throughout Monday, August 1. A panel discussion has been planned for Monday afternoon on "Progress in Audio-Visual Aids." Floyde E. Brooker, Chief, Visual Aids to Education, U. S. Office of Education, is the panel chairman; panel members include Edgar Dale, Walter Wittich, Vernon Nickell, and others. The Monday evening session will feature Dr. Harold Hand, Professor of Education at the University of Illinois, in a discussion of "Audio-Visual Aids to the Curriculum."

The Midwest Forum program has been planned by Orlin D. Trapp, chairman, Verne Stockman, vice-chairman, Joseph Dickman, secretary-treasurer, and Sydney Alkire, James Bambrick, Millard Bell, Harold Laatz, Mrs. B. E. Little, James Fitzwater, Ben Sylla, and E. C. Waggoner.

National Institute For A-V Selling

The National Institute for Audio-Visual Selling, sponsored by the National Association of Visual Education Dealers (with which is combined the Allied Non-Theatrical Film Association), will be held at Indiana University, Bloomington, June 27 to July 1, 1949. An intensive training course designed to prepare a-v dealers, their salesmen, and film library managers and bookers to do business more effectively and more profitably, the Institute will include three major courses: I, Management Problems; II, Salesmanship; III, Commercial Film Library Management.

The "faculty" will be made up about equally of university instructors and leading representatives of industry. The latter include Paul E. Jones (Indianapolis banker), Henry H. Gerber, Margaret Ostrom, Herb Myers, Jim Goodsell, Robert Bussian (Ampro counsel), Brunson Motley, Mary Kretschmer, Godfrey Elliott, Bob Shoemaker, Edward G. Mayer, Milton Salzburg, O. H. Coelln, Larry Saltzman, Sophie Hohne, Bill Kruse, W. H. Eyles, M. L. Stoepplewerth. Enrollment is reported to be equally heavy for all three basic courses. There will be a reception on Sunday evening, June 26, with all Indiana a-v dealers as hosts, and a dinner on July 1 at which certificates will be issued to students and faculty of the FIRST such institute ever to be held in active collaboration between education and industry.

"Bringing

the world

to the classroom"

is only half

the job of

ENCYCLOPAEDIA BRITANNICA FILMS

For 20 years teachers have brought distant lands and peoples into the classroom... utilized elaborate scientific laboratories... made exciting field trips into modern industrial plants... all with Encyclopaedia Britannica Films.

What the film brings to the classroom is always important. But even more important is what the pupil takes away. That is the other half of the job... and you can always depend on EBFilms to do it.

Conceived by educators who understand teachers' problems, EBFilms are first and always *teaching tools*. Literally every foot of EBFilm is designed as a specific learning experience for young eyes and ears. EBFilms impart vital learning concepts forcefully and absorbingly. Youngsters grasp them, understand them, and remember them long after class is over.

It's little wonder that more than 70% of all classroom films used in American schools are EBFilms.

Do you have a Film Council in your Community?
Write: FCA, 8 W. Ontario St., Chicago 10

ENCYCLOPAEDIA BRITANNICA FILMS INC.
WILMETTE, ILLINOIS

We wish for summer students success and profitable experiences

COMMENCEMENT

● Not the month of June, but summer time seems to be the traditional time for commencing in the field of audio-visual education. This summer, as for many summers past, hundreds of teachers and other group leaders will start out to gain systematic experience in the audio-visual field. They will be enrolled in university and college classes across the nation—from San Diego State College to the University of Maine. What will this experience mean to them?

For some who are enrolled it will mean a turning point in their lives and the commencement of exciting professional careers. Even though they may have known about and used audio-visual materials and methods previously, they will gain new vision as they make up their minds to specialize in this field and set their sights on positions of administrative and creative responsibility. Among them will be those who will some tomorrow solve many of the production, distribution, and utilization problems that perplex us so today. Upon them will rest the responsibility of adapting to education's purposes the electronic wonders of communication that lie beyond television. For a few, this summer's experience can be a commencement to that kind of career.

For many others—most of those who are enrolled in summer courses—the experience can mark the commencement of new satisfactions that will come from becoming better teachers. Summer courses in audio-visual instruction are notably practical; what is learned can be put to immediate use. Teachers, church workers, and group leaders of all kinds are in the business of communications. Their jobs deal basically with the communication of ideas, knowledge, understandings, skills. Audio-visual materials and equipment are the basic tools for better communications; and learning to use audio-visual methods skillfully is a sure way to better teaching.

Educational Screen salutes the many hundreds upon their commencement of new learnings in the audio-visual field. The tools of the field are greater in variety and better in quality than ever before. New audio-visual materials are being more intelligently produced and are better suited to their purposes than at any time in the history of education. We wish for summer students success and profitable experience as they learn to use these new tools of communication.

We salute, too, their teachers—the audio-visual leaders who have assumed the responsibility of teaching audio-visual methods—and repeat a hope expressed a year ago. We hope that audio-visual courses will be audio-visual in method as well as in name.

A British Columbia beauty spot is "on location" for a film-making teacher, his wife, and their boys for the summer

Advice for would-be teacher-producers

Let's Get to Work!

SNUGGLED in the rough shoreline off Indian Arm lies Deep Cove, British Columbia, Canada. This beauty spot, as its name denotes, is really a deep water cove, situated at the foot of rugged mountains which, towering from 3000 to 7000 feet high, form both sides of Indian Arm. While actually only 14 miles east of Vancouver, Deep Cove holds the primitive beauty and grandeur of the real north northwest. It was on our first visit to this natural gem that Mrs. Miller and I agreed and said, "Here it is!"

We Millers, that is, Mrs. Helen Miller and the writer, had been taking groups of select schoolboys ranging in age from 11 to 16 years on "The Millers Schoolboy Tours" to Canada and Alaska for a span of 23 years. Four of these tours took us around the world. Seventeen of them included travel by dogteam, steamer, and airplane to and through Alaska.

We were constantly on the lookout for the one place where we might settle down—to sort of rest as it were—and pursue our real work of producing color-sound motion pictures. While we always filmed as we pursued our merry way, our films were of the ordinary travelogue type, such as "Here's Vancouver, click, click, click," and "Here's Prince Rupert, click, click, click," and "Here's Anchorage, click, click, click." Such films were beautiful and formed the bases for numerous public and profitable showings and lectures. However, they did not really satisfy our desire to "film to a plan," to "tell a complete story," to really "produce" a film. We were doing what thousands of others were doing, and perhaps not as finely. But we were having fun meanwhile enjoying a rare privilege and rarer opportunity, that of noting how really fine a group of young good boys can be. After twenty-seven years of it we still look forward eagerly to the coming summer, our stay at Deep Cove, and our annual cruise to Alaska.

Each year we take 37 highly select boys with us. The number "37" is not so arbitrary, for this is the limit of our specially-chartered Greyhound Bus. "Our" boys come from all parts of the United States. Last summer we had Lynn Bizik from New York, Peter Wikeen from Honolulu, little Bobby Rider from Yuma, Arizona, Lee Simon, Jim Kadin, and Kim Cole from Los Angeles, Danny Hon from San Gabriel, and so on. We find, by limiting our number to a "scant 37," we have a finer selection from the many who apply to go with us. Last year we had 842 applications. Thus, our most difficult job is to say "no" to so many evidently fine boys.

Because of our movie making, we do need to realize a profit from the boys accompanying us. Last year, for 9 weeks at our Deep Cove camp, a 6½-day cruise in first-class steamer accommodations to Alaskan waters, and roundtrip transportation from and to San Francisco in a privately chartered bus, the total cost to each boy was $250—and all meals were provided in this cost. The boys pay only their own expenses. Hence, because of this arrangement, we can be demanding in our requirements and expect obedience in exchange for the care we render.

Each year we Millers contract to produce a full-length (1600 feet) color-sound film for some nationally known manufacturer or firm giving exclusive print rights to our sponsor. I believe we produce the only phase of filming which Hollywood cannot duplicate, namely "truth." In our films we have natural boys, doing natural things, in a natural setting. Such films are of value not only to schools but industry has come to recognize the potent advertising possibilities of such productions. They know that the boy of today is the purchasing man of tomorrow. Then too, psychologically,

(*Continued on page 270*)

by MERVYN V. MILLER

Director, Audio-Visual Education
University of San Francisco

by ROBERT ARCHER SMITH

TAKE PICTU

TEACHERS are prone to think of visual materials as something-to-be-sent-away-for. They shrink from the annoyance of obtaining them. But, for the most part, they are overlooking the possibility of producing photographic prints and slides tailored to their own specifications and needs.

With photography the top-ranking hobby in the nation, it isn't difficult to find teachers and students with the necessary skill. Darkroom facilities, if not already available, can be arranged at small cost. The high school should be the center of operations.

Start with a single 35mm camera. It is versatile and highly adaptable to school needs. Eight exposures cost only one cent, using bulk film. Don't think, however, that once you have the necessary equipment, success will be automatic.

Teachers must be made "picture-minded." This is just a way of expressing the ability to see with a camera-eye and visualize uses for pictures. Most teachers don't come out of training picture-minded or grow that way unaided. They should get together now and then to discuss possible uses for pictures and to exchange ideas. The person responsible for the photographic work needs to explain the capabilities and limitations of the photographic processes and of the school's photographic facilities.

Practical applications of still photography are limited only by the ingenuity of the persons using the processes. Most of the uses will fall under one of the headings suggested below:

1. *How-to-do pictures*: Easy to make and extremely valuable, they usually take the form of a series. Rather than go through constant repetition of instructions, how much easier it is to have above the table saw, mimeograph, or sewing machine, pictures that show the correct method of operation.

2. *Pictures of remote objects or scenes*: The vacationing teacher should be sure to use his camera while on his travels. Further prints from his negatives, or transparency copies for projection, can then be made at school. Picture postcards, available at all resorts and places of interest, can be copied for projection as transparencies.

3. *Rare, unique, or costly subjects*: Life Magazine spends thousands of dollars on its scientific and medical pictures. Pictures of birds or animals taken at their nests or lairs by means of automatic devices are other examples. Museums contain a wealth of instructional material that often cannot be seen by the class as a group. They are glad to cooperate with schools wishing to photograph their exhibits. In the remarkable museum at Mesa Verde National Park, a movable studio camera stand is available to anyone wishing to use it.

4. *How-not-to-do pictures*: Safety pictures are an illustration of this type.

5. *Time-compressing or accelerated action series*: Pictures that show subjects at different stages of growth or development fall into this category. "Before" and "after" shots might also be included. This type finds wide application in the teaching of agriculture.

MAKE PICTURES SIMPLE. A visit to the beach on Puget Sound during extreme low tide yielded this view of a small boy and his discovery of a goeduck—a large, edible clam peculiar to the area. The boy makes the picture appealing to children.

6. *"Invisible" subjects*: X-ray and telescopic pictures, photomicrographs, infra-red, and polarized light photography illustrate the technique of rendering visible things never seen by the naked eye. In painting and drawing, it is sometimes helpful to reduce colored subjects to black-and-white photos for better appreciation of line and form.

7. *Stop-action pictures*: Those that freeze motion which otherwise renders clear or prolonged viewing impossible. Many athletic coaches now use this method in analyzing team and player faults. Series illustrating proper golf and tennis form are often seen.

8. *Shots that come once in a lifetime*: The Freedom Train, the crash of the Tacoma Narrows Bridge, the burning of the Shenandoah, the eruption of Paracutin, etc., are examples.

9. *Record shots*: Shop and agriculture instructors can make use of photographs to keep a record of each student's work or of those projects of lasting interest or value. Identification photos of students may be desired for school files.

10. *Photography as an aid or in place of other graphic mediums*: Of this type are photographic maps and photographs used as an aid in drawing or painting. A picture projected on the enlarging easel or on a sheet of paper may be made quickly and accurately into an abstracted line drawing.

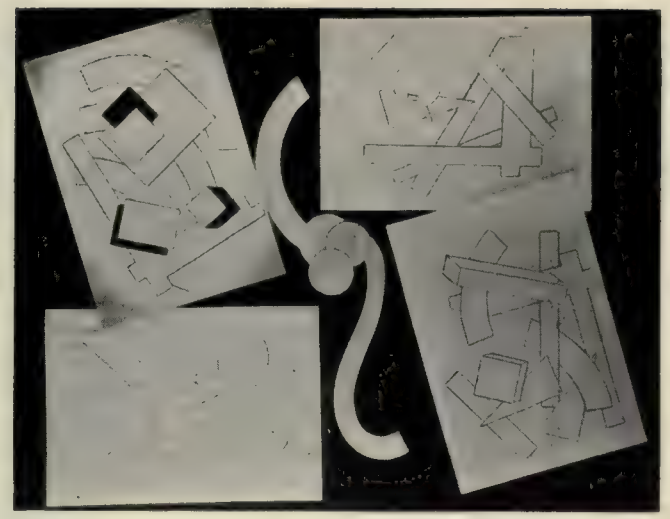
11. *Pictures that clarify or illustrate*: Great originality and ingenuity are required by the person attempting to make an idea graphic. The arithmetic teacher who says, "Suppose you have five oranges . . ." and then proceeds to illustrate a mathematical principle has done just this. Pictures can eliminate the necessity for repeating this type of explanation.

Many new and useful applications of photography to teaching should be apparent to teachers after reviewing this list.

One type of how-to-do picture deserves special mention. Some of the pitfalls of field trips can be forestalled by carefully previewing the group. Here are two ways in which picture-mindedness comes to the rescue of

This article was adapted from Mr. Smith's partially completed thesis for a Master's degree at the University of Washington. A former teacher, Mr. Smith has recently been studying public relations at Boston University.

STRIVE FOR INTEREST. Here a pioneer resident at the Jackson Home State Park in Washington delights elementary youngsters with tales of life as it was for the occupants of the hundred-year-old log cabin. Such pictures cannot help arousing keen anticipation among children to make such a field trip.



CONTRAST IS EYE-CATCHING. Contrast may be achieved by extremes in color or form. These compositions in "line and form" were photographed by daylight in the open shade on an army blanket stretched over the top of a card table laid flat on the ground.

S TO TEACH

teachers unable to reconnoiter for a field trip:

1. Prior to the date for the trip, arrangements are made for a student photographer to be conducted over the route to be followed by the class. He then records pertinent facts by making a photographic series. Such pictures are extremely useful in acquainting the teacher and class with the scene.
2. An alternate method is for the pictures to be taken the first time the field trip is conducted. They will then be available for future use.

Transparencies have many advantages. Display-size visual materials are the most valuable from an instructional standpoint. Their bulkiness, however, has led to widespread utilization of projection.

Early in the recent world conflict, the war department found that by using the V-Mail process they could compress thirty-seven bags of ordinary letters into one. The school teacher by converting opaque pictures into 35mm transparencies (positive prints on film) can benefit by a similar saving of space. Several other gratifying advantages might be listed:

1. Uniform size facilitates their storage and filing.
2. Easy duplication of materials makes possible wider use of a single versatile shot.
3. With duplication, one picture may be included in several visual units which are then filed intact and ready for use.
4. Projection is clear even though not carried out in total darkness.
5. Projection is silent.
6. The small cost of the projector allows the purchase of several.
7. The compactness of the projector makes for ease in handling and setting up the machine.
8. Longer viewing is possible without the danger of damaging the materials through over-heating.

Transparencies can be produced with no further equipment than is used for ordinary picture making. Either direct positive panchromatic or color film may be employed. Processing of the former may be conducted in the school darkroom. Literature on copying and the use of these materials is extensive.[1] Little mention need be made here of the technical aspects.

Since in the copying process variables are at a minimum, the procedure should be standardized. A set-up for copying may be purchased or improvised from materials at hand. Laboratory ringstands and clamps will be found especially adaptable. The matter of lighting the original will be the principal source of difficulty. Two or more photofloods are ordinarily employed.

Errors often result because of the sharp decline in the intensity of illumination as the distance from the light source is increased. Illumination is inversely proportional to the square of the distance from the light. If distance is doubled, illumination is one-fourth of the original, etc. The uniform lighting of areas larger than letter-size becomes difficult if artificial lighting is used. Illumination by daylight in the open shade is perfectly uniform, no matter how large the area. Moreover, where color rendition must be considered, as in the use of color film, daylight dispels many lighting worries.

Hints for the Picture-Taker

Strive for interest! Pictures are worthless if no one will look at them. Don't include teachers as subjects. Make the characters suitable to the age group using the pictures. Don't use well-known locales. Try to find something or some place new to the audience. *Make pictures simple.* Simplicity packs a wallop!

Make pictures eye-catching through contrast. Contrast may be achieved by extremes in color or form. Black is more dramatic when all around it is white. A ball catches the eye when seen among a stack of bricks.

(*Continued on page 275*)

[1]Kodak Reference Handbook, Eastman Kodak Company, Rochester, N. Y. 1945.

by GRACE THOMAS STEVENSON*

the way to begin is to begin

TWO AND A HALF YEARS AGO the Seattle Public Library with 33 films, one sound projector, a complete ignorance of the field, and a blithe unawareness of what we were heading into, opened a sound film library. Film collections in public libraries were a pioneering venture then. There were only about half a dozen in the country, and they were all at least two thousand miles away. We had never seen any of them, nor anybody who had. We had never heard the term filmstrip, we didn't know the front from the back of a projector, the difference between 16 and 35mm film.

What did we do? What would you expect a librarian to do? We read books. We read Grierson and Eisenstein and Rotha and Gerald McDonald. We subscribed to all the film magazines and read them from cover to cover, including the advertising, every month. We read scores of film catalogs from all over the country—catalogs from commercial distributors, schools, colleges and public libraries. We went to every conference, every meeting where films were to be shown or discussed, we talked to everybody we could find who knew about, was interested in, or dealt with films. Most of all, we looked at films. There is no substitute for looking at films. And we learned a great deal. We have a great deal more to learn.

The opening of our film library was announced by the mailing of our modest little catalog to about 200 organizations and individuals. At the same time one of the local papers gave us a very nice feature story. The response was immediate and amazing. The film library is a part of the Adult Education Department, and that rather quiet department was instantly overrun by people who wanted films, who wanted to talk about all angles of film service, who wanted to talk about films. It was then we first began to realize that there is no brotherhood more closely knit, more avid, more talk-hungry, than the film fans.

In those "high and far off times" most of the sound projectors were in the hands of organizations. It was with service to those organizations in mind that the film library was begun, and even during that first winter we provided film programs for a variety of groups. Churches were among our first and most constant borrowers, though we have no religious films. We also served youth groups—Y.M.C.A., Y.W.C.A., Boy Scouts, etc., the few large labor unions that attempt an educational program, a number of the men's business and service clubs, and others.

That winter we also attempted the first of our own film programs. These were two series of film forums, one on domestic problems such as housing, post-war unemployment, etc., the second on world problems, including U.S.-Soviet relations, the Indonesian situation, etc. (Apparently we failed to settle either.) We drew capacity audiences for the series on domestic problems and did almost as well for the second group. In Seattle, and probably elsewhere, the difficulty then, and now, in presenting a real film forum is in getting a good discussion leader. It is very difficult to find people capable of doing a really good job who are able or willing to give the time to screening the films beforehand, planning their presentation in relation to the film's content, and then devoting an evening to leading an audience discussion. We later arranged film programs that included someone to lecture briefly on the subject matter of the film and then answer questions. This proved quite satisfactory and drew a steady attendance. I do not, however, belong to the school that believes a film has no value if it does not promote discussion followed by the circulation of books. If this does happen—very well indeed—if not, the film alone can do a complete and successful job, with no further props.

During our second summer in the film library the inexpensive, light-weight, sound projector had a tremendous sale in Seattle, and our film business increased accordingly. The number and variety of groups using our collection grow steadily. Our collection is not designed for school use, nor do we make any concession for their service, but many public school teachers and nearly all of the parochial schools use our films. The Seattle Municipal League, men's trade and professional associations, women's clubs, industry, all come to us for films. We have helped plan some interesting programs which were carried out over a period of time. One of the local Hi-Y groups had as a project last year the showing of films to shut-ins, making use of our films.

A member of Alcoholics Anonymous shows films regularly at the city jail and uses our films in his project. Another interesting program was carried on through a young officer at a nearby naval base. Though vessels with Japanese crews were sometimes tied up for days, the personnel were not permitted ashore. As a gesture of good will, and also to give these men some idea of the American way of life, this young officer put on regular showings of American documentary films on board the ships. We helped him plan his programs and provided most of his films. But we find the work of helping to plan good film programs, of promoting the better use of films in groups, is increasingly hampered by the extra burdens imposed in just circulating films to an ever-growing number of individual

* Head, Adult Education Department, Seattle, Washington, Public Library.

The story of the Seattle Public Library's community film program

borrowers. Our staff, our physical facilities, and our budget have not kept pace with their demands.

And where is this tremendous interest in the 16mm film taking us? Thousands of people are seeing them, people who heretofore had seen only the entertainment film, or lacking interest in that, no films at all. What effect will this medium have on them? What effect will their use of it have on the industry, on the educational, the documentary and the Hollywood production?

Let us begin with the individual—and let us not be starry-eyed. On some of them it will have no effect whatever. Years of looking at films will develop in them no discrimination; they will continue to be as happy with the second and third-rate 16mm entertainment film as they are with the Hollywood production of the same class. Librarians have long been familiar with this type of reader,. and let us not be snobbish about him—in some other field he may be building that better mousetrap. But increasingly people say to us, "We bought a projector so we could use your films; they are so much better than most of those we see in the theaters." More and more teachers use our collection at some inconvenience to themselves because, they say, "We don't have films like this in our school library." Years of more and better schools and libraries have resulted in an increase in discriminating readers, as comparisons of publishers' lists and best-seller lists of the last fifty years will indicate. That the widespread use of the radio has greatly improved musical appreciation in this country is commonly accepted. Making the good 16mm film available to a large portion of the people will have the same effect. It will develop an ever-growing audience of critical, discriminating film fans.

Having developed them, all branches of the industry are going to have to cater to their wants and tastes. A film differs from a book in this regard—it may not do so complete a job, but it does a much more intensive one. However, there are many likenesses. The man who knows about films watches for certain producers, authors of narration, studios and composers of musical scores, as a good reader watches authors, publishers and illustrators. Facts may be presented in a book with completeness and accuracy—and a dead level of dullness, and so may they be presented in a film. But a good film, like a good book, presents its material with style and imagination and vitality. There is the lesson for the producers of educational films. Too often their product has just illustrated the textbook without adding anything to it, without taking advantage of the creative possibilities of the medium. Teachers will demand this more and more. And more and more will the 16mm audience demand of the Hollywood film greater validity and value of content, better style in presentation.

Here lies the public library's role in the use of films. Libraries are traditionally the custodians of the world's knowledge, of its literary treasures. Experience of the last few years has proven that one of the most effective ways of imparting knowledge is the film. The use of this new means of communication greatly strengthens our effectiveness in providing our people with information. At the same time we may do much to devolep their artistic appreciation of a medium that can be an art form as well as a teacher. But to do this it is not enough to be *custodians* of films. We must be active in promoting their use, in bringing them to the attention of the community, in educating people to see their value, to see films with discrimination, interest and delight. If facilities are all available, regular film showings with well-planned programs, good program notes and commentary will do a great deal in this regard and, if Seattle's experience is any indication, will be well received by the community. This last year the University of Washington put on this kind of film program once a week with four showings of each program. They have consistently turned people away. Once a month they have presented a very carefully worked out children's show, and their audiences number in the thousands. Such programs are of very real educational value and are bound to have great influence on the understanding and appreciation of the film, this "new language," as one educator terms it. Of course, most libraries do not have the facilities of a big state university, but much can be done in a small way, and as our former A.L.A. President, Mary U. Rothrock said in speaking of public library film collections, "The way to begin is to begin."

by EARL F. MENNET*

Picturing Posture

A simple photographic way to show him what's wrong

IN AN EFFORT to detect and correct posture defects in students, the Alameda (California) County Schools' Department of Health and Physical Education and the Department of Instructional Materials, under the direction of County Superintendent Vaughn D. Seidel, have inaugurated a photographic project involving the use of simple and relatively inexpensive equipment, which has proved an effective means in accomplishing these aims. Through the cooperation and assistance of the school administrators, the Physical Education Departments, and the school health nurses, this program has been tested in two high schools in Alameda County and the results have been very gratifying. With the thought that such a project might be of interest to other schools and health organizations, the following details concerning the equipment and techniques used, and the purposes served, are presented here.

Equipment

The equipment used consists chiefly of the following items:

(A) WHITE POSTURE SCREEN: Outside dimensions, 42½" x 88½"; inside dimensions, 32" x 78". Thin wire is stretched within the frame at 2" intervals.

(B) WHITE BACK DROP: Approximately 42½" x 88½".

Note: Both of the above are equipped with solid stands, approximately 2" in width, which can be removed when the panels are being disassembled.

(C) NAME PLATE: This is a small classroom slate which can be inserted on a peg on the right-hand side of the posture screen. The name of the student being photographed is written in chalk and then erased after the picture is taken.

(D) CAMERA: The camera is a Universal 35mm motion picture camera, such as the type used in the old silent film days, which has been converted into a "still" camera. It has a hand crank that advances the film one frame per turn. The film is a 200-foot 35mm reel, with 16 pictures to the foot, and thus the photographer can take 3,200 pictures without reloading. The pictures can be snapped as quickly as the hand crank can be turned and the lens shutter clicked. Front, side, and back view photographs were taken of each student, and it was found that the three pictures could be taken in approximately 45 seconds. To cite an example, 262 ninth-grade girls were photographed (three views) in less than six hours.

(E) LIGHTING: A series of four clamp-on reflector lights (photo floods) are the primary source of lighting. One reflector is placed high on each side and one reflector

is placed about two feet from the floor on either side of screen to give an even illumination. The student stands behind the wire frame and directly in front of the backboard. The distance between the front screen and the backboards is approximately 36 inches.

Cost

The film (approximately $7.00 for two hundred feet) costs about 1½c a foot for developing in this Department's darkroom. The prints (approximately ½c per picture for printing) are made three at a time, exposing one third of an 8 x 10 sheet, which results in nine pictures on a single sheet of 8 x 10 paper. These strips of three pictures are then cut on a trimming board. The total cost per set of three pictures is less than 3c. If desired, filmstrips can be made on 35mm negative and projected in a standard filmstrip projector.

The purpose of these posture pictures, as has been stated, is to present evidence of posture defects made clear through the use of the visible straight wire lines of the posture screen. In those instances where defects exist, the school administrators and/or the school nurse can consult with the student, showing him his defects and advising him of corrective measures to be taken. If the defect is of a medical or surgical nature, the parents can be advised to seek professional attention.

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* Director, Dept. of Instructional Materials, County of Alameda, California.

by HARRIS C. MOORE*

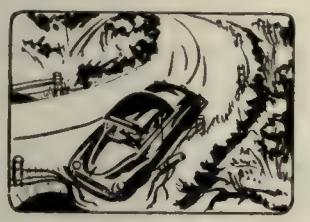
Excerpts from a talk given at a film production workshop in Kansas City, sponsored by The Calvin Company

Editing REALITY

A CRITICAL ANALYSIS of film cannot be fundamental without some consideration of, and reference to, its meaning and purpose and its effect upon the people who view it. I believe that this purpose, or the lack of it, will come through to the audience and be more apparent in the film than in any other medium, simply because of the characteristics and techniques peculiar to this primarily visual medium of expression.

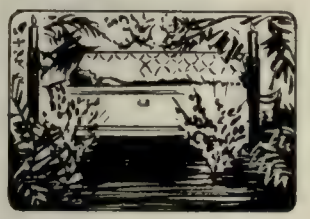
The factual film is close to reality, and therein lies its curse and its power. It is not a literal rendering or documentation of reality, but an *interpretation.* A film's success will depend upon the degree to which the film-maker *departs* from a literal rendering. In fact, it is the extent of this departure from actuality, from naturalism, that makes the motion picture such a powerful medium.

The motion picture creates its own space and time. If we wanted to show a person leaving a room and going to the fifth floor, we would not show every step he takes to get there; we would show him getting up from the table and starting toward the door and then dissolve to him getting out of the elevator on the fifth floor. Or we can show a plane taking off in Kansas City and dissolve to it landing in Los Angeles, or London, or any place we please. Or suppose we have three scenes on film in this order:



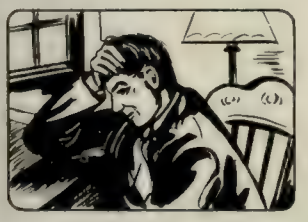
1. A car speeds around a curve in the highway and runs off a bridge

DISSOLVE



2. A dead woman in a casket

CUT



3. A grief-stricken man

After viewing this sequence on the screen the audience believes there was an accident, a woman is killed, and her husband mourns her loss. In actuality, the wreck could have been shot in Missouri, the dead woman in England, and the man in some other part of the world, with none of the people involved (except the film editor) even knowing that the other people, or the incidents, ever existed.

A really *literal* film—one which showed every step, every movement, recorded every footfall, would be unbearable. Such a true adherence to reality would be so limiting that it would have no meaning. The creative part of film making lies in the selection of what to present and in the way it is emphasized—the extraction of the vital moments from the non-essentials, the selection of the *significant action* from the routine, the choice of meaningful words from the mass of trivial speech. But the *semblance of reality* must be maintained—the audience must not be conscious of the omissions. The film maker takes reality, distills it, boils it down, and presents the extract.

The motion picture is the most powerful of all our media of communication. It does not require literacy to understand; it is a step closer to reality than is language because it uses images of reality rather than symbols; it is universally understood; it is indigenous to an industrial age. It is the only art form which has emerged for hundreds of years. It is the first democratic art requiring a mass audience for its very existence. While it incorporates all previous arts and crafts, and presents them by scientific means, it has created a new technique which has no resemblance to earlier existence—the process of *editing.*

The new conception of editing is based on the fact that when one piece of film containing a single shot is spliced to a second piece of film containing a single shot, there is a meaning which arises in the mind of the spectator due alone to the juxtaposition of the two shots. This is in addition to the meaning inherent in the first shot and that inherent in the second shot. If the third shot is spliced to the second, the spectator has not only the meaning inherent in the three shots themselves, but additional messages due to the relationship between the first and the second, the second and the third, and the first and the third. The example

(*Continued on page 272*)

* Acting head of the Department of Cinema at the University of Southern California from 1943 to 1948 and president of the University Film Producers Association, 1947-48. Mr. Moore is at present working toward his Ph.D. at U.C.L.A. Beginning September, 1949, he will assume duties as Educational Director of the Calvin Company.

All photos courtesy National Film Board of Canada

INTRODUCING JIMMY HOWARD . . . talented commercial artist, risking failure in his work because of frequent illness, branded unreliable, unknowingly over-dependent on wife and mother.

Previews of a new case-study-on-film

Over-Dependency

● From the files of a leading Canadian psychiatrist come the facts for the film story of Jimmy Howard and his problems—emotional problems which a doctor helps him understand and gradually solve.

OVER-DEPENDENCY is the title of this third film in the National Film Board of Canada's mental health series of 16mm sound motion pictures. Like its predecessors, *The Feeling of Hostility* and *The Feeling of Rejection*, OVER-DEPENDENCY will undoubtedly be welcomed by teachers, parents, social and medical workers, and all interested in understanding, combatting, and preventing the common emotional illnesses of today's world.

The film was produced and released for the Department of National Health and Welfare by the National Film Board of Canada. It was directed by NFB's Robert Anderson, and the script was developed with the technical assistance of Dr. Miguel Prados of Montreal's Allen Memorial Institute.

At six, Jimmy already accepted a pattern of illness and over-dependency on a too-indulgent mother and sister.

In his twenties, he leans on a "strong" and "reliable" wife, uses illness to avoid work when faced with a difficult task.

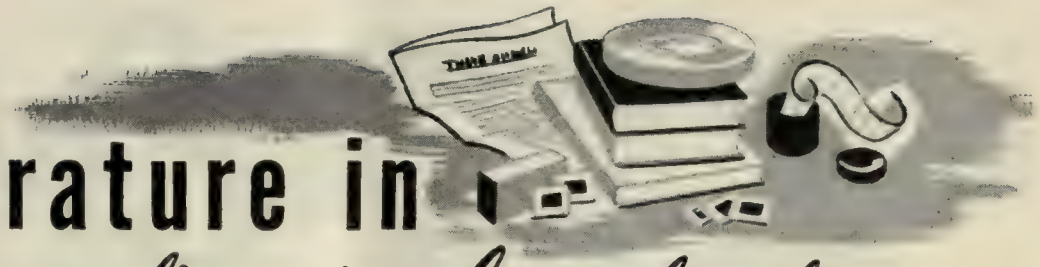
Mother has never ceased to be a comfort to him when he needs her. Because he still depends on her, she feels proud.

The doctor finds Jimmy physically fit, helps him understand his emotional problems by reviewing his life's history.

Jimmy's wife and sister visit the doctor and begin to understand how they and his mother contributed to his illness.

In a new job, with a new understanding, Jimmy gradually gains confidence, is more willing to accept responsibility.

the literature in audio-visual instruction



MRS. ETTA SCHNEIDER RESS, Ed. D., Editor

BOOKLETS

● **Annual Report of the Educational Film Library Assn.**—The Association, 1600 Broadway, N. Y. 19. 96 pp. 1949. $1.00 (free to members).

The book contains, first, a resume of the proceedings at the 1948 Audio-Visual Conference held in cooperation with the Midwest Forum on Audio-Visual Aids, the Film Council of America, and the National Assn. of Visual Education Dealers; secondly, two reports of the Executive Secretary; and a financial report as well as the complete membership list of the organization.

The panels held at the Conference reveal that, among other services, EFLA helps to bring together the professional audio-visual workers so that they can share experiences and help one another with problems. Each panel concluded with specific suggestions for EFLA, and they involved selection of materials, techniques, methods of use, production on a non-profit basis, etc.

● **Comics, Radio, Movies—and Children**—Josette Frank, Child Study Assn. Public Affairs Pamphlet No. 148. Public Affairs Committee, 22 E. 38th St., N. Y. 16. 32 pp. 1949. 20c.

Still the question is being asked: Are these media a bad influence on our children? And still the answer is substantially: It all depends on the individual's sensibilities. This pamphlet should be a point of departure for parents who seriously want to examine the problem. It summarizes the status of each medium and indicates some of the more positive ways in which parents and teachers can exploit the interest that children have in them. The pamphlet should be a good basis for local action with respect to the mass media of outside education.

UTILIZATION

● **Automobile Licenses as Visual Aid Material in the Teaching of Geography**—Robert M. Crisler, Washington University, St. Louis. "Journal of Geography", 48:no. 3, 120-22. March, 1949.

Now that postage stamps have been added to the enrichment materials for making geography interesting, the idea of automobile license plates is next presented. The author would have students on the alert for out-of-state license plates or even out-of-county plates. He gives some of the keys for reading license numbers and tells some distinguishing characteristics of state license plates. This would appear to be a game for improving the student's power of observation, but is it education?

● **Audio-Visual Projection Equipment and Materials for the Lincoln (U. of Nebraska) Campuses**—University of Nebraska, Bureau of Audio-Visual Instruction, Lincoln 8.

The important feature of this attractive 8-page brochure is explained in the letter which accompanies it. The director, James W. Taylor, prepared this pamphlet to increase interest at the University in the services rendered by the Audio-Visual Bureau. He has succeeded, and the faculty have increased their use of the Bureau in many ways. A good example of in-college public relations.

TELEVISION BIBLIOGRAPHY

Compiled and Reviewed by Philip Lewis

The literature in the TV field is still quite limited for two understandable reasons: the field is changing so rapidly it is difficult to have the text published before it becomes partially obsolete; and many areas are quite new and hardly explored. The reviews of the books that follow are certainly affected by the statements made above. Several have already appeared as revised editions and others are but recently off the press.

● **Television: The Eyes of Tomorrow**—Captain William C. Eddy. Prentice-Hall, Inc., New York. 1945. 330 pp. $3.75.

Bill Eddy has been as close to television from the technical and production angles as perhaps anyone else in the field. An inventor, gadgeteer, cartoonist (as an avocation), and practical station executive with vision, he has done much to contribute original ideas and devices to television. His book is based upon experience and covers, at least in some measure, almost all aspects of the field. Starting with the history of television, treatment is given to equipment theory and use, studio design and visual effects, economic aspects, acting and many other absorbing items. The vocabulary is well within the understanding of the non-technical reader, but does at times become a bit involved in the equipment section. The material on special effects and miniatures is outstanding, and the several pages of notes for student producers is of particular importance to educators considering the production of educational TV programs.

● **The Future of Television**—Orrin E. Dunlap, Jr. Harper & Brothers, New York. 1942-47. 194 pp. $3.00.

Although this book is old in terms of the present status of the industry, it is interesting to learn what the "prophet" was able to see in his crystal ball more than seven years ago. Orrin Dunlap has been in radio practically all of his life: as a radio amateur, author, radio editor for the New York Times, and as executive of RCA. His book states in an easy-to-read and appealing style the history of TV, its many problems and the reactions of concerned persons and industries. It is a good starting place for the newcomer in video to reinforce his background knowledge of the subject and prepare more adequately for the developments and changes to come. The revised edition brings the story up-to-date.

● **Here Is Television: Your Window to the World**—Thomas H. Hutchinson. Hastings House, New York. Revised 1948. 366 pp. $4.00.

Here is a book that can very well be used as a text or "Bible" for any school or group preparing to work in the medium of television. It has been written by a man with more than adequate experience in producing, directing and pioneering in video. In fact, the materials in the publication have been utilized and collected for the express purposes of instruction applications. All explanations are clear, authoritative and concise. There is no danger of becoming

(*Continued on page 265*)

TEACHER-COMMITTEE Evaluation OF NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Creative Hands Series

(International Film Bureau, 6 North Michigan Avenue, Chicago 2, Illinois) 5 minutes each, 16mm, sound, color. Produced by Crawley Films. $50 each.

Description of Contents:

PAPER SCULPTURE stresses the amazing variety of things which can be made from paper just for fun. After picturing a number of contrasting objects, the film shows several boys and girls making masks by different methods. One girl tries out two or three styles of hats to see which is appropriate for a woman's face she has made. Some of the techniques which the children use to make a circus are next demonstrated. The narrator suggests that the audience may want to create by paper sculpture a playground scene, or a barnyard, or an open market.

FINGER PAINTING demonstrates an adventure in creating patterns with one's hands, fingers, and thumbs. A recipe for making finger paint is given as a demonstrator makes a supply. Boys and girls then dip the special paper in water, smooth it onto an oilcloth-covered table, and begin experimenting with the paints. One girl applies a background color with a brush and then uses her hand to apply foreground colors. The narrator cautions against spoiling a completed design by adding further detail. A boy uses various scrap materials to help create unusual patterns in the paint which he applies to some paper book jackets. Completed examples of finger-painted objects close the film.

MODEL HOUSES shows how the average person's urge to build something can be satisfied by the construction of paper models, such as the church, the pioneer village, the hotel, and the train station which are pictured. The steps in making a simple model house are demonstrated in detail and new uses for familiar materials are suggested. When a panorama view of a model town is completed, the narrator asks what the audience's model houses will look like.

DESIGN TO MUSIC demonstrates some of the relationships in rhythms of music and art. It portrays music as an aid to one's kinesthetic sense in drawing and painting as a man draws lines to music. The commentator says that music stimulates good design, and the demonstrator interprets various moods of the music with lines and related spaces. A woman shows how music can be interpreted with color, and several children are shown briefly as they draw to music. The commentator suggests that the audience try following a rhythm to create designs.

International Film Bureau

PAPER SCULPTURE stresses the amazing variety of things which can be made from paper just for fun.

Committee Appraisal:

This series of four films combines very effectively a strong appeal to participate in the activities shown, a philosophy of art education which stresses true creativeness, a variety of demonstrators, and excellent photography. The brevity of each film makes it useful for stimulating interest in the subject without setting a definite pattern to be followed. The objects and designs shown are original and very attractive, yet simple enough to seem to be the work of average children and adults.

Productivity, Key to Plenty

(Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois) 20 minutes, 16mm, sound, black and white. 1949. Produced by Encyclopaedia Britannica Films in collaboration with the Twentieth Century Fund. $85 less 10% educational discount. Discussion Guide available.

Description of Contents:

This film explains the technological revolution in America which caused an increase in productivity and a higher standard of living.

The film opens with a review of the high standard of living, showing the comforts and conveniences enjoyed by the people of the United States of America. An animated sequence shows that 1/15 of the world's population produces and consumes 1/3 of the world's goods and services. The film proceeds to analyze the reasons for the fact that the American income is the highest in the world and that the American citizen consumes a greater portion of the world's goods than any other citizen.

The review of the technological development in the United States begins in the year 1850 and shows that at that time most of the work was done by animals and men. A combination of animated graphs and actual photography shows the steady and tremendous increase in the amount of machine labor and the decrease in the amount of manual and animal power. The resulting increase in production is likewise depicted through animation and actual photography.

The concluding sequence of the film shows the benefits of the technological progress in terms of a greater amount of leisure, a higher standard of living, and better products. A question

is raised concerning man's power to use wisely in the future machines and natural resources.

Committee Appraisal:

This film should be effective in units of work or discussion dealing with problems of economics, democracy, and social studies on the junior high school, senior high school, and adult levels. As indicated by the title, the film emphasizes the advantages of the increase in productivity and raises the problem of the wise application of this increase to future economy. A member of the evaluating committee criticized the film for using throughout the term "America" in referring to the United States. The use of multi-narrators, varied background music, changes in tempo and pace, and much information results in an emotional treatment combined with an academic one. Even though some of the audience may feel that they are being harangued to a point of view, it is the feeling of the evaluating group that this film will be useful. The statistics of production, consumption, and wages are effectively shown through graphs and photography. The film represents an excellent use of the motion picture medium.

Mexico—Ciudad Encantadora

(Telefilm, Inc., 6039 Hollywood Blvd., Los Angeles, California) 19 minutes, 16mm, sound, color. 1948. Produced by Oscar M. Jimenez. $150. Spanish narration, a limited vocabulary list, a list of the monuments and buildings shown, and a sample questionnaire and objective test are available.

Description of Contents:

This film shows many famous scenes in and around Mexico City, emphasizing buildings, statues, gardens, and bull fights. The narrator presents explanations in simple, conversational Spanish.

The opening sequence reveals a Spanish class, to which the instructor is about to show a film on Mexico City. The film is then shown in its entirety.

Outstanding monuments, such as the Columna de la Independencia; cultural centers, such as El Teatro Nacional and the Palacio de Bellas Artes; Sanborn's restaurant; the Palacio Nacional, with murals by Diego Rivera; the Basilica de Guadelupe; modern schools, including the Universidad Nacional; and the Castillo de Chapultepec are next shown and described.

The beautiful flower gardens and canals of Xochimilco are visited briefly, just before time for the bull fight. The bull fighters and the retinues of picadores, banderilleros, and grooms parade into the arena, where they demonstrate in some detail the various techniques of bull-fighting.

Committee Appraisal:

Teachers of Spanish should find this film very useful for stimulating interest in a study of Mexican culture and for providing a good example of spoken Spanish which can be comprehended readily on the third-semester level. The colorful scenes are attractive and generally instructive, although a few are static and others are too dark to reveal detail. The quality of the sound is good throughout.

Life of the Harvester Ant (Part One)

(Warwick M. Tompkins, 1046 W. Edgeware Road, Los Angeles 26, California) 10 minutes, 16mm, sound, color. 1948. $90.

Description of Contents:

This film describes the appearance and the activities of the worker caste of harvester ants (Pogonomyrmex) by means of macro-cinematography, slow-motion, and diagrams. A labeled diagram shows the structure of the sterile female harvester ant (a member of the worker caste). It has no wings and is only one-fifth of an inch in length.

Delyn Hornaday, the "Ant King," demonstrates how harvester ants, commonly found in the fields and sandy lots of the West and Southwest, can be captured in a tin can and transferred to a glass jar home for observation.

In moist, well-packed sand from their original home the workers immediately begin tunneling and making themselves at home. A larger shallow observation case with a glass side is shown to permit a view of all colony activities except the mating flight of the queen.

A close-up diagram of the ant's head pictures its antennae, mandibles, compound eyes, and sensitive hairs, which are sense organs.

The narrator warns against replenishing the colony by adding more ants, since arrival of members of another colony will cause a battle to the death. The furious activity which results from an invasion is photographed in slow-motion to make it observable at an apparently normal speed. A close-up view of a battle to the death reveals a 73-hour struggle fatal to both participants.

Committee Appraisal:

Amazing color macro-cinematography makes this interesting study of the harvester ant valuable for classroom observation. It should supplement well the direct observation of an ant colony, since it condenses and extends time and enlarges minute objects. Its treatment makes it suitable for use in science classes and hobby groups from the intermediate through the college levels. Part Two of this film, to become available this summer, will portray the life cycle of Pogonomyrmex.

Encyclopaedia Britannica Films

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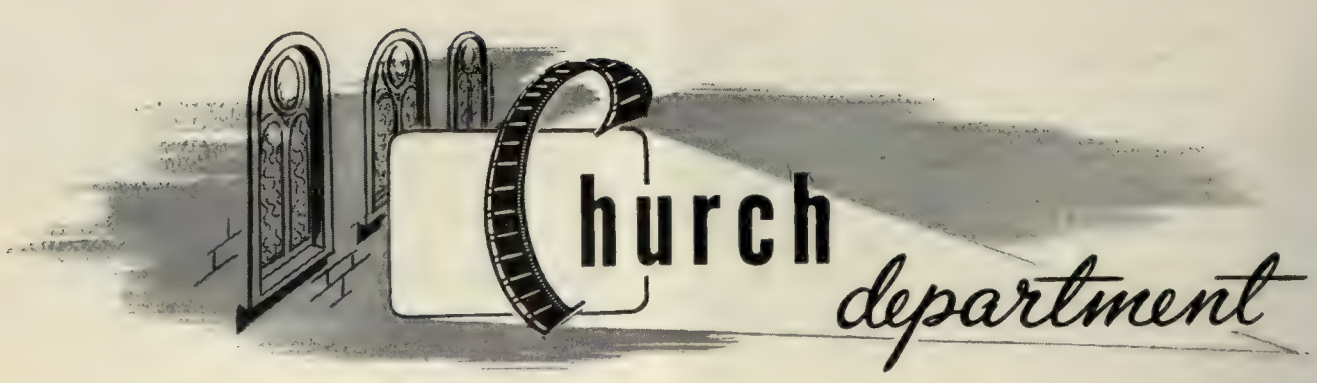


WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

Youth Previews a Film

RECENTLY, I asked my high-school young people, meeting Sunday nights, to preview and evaluate a film. They liked the idea. It was a reversal of the usual procedure. The film to be presented was *Quest for Tomorrow,* produced by RKO for Film Forum Foundation (127 E. 12th St., Spokane 10, Wash.) and dealing with the church, the UN and the outlook for peace.

The evening meeting of this group was opened by a brief devotional service. Then the chairman called upon me to present the procedure and the film. I explained our objective. First, I wanted them to decide if this was a film which should be recommended for use with other groups of young people, in and out of church. Second, I wanted their reactions to specific details within the film, both negative and positive.

The projector was operated by one of their own number, and I sat where I could observe the faces of the young people as they saw the film. It held the attention of the group all the way through, and the quality of this attention seemed of the highest order.

Because I wanted to be free to set down as quickly as possible the actual statements as they were made, I asked one of the older boys, with some skill in chairing a group, to preside over the discussion. As it came off, both objectives were considered at the same time. For our purposes here, I shall separate the reactions of the group, taking up the reactions to specific content first.

Here they are, strung along with three dots marking the end of one individual's remarks:

A lot of problems, but no solutions. I thought we were to get some of the answers . . . No, I was not expecting ready-made answers. Are they not for us to think out? . . . I think the flashbacks were fine, helping us to remember what we never did know too well . . . I did not like the idea of the film that the UN might turn out like the League of Nations . . . Neither did I; no one knows how the UN will turn out . . . That's one trouble! The U. S. has just about turned the UN out! (Laughter) I mean it! Our diplomats have not been willing to put all their eggs into that basket. It is high time that we take our membership seriously. (Applause) . . .

I wish the film had shown more of the accomplishments of the UN . . . How many can you name? . . . Not very many; that's why I think it should have told us about some of the things the UN has done. The average young person does not know—unless he has been on a school debate or something . . . I agree, negative stuff is not very inspiring . . .

(Chairman: "But Mr. Hockman said at the beginning this film was made to stimulate discussion. If it gave the answers, we might resent them.")

It would have been a better film, in my judgment, if it had given the pros and the cons in a more clear-cut way . . .The intimation of the film that we are drifting into World War III bothers me. I don't believe that we are. Do you? . . . Yes, we are, and I think that it's the adults who should see this film. There's no use showing it to young people. They don't declare war . . . That's true, neither have we made peace! This kind of a film can help stir up the young people. I'm for the film as it is . . . So am I, but it's the non-church people who should see the film. Church people are doing more than all the others combined to heal a broken world. It should be shown in the high schools . . . Absolutely, it's better than a lot of the junk we have to look at!

(Chairman: "I see the choir director in the back of the room. Our time is about up. De we recommend the film? We must give Mr. Hockman some answer to that.)

No! It's too negative. I would not recommend it . . . That's the point. Do we recommend it to other young people's groups? That's all we have to consider . . . I'm for the film. It makes you think. That's more important than cut-and-dried answers. Let the group using the film think out the answers . . . I move we recommend the film . . . I second the motion . . . One question first: To church and non-church groups of young people alike? What about the adults? . . . I mean all three—I'll include Russia, even. (Laughter)

(Chairman: "Further comments? All in favor? All opposed? The film is recommended. Mr. Hockman, you have your answer. I was just thinking how silly it would have been for us not to recommend this film after we have used up ten minutes of the youth choir's rehearsal time! Thanks, all, for a good discussion.")

In the voting, 21 of the 32 present voted to recommend the film. Some of those opposed came to me to explain why they had not voted for the film. The gist of their objection was that it would take a "super" discussion leader to get anywhere with the film. With this I agreed, asking if the hour we had given to the film had not been quite worthwhile, and pointing out, further, that we had not been under extraordinary leadership in this session, Wally being one of their own number with some experience in public speaking, debate and dramatics. I called to their attention, too, that there is a utilization guide with the film which suggests careful preparation for its use.

What do I think? Several things. (a) There is something to the idea that the film is too negative. I think it could have been less so and still just as provocative. (b) The film could have made more of the accomplishments of the UN. Who said that war was made by capitals; peace by the peoples? (c) The film does not satisfactorily visualize its message, depending

too much upon the commentary to get over the "story." It is too much a lecture-with-film. If the commentary had been presented as a dramatic recording, the reaction of the group might have been little changed. (d) I do recommend the film. This I expected to do after a private preview. It will require, as several pointed out rightly, careful leadership all the way through if outcomes are to be numerous and fruitful.—WSH.

Films the Church Really Needs

by HARRY J. KREIDER, Ph.D.*

ANY STATEMENT as to what films the Church really needs may likely start an argument. Let me say at the outset that I have no pet theories. In the church of which I am pastor the instruction is on a completely audio-visual basis for pupils from the fourth grade up; films are used also in some of our church services, including the chief service on Sunday morning.

Our ideal has been to build a program of vital audio-visual education in our church. What we have today is the result of years of continuing research, study and experimentation. Anything I say, therefore, is the outcome of that continuing process. And certain conclusions seem inescapable to us:

Good Films

In the first place, the Church today needs *really good* films, of the quality of "Jairus' Daughter" (excellent portrayal of the Christ), the first two episodes just released by Cathedral Films on "The Life of St. Paul" (excellent portrayal of the Apostle), and "Mary Reed" (excellent portrayal of that great missionary), recently released by the American Mission to Lepers.

It is a fact greatly to be deplored that many religious films are poor in quality, especially in the portrayal of the Christ. I refer not merely to old films, but to recently released ones as well. Some films currently advertised have so-called actors portraying the Christ in a way that is nothing less than a travesty. The Church would do well to be genuinely critical of the films it uses, to compel producers to make better films.

Teaching Films

The Church needs to stress good *teaching films*. There appears to be much emphasis upon so-called *feature* films. One wonders about the term "feature" as related to religious films. One gets the impression that their distinguished characteristic is that they run for forty minutes or longer. For example, in a recent list of recommended films, an influential religious organization used four classifications: worship, teaching, youth meetings, features. Films in the first three classes were twenty minutes or less in length. The features were forty minutes or longer; they were really teaching films, but the fact that they were longer apparently took them out of the teaching class and put them in a distinctive class called "features."

The word "feature" is associated with the movie house. Why should we drag it into the Church? Films should never be a feature in the Church, either in its services or in its instruction. As teachers and ministers of the Church, we are to make known the Word of God as that is revealed in Christ. A film, no matter how excellent it may be, should be used only as a means of making that Word clearer, and of inspiring us to practice it more genuinely.

Furthermore, the so-called "feature" religious films have some serious drawbacks. They are too long for use in good teaching, especially with pupils of the junior and intermediate grades. They are too long for use in a regular church service, unless you do away with much of the order of worship, a procedure altogether undesirable. Consequently, "feature" films are usually used in the Church just as they are in a movie house. They are merely "shown," with little or no churchly setting and usually without any preparation of the congregation. That puts the film on a level of mere entertainment. A religious film should never be used for entertainment.

Short Films

The Church needs good teaching films of about *twenty minutes duration*. Such films are readily usable both in instruction and in church services.

Films of that length can be used to good advantage in instruction. This is especially true of the Sunday School. First comes the worship, to provide the Christian setting for the instruction (or "conditioning," if you wish to be technical); then the oral instruction, emphasizing the Word of God as of prime importance; then the film as an exposition or an illustration of that Word; then a churchly closing. If the period be longer than an hour, a discussion can follow.

Such a film can be used acceptably in the church service, and keep within the normal duration of an hour. There need be little, if any, change in the order of worship. The sermon, though briefer, retains its rightful importance, and the film becomes a part of the message. A churchly closing will place a final emphasis upon the fact that the worship is of more importance than the film.

Good Guides

But even the best of films can lose much of their value—they can even be misused—unless there be *good guides* to show how to use them properly. Such guides the Church needs desperately. But only one producer is taking this need seriously. For practically all the other films produced, not even a decent synopsis is provided, let alone a carefully prepared guide.

How, pray tell me, can you prepare to use a film, even a good one, to fit into a church service, or to aid in teaching a lesson, when you cannot even get a good synopsis of it? If you wait until the film arrives, which is usually only a day or two before it is to be used, then you are violating the first rule of good teaching. Your lesson or service should be prepared in ample time, not the day before it is to take place.

LET ME RECAPITULATE: The Church needs really good films; it needs to stress teaching films rather than "feature" films; good teaching films should be about twenty minutes long; and good teaching films need good teacher's guides to show how to use them effectively.

*Pastor, St. James Lutheran Church, Ozone Park, N. Y. C.

New Slide Sets on Japan

DR. PAUL H. VIETH, who spent 14 months in Japan as advisor on religious education for the American Occupation, has produced four sets of kodachrome slides, with scripts, which should have great usefulness in the church's study of Japan and her people this fall.

In these slide sets, Dr. Vieth has tried to give to others his own appreciation of the Japanese people and to break down the barriers built up by wartime propaganda. While there is some picturization of Christian work in Japan, the major purpose is one of giving appreciation of, and acquaintance with, the Japanese people. Most denominations will have other material which can be used to present Christian work more specifically.

Home, School and Church—39 slides and script—is suitable for children 6 to 12 years old. It presents a typical boy and girl of Japan; the house they live in, their school and church, what they wear, and how they live.

Work and Play—39 slides and script—presents the "chores" which Japanese children do; their games; the boy's day; the girl's day; what they do on holidays. It is suitable for children 6-12.

Let's See Japan—60 slides and script—is a journey to Japan for Junior Hi boys and girls. It shows the country and the people; their work, dress, play; customs; religion; war damage.

Japan: The Land and The People—65 slides and script—pictures the effects of the war on the people and the country; the need for good will and reconciliation; the attitude of the people toward the Occupation; the people, land, and customs. It is suitable for youth and adults.

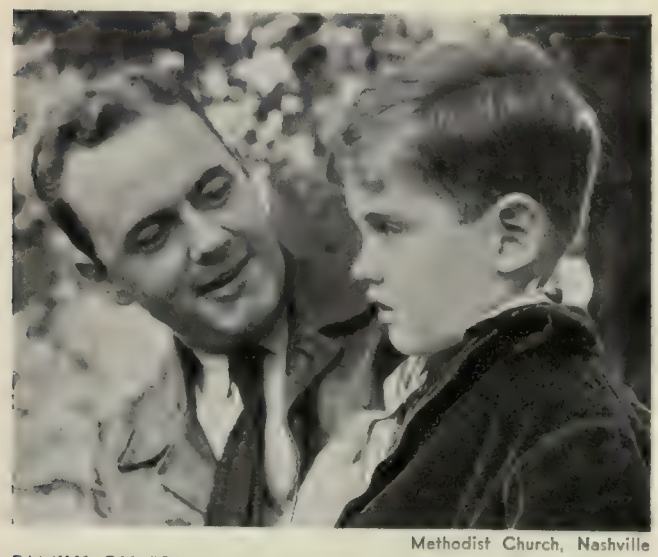
For sale and rental prices, write directly to Visual Education Service, 409 Prospect St., New Haven, Conn.—WSH.

Filmstrip for Parents

ITS MAKERS (Div. of Local Church, Board of Education, Methodist Church, Nashville) say that *Family on Trial* is "a filmstrip with recorded dialogue to emphasize the importance of Christian teaching in the home." Its usefulness is not limited to parents. I found it good for a youth group.

On the pictorial side, it is black and white photography of the persons involved in the story—and the story concerns two college students. Together they confront a crisis. They must choose, and one makes the wrong choice. Later both land in court, one a witness against the other. The filmstrip explores their childhood, finding that one grew up in a "church home" and the other in a "Christian home." This delving reveals much that parents, and would-be parents, can face and ponder with profit.

The script is well written and well recorded. It occupies the four sides of two 78 rpm records. There are some sound effects. The dialogue is effectively and dramatically spoken.



Methodist Church, Nashville

FAMILY ON TRIAL . . . a filmstrip with recorded dialogue to emphasize the importance of Christian teaching in the home.

The narrative interludes give needed information and advance the story rapidly. In essential qualities the recording outmatches the pictorial.

This filmstrip has a wide range of usefulness. It can be used in a setting of worship. It can be used to provoke discussion on a number of themes. Adult classes should use it. It would be effective with Sunday evening youth groups and in summer conferences. It certainly rates a "B plus" in my book.—WSH.

Religious Records on Review

By MAX U. BILDERSEE*

RECORDS dealing with religious subjects can be readily divided into three major groups: those dealing with stories of the Old Testament; those drawing upon the New Testament for inspiration; and the records dealing with holidays and religious observance.

There are a few records which do not fall into any one of these categories. One such record is titled **A Sunday School Lesson on "The Three Little Pigs"** and **The Whistle Song** (Sacred 70 a/b). The performing artist uses the pseudonym of "Aunt Audrey". The songs and presentation are aimed at the very youngest children, but even they are unwilling to accept this contorting of a favorite nursery story and the moralization with which it is embellished.

Few of the many recordings of Old Testament stories are real contributions to religious education. Narrated by Ed Colmans, "The Bible Storyman", Sacred's Album BS-2 —**Samson and the Lion**—is a straightforward retelling of one of the stories of Samson's great strength. The record seemingly condones and justifies premeditated murder and is consequently not suitable for religious school use. It is very poor in all respects and would, therefore, contribute little or nothing to religious school training.

There are two treatments of **Noah and the Ark** (Capitol DB 94 and Sacred BS 1). Sacred's treatment is more dramatic but narrator Ed Colman's presentation is preachy, and the script sermonic, drawing both major and minor morals with the progress of the story. Claude Rains, on the other hand, telling the story for Capitol, makes an immediate and recognizable personal association for the young people with the story and proceeds with simple, dignified, altogether pleasant and straightforward narration. His voice is superior and the recording is in all respects acceptable. It is wholly suitable for religious instruction in the lower and middle elementary grades. The Claude Rains recording is an artful, concise presentation of "Noah and the Ark", meriting a rating of excellent; and the other recording reviewed is rated as fair.

The Capitol album (DB 94) also contains a very pleasing interpretation of the story of **Moses in the Bulrushes.** Claude Rains is a superb storyteller and this story, as well told as "Noah and the Ark," will appeal strongly to young children.

The Story of Lot's Wife is also contained in the Sacred (BS 1) album. It has a preachy story development and undesirable moralizing. As tools for learning, these recordings are not self-sufficient, yet they leave the teacher no course but to accept and repeat the statements of the narrator, Ed Colman. They can only be given a general rating of "fair". The story is well told, with a tendency to be somewhat overdramatic, but the effort to associate it positively with modern mystery tales is largely overdrawn and banal.

The story of **David and Goliath** is narrated by Claude Rains for Capitol (DBS 92). A different interpretation is available on Bibletone's **Adventures in Bibleland.** The smooth narration of Claude Rains is superior to the Bibletone presentation. The Rains version has an immediate, wholesome appeal for young children. The story is well, simply and convincingly told. It holds the interest of youthful auditors and can be used to make a real contribution to class procedures. The Bibletone **David and Goliath** relies heavily on a poor opening structure to get into the

*We welcome this instructive article by EDUCATIONAL SCREEN's Editor for Recordings.—WSH.

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story proper. The performance is uneven and, in part, poorly paced. The Bibletone album reproduces the complete script and pictorializes Goliath as an ugly, hair-covered, fierce-looking animal-man. It is unfortunate that the publishers felt that this device of illustration was desirable. There is no difficulty choosing between the two "David and Goliath" recordings. The even and convincing performance Claude Rains offers is further demonstration of his superior artistry.

The **Story of Daniel in the Lion's Den** completes this Bibletone album. The situation introducing the story is implausible. The script is adequately written except for an extremely weak closing. The performances and sound effects are poor. All in all, the Bibletone presentations, although not as sermonizing as the Sacred records, must be classed with them as inferior to other records reviewed in this section.

On the reverse of "David and Goliath" (Capitol DBS 92) Claude Rains offers one of childhood's favorite Bible stories, **Joseph and His Coat of Many Colors.** This is a superior recording, sensitively told. It is highly suitable for religious school use and is in all respects excellent. This can be used in the first and second grades as part of a biblical stories period and for presenting, in highly suitable manner, one of the Bible stories children remember longest.

Simmel-Meservey has produced an interesting record of a religious-literary nature which will serve well in the upper elementary grades and the junior high school. It is titled **Sermon on the Mount** and **The Last Supper.** J. Carroll Naish reads the lines from the world famous "Pilgrimage Play" with the support of original music by Eddison Von Ottenfeld. This is an excellent recording worthy of intensive religious school use.

RCA-Victor's **The Bible Speaks,** Volume 1 (DG 32), containing three sections titled "Four Parables", "Sayings of Jesus" and "Golgotha", is a sympathetic and dignified presentation of New Testament material. The beauty of the album is a tribute to the featured artists, Raymond Edward Johnson as the chronicler and House Jameson, who speaks the words of Jesus. Erik Barnouw has magnificently adapted biblical text to these dramatizations of the Bible. Here the simplicity and dignity of the Bible are carried over into the aural medium exceptionally well. The discs are well suited to religious school use and are rated as excellent in all respects. They are well suited for use for stimulation, for the direct presentation of information, and for summarizing Bible study activities on the junior and senior high school levels.

The material from the Old Testament, with the exception of the Claude Rains recordings, lacks insight into the real beauty and appeal of the Bible. The recordings of the New Testament exemplify that magnificence in the direct presentation of material in a simple, dignified, unaffected and altogether fitting manner.

A new development within the past year in the field of religious recordings brings three titles from Allegro. They deal with three of the Jewish religious celebrations: **Hanukkah** (Allegro ay 102), **Jewish Sabbath at Home** (Allegro ay 103), and **Tu B'Shvat** (Allegro ay 104).

These records present with simple dignity and wholesome appeal the songs associated with the holidays listed. The record devoted to "Tu B'Shvat" tells the reasons for the festival. These records can be useful in Jewish religious schools for direct instruction and in other religious schools to demonstrate the beauty of the music presented. They can be used, too, to supplement logical explanations of the Jewish holidays when such explanations are introduced to foster better understanding and appreciation of the religious customs of men and women of the Jewish faith.

It seems, then, that the secrets of successfully introducing record of religious significance are simplicity, true dignity, and real artistry both in script preparation and in performance.

Asia Is Calling

THE FIRST ALBUM of records produced by New World Recordings (Room 331, 156 Fifth Ave, N. Y. 10) bears the title "Asia Calling." This album contains six 12-inch 78 rpm records pressed by RCA. The content of these records is "documentary." They give us both music and speech. We hear children of Asia singing their own Christian hymns in Sunday school; hear the folk songs of Siam and the Philippines; hear the music of the Chinese flute and the Indian sittar; and listen to short and inspiring messages by outstanding personalities of the Christian Orient.

Here is recorded material which can be a vast resource to imaginative and careful leaders of all age groups. The singing of the Chinese Sunday school children in a heatless church on a cold February morning is a heart-melting experience which will make old and young quicken with a realization that "In Him There Is No East or West." All of this material has a very high educational potential. I am certain of this, having used parts of it with certain groups of children in my church school. Recommended. For price and further information write to the producers.—WSH.

Curriculum Filmstrip

THE CURRICULUM BUILDERS are beginning to catch up with the visual media. The 55-frame filmstrip, *Our Church at Home and Abroad* (Pilgrim Press, 14 Beacon St., Boston 8), was produced for use with the Pilgrim Series for the Spring Quarter, 1949. It was produced from photographs showing actual situations in which the church is doing God's work in the world. Its four sections (what is the church; the church at work at home; the church at work abroad; and what we can do to strengthen the church) taken together cover pretty well the major areas of the church's ministry to people. There is no denominational accent, making the film useful to any church.

Two scripts accompany this filmstrip—one for children and the other for young people and adults. Narrative in type, both scripts are instructive and inspiring. They don't plod—like a school boy's composition, nor do they jerk along in poor dialogue. They have the flowing, moving, well-paced character of good prose, leaving a lot of work for the pictures to do.

The utilization suggestions are practical, specific, and helpful. Here is material which will have a usefulness far beyond the curriculum of which it is a part. Recommended.—WSH.

Correspondence

A regional denominational executive asks how he may keep up with the new materials and methods of the church field with the least expenditure of time. Of course, I suggested that he read SCREEN. Too, he should get his name on the mailing list for his and other denominational visual aid bulletins, catalogs and notices of new materials.

DEAR MR. PATTERSON (Box 132, Abilene, Texas): I do not know of any source of 8mm religious films. You might try writing a few of the concerns listed on page 163 of SCREEN's "Blue Book of 16mm Films", or Ideal Pictures Corp., Chicago. Any of our readers who know of sources are invited to write directly to Mr. Patterson . . . The grapevine reports that F. L. Fay's filmstrip, *Christian Symbolism,* appearing last August, is a best seller of Whittemore Associates, Inc., Boston 8.

"I will soon have two new releases in teacher training

slides," writes Dr. Frank A. Lindhorst (College of the Pacific, Stockton 27, Calif.). *A Primary Unit* is "a documentary of the Primary department in last year's lab school here. Ends with a series showing the children carrying through a Hebrew school with a young Chinese pastor as the Rabbi! I've done the script and slides. The other, *The Church's Objectives for Children,* ought to be ready by June." Judging from his previous work, these 2 x 2 slide sets are worth looking into. Write directly to him.

New Materials

■ "Using Audio-Visual Aids in the Church School," a 15-page pamphlet by Richard W. Morton, director of religious education for the Unitarian Congregational Society of Hartford, Conn., is packed with valuable information and worth much more than twenty-five cents. Order from Am. Unitarian Assn., 25 Beacon St., Boston 8.

■ A 10-page mimeographed listing of the audio-visual materials for use with the International Uniform Sunday School Lessons for 1949 may be secured from the International Council of Religious Education (new address: 206 S. Michigan Ave., Chicago 4) for fifteen cents.

■ The "Teachers' Study Guides" to the more recent Cathedral Films show great improvement over those first issued, and every user of these films should have a complete file of these guides to help him in selection and utilization. They can be secured from your distributor for a small cost.

TV Bibliography

(*Continued from page 257*)

lost because of new terms and involved illustrations. Although a general introduction to video is given, emphasis is allotted to the section dealing with program planning and production. Where the library is limited to a single volume, this choice is a good one for the educator breaking into TV.

- **Television Programming and Production**—Richard Hubbell. Murray Hill Books, Inc., New York. 1945. 207 pp. $3.00.

A different approach to programming and production for television is made by Richard Hubbell. The outstanding feature of the book is the analysis and reasons behind the actions and practices in use in the studio. Physiological and psychological effects are explained and discussed. The theatre and the motion pictures are compared with video to provide a basis for understanding the unique nature of television. The more than fifty illustrations help to "put over" the salient points.

- **Television Techniques**—Hoyland Bettinger. Harper & Brothers, New York. 1947. 237 pp. $5.00.

Hoyland Bettinger presents a coverage of practically all of the factors entering into program production. His approach is to deal with fundamentals, thus permitting the reader to make his own applications. Simple line drawings accompanied by adequate notations serve to bring about the intended impact. A conventional treatment of composition, balance and other art principles is given, and video and audio techniques, television writing, directing and producing, and motion pictures and film integration are thoroughly covered. It is certainly a storehouse of necessary information.

Other books about TV well worth reading are: "How to Write for Television" by Doug Allen (E. P. Dutton & Co., N. Y.); "Television Primer of Production and Direction" by Louis A. Sposa (McGraw-Hill Book Co., N. Y.); and "Television for Beginners" by James R. Cameron (Cameron Publishing Co., Coral Gables, Fla.). —PL.

● Bill Hart, principal of William Ford School (Dearborn, Michigan), and director of the system-wide audio-visual aids department, has been granted one year's leave from his principalship. He will remain director of audio-visual aids with full time devoted next year to assisting teachers directly in utilizing a-v aids and related teaching materials.

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Write for preview copies and other information on these new releases of the

Department of Visual Aids
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287 Fourth Ave. New York 10, N. Y.

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1600 BROADWAY, NEW YORK 19, N.Y.

Summer Courses in Audio-Visual Education, 1949--Part III

Dates of summer sessions, titles of courses, and names of instructors are given insofar as data were provided. See the April and May issues for additional lists.

CALIFORNIA

California College of Arts and Crafts, Oakland — July 5-Aug. 12
Audio-Visual Workshop — Stuart Thompson

California State Polytechnic College, San Luis Obispo
Audio-Visual Aids — Morris G. Carter

Dominican College of San Rafael, San Rafael
Audio-Visual Aids to Instruction — Sister M. Richard Rhodes

Fresno State College, Fresno
Audio-Visual Education
Fresno Campus Session — Oreon Kesslar
Bakersfield Session — Elmer Peery
Visalia Session — Ralph Drath

George Pepperdine College, Los Angeles
Audio-Visual Education — L. T. Vanderveer
Audio-Visual Education — B. Morlan
Evaluating Audio-Visual Material — Vanderveer

Immaculate Heart College, Los Angeles
Audio-Visual Education — Sister M. Stephanie

Los Angeles State College, Los Angeles — June 20-July 29
Audio-Visual Methods

Loyola University, Los Angeles — June 17-July 29
Audio-Visual Materials — O'Connor

Mount Saint Mary's College, Los Angeles — June 27-July 30
Audio-Visual Education — Sister Carmela

Sacramento State College, Sacramento
Audio-Visual Aids to Education — Worthington Prince

San Francisco College for Women, San Francisco
Audio-Visual Aids — Mother Mary McQueeny

San Francisco State College, San Francisco — June 27-Aug. 5
Audio-Visual Education — Gunter, Lovejoy, Rhode, Timmons
Audio-Visual Education (Aug. 8-27) — Gunter, Rhode

Stanford University, Stanford
Audio-Visual Aids to Instruction — William Iverson

University of California, Santa Barbara College — June 18-Aug. 12
Audio-Visual-Radio Education — L. B. Sands, M. Beck

University of Redlands, Redlands
Audio-Visual Education — Fred Sales

COLORADO

State College of Education, Greeley
Communications, Education and Propaganda
Workshop in Radio Production
Audio-Visual Aids in Education
Workshop in the Production of A-V Materials

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Educational Screen
64 E. Lake St., Chicago 1, Ill.

GEORGIA

Georgia State College, Savannah — June 13-July 16, July 18-Aug. 20
Audio-Visual Aids in Education — James E. Parker

IOWA

State University, Iowa City — June 15-Aug. 10
Introduction to Audio-Visual Teaching Aids — Stroud and Staff
Advanced Audio-Visual Problems — Stroud and Staff
Audio-Visual Workshop (July 18-22)

MICHIGAN

State Normal College, Ypsilanti — June 20-July 29
Audio-Visual Methods in Education

MISSOURI

University of Missouri, Columbia — June 9-Aug. 3
Problems in Visual Education — C. W. Ballew

NEW MEXICO

Eastern N. M. University, Portales — June 13-Aug. 5
Visual Education — E. C. Mirise

NEW YORK

New York University, New York — July 5-Aug. 12
Audio-Visual Aids in Religious Education — Robert M. Perry

St. Lawrence University, Canton — July 5-Aug. 12
Audio-Visual Methods and Materials — Harold E. Richardson
Audio-Visual Laboratory — Richardson

OREGON

Pacific University, Forest Grove — July 5-Aug. 5
Workshop in Audio-Visual Processes in Learning

PENNSYLVANIA

State Teachers College, Clarion — June 27 Aug. 5
Visual Education — H. S. Manson

State Teachers College, East Stroudsburg — June 6-July 15
Visual Education — F. B. McGarry

State Teachers College, Edinboro — Aug. 8-26
Audio-Visual Education — Ernest R. LaFollette

State Teachers College, Indiana — July 18-Aug. 26
Visual Education — Wilber Emmert

State Teachers College, Kutztown — June 27-July 15
Visual Education — Allan F. Bubeck

State Teachers College, Mansfield — June 6-July 15, July 18-Aug. 26
Visual Education — G. H. Gramley

State Teachers College, Millersville — June 6-July 15
Visual Education — Paul Z. Rummel

State Teachers College, Shippensburg — June 6-July 15
Visual Education — L. C. Krebs

Temple University, Philadelphia — June 27-Aug. 5
Audio-Visual Aids to Instruction — Blair Daniels
Non-Projected Audio-Visual Aids to Instruction — Daniels

University of Pennsylvania, Philadelphia — June 6-Aug. 7
Visual and Sensory Techniques — Shafer

Waynesburg College, Waynesburg — June 20-Aug. 19
Visual and Sensory Education — E. C. Noyes

SOUTH CAROLINA

Benedict College, Columbia — June 9-Aug. 13
Audio Methods in Teaching — G. E. Nelson

Clemson College, Clemson — June 17-Aug. 19
Audio-Visual Aids in Education — J. L. Brock

SOUTH DAKOTA

Eastern State Normal School, Madison — June 6-July 15
Audio and Visual Education — Moller

University of South Dakota, Vermillion — July 18-Aug. 26
Audio-Visual Education — Mark Delzell

(Continued on page 268)

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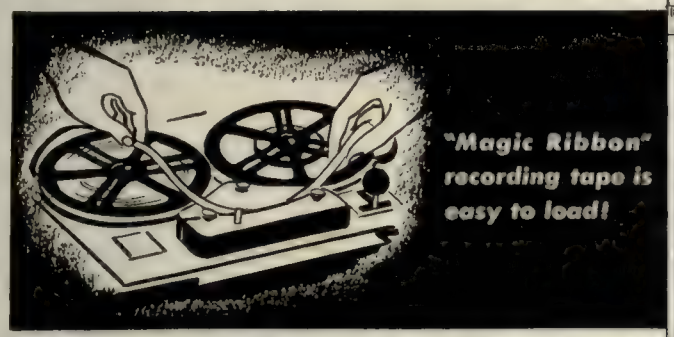

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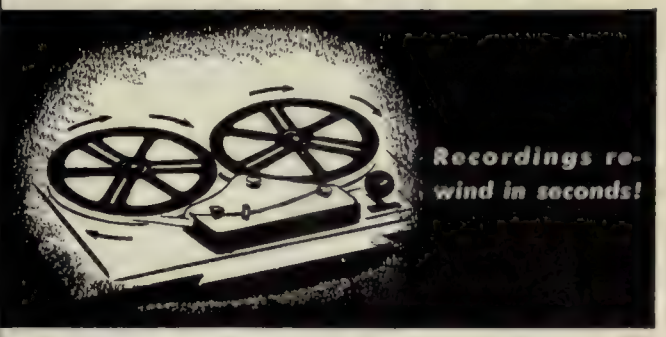
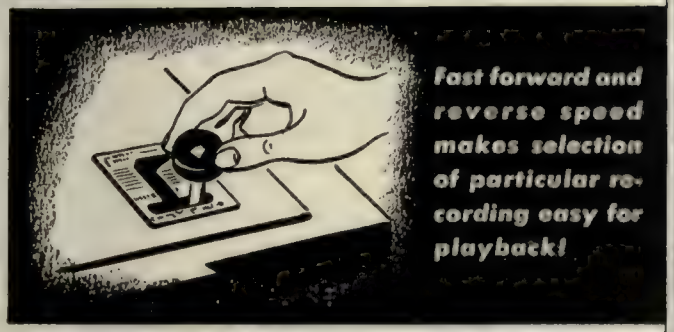
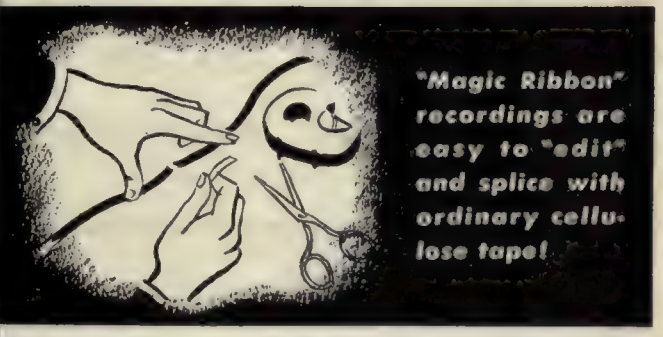


Recordings rewind in seconds!



Fast forward and reverse speed makes selection of particular recording easy for playback!



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They Said Labor Didn't Count presents the story of Iowa's one day labor holiday called to protest the passage of a state anti-labor law. 10 min., Rental $1.50.

Each For All tells the story of the British Trade Unions in the workshop and at the national conference. 10 min., Rental $1.00.

United Action For Victory presents a story of solidarity developed in the UAW-CIO Tool & Die Makers strike of 1938-39. Actual scenes of the struggle that built the CIO. 33 min., Rental $3.00.

Brotherhood Of Man based on the Benedict-Weltfish pamphlet, "Races of Mankind". A real community film sponsored by the UAW-CIO. 10 min., Rental $3.00.

For The Record shows scenes from the 1946 strikes to maintain "take home pay". A reminder of labor's continuing efforts to gain a decent standard of living for all Americans. 20 min., Rental $3.00.

People Of The Cumberland shows scenes of people and events helping to build the "new South" through trade union development under CIO. 18 min., Rental $3.00.

Campus Comes To The Steelworkers shows a USA-CIO "School" being held at Penn. State College. 20 min., Rental $1.00.

16mm sound movies available from:

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718 Jackson Pl., N.W.
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TENNESSEE

George Peabody College, Nashville — June 13-Aug. 19
Problems in Visual Education — Mecham

University of Tennessee, Knoxville — July 21-Aug. 26
Audio-Visual Aids to Teaching — Aaron M. Johnston

TEXAS

Abilene Christian College, Abilene — June 7-July 15, July 19-Aug. 27
Audio-Visual Methods (1st T.) — C. C. Morlan
Production of Audio-Visual Materials (2nd T.) — Morlan

East Texas State Teachers College, Commerce — 2 Terms
Audio-Visual Aids (1st T.)
Evaluation of Motion Pictures for School Use (1st, 2nd T.)
Administration of Audio-Visual Aids (2nd T.)

McMurry College, Abilene — June 13-July 22
Audio-Visual Education — Mrs. T. R. Odell

North Texas State College, Denton — June 6-July 16
Utilization of Audio-Visual Aids — R. B. Toulouse
Audio-Visual Aids — Ira Roberts

Sam Houston State Teachers College, Huntsville — July 18-Aug. 26
Visual Aids in Teaching — Oliver
Administration of Visual Education — Oliver

Southwest Texas Teachers College, San Marcos — June 6-July 15, July 18-Aug. 25
Audio-Visual Education — Ruby Henderson

Sul Ross State Teachers College, Alpine — June 7-July 15, July 19-Aug. 25
Lab Course in Visual Instruction (1st, 2nd T.) — W. T. Powell
Audio-Visual Education (1st T.) — Powell
Administration of Audio-Visual Aids (2nd T.) — Powell

Texas State College for Women, Denton — June 8-July 20
Audio-Visual Aids in the Classroom — M. de Coligny

Texas Technological College, Lubbock — July 18-Aug. 26
Audio-Visual Aids — L. B. Cooper

University of Houston, Houston — June 8-July 19
Visual Education Workshop — E. B. Miller

University of Texas, Austin — 2 Terms
Use of Visual Aids in Secondary Education — B. F. Holland
Use of Visual Aids in Elementary Education — Holland
Problems in Audio-Visual Education: Workshop — A. L. Chapman, Holland
Research in Audio-Visual Education — Holland
Thesis Course for the Master's Degree — Holland
School Public Relations — Chapman
Educational and Public Service Aspects of Radio — Chapman

UTAH

Brigham Young University, Provo — June 13-July 22
Audio-Visual Education — E. C. Dent, Clarence Tyndall
Audio-Visual Workshop (June 19-July 2) — E. C. Dent

State Agricultural College, Logan — July 18-Aug. 19
Audio-Visual Aids in Education — Noble

VERMONT

University of Vermont, Burlington — July 5-Aug. 16
Audio-Visual Education Workshop — O. K. Jenney

VIRGINIA

College of William and Mary, Williamsburg — June 22-Aug. 24
Audio-Visual Instructional Aids — McRae

Lynchburg College, Lynchburg — June 13-July 15
Audio-Visual Education — M. W. Thompson

Madison College, Harrisonburg — June 20-Aug. 12
Audio-Visual Material — Ferne Hoover

Roanoke College, Salem — June 13-August 19
Preparation and Use of Classroom Materials in Visual Education — M. S. Masters

State Teachers College, Farmville — June 20-Aug. 13
Audio-Visual Education — E. M. Johnson

University of Virginia, Charlottesville
Using Sensory Materials in Teaching (June 20-Aug. 27) — J. A. Rorer
Administration of Audio-Visual Programs (Aug. 8-20) — Rorer

Virginia State College, Petersburg — June 20-Aug. 19
Audio-Visual Aids to Instruction — S. A. Madden

WASHINGTON

Central Washington College of Education, Ellensburg — June 15-Aug. 16
Visual Instruction — A. J. Foy, Cross
Visual Education Workshop — Wesley J. Crum
Radio & Recording in Classroom — A. J. Foy, Cross
Administration of the Instructional Aids Program — Edward Rogel

College of Puget Sound, Tacoma — June 13-July 15, July 18-Aug. 19
Audio-Visual Aids in Teaching — Edward Trimble

Seattle Pacific College, Seattle — June 20-July 20
Audio-Visual Aids to Instruction — Paul W. Wright

University of Washington, Seattle — June 20-July 20
Auditory and Visual Aids in Teaching — Hayden & Borroughs

WASHINGTON, D. C.

Catholic University of America, Washington — June 27-Aug. 6
Visual Aids in Education — Haworth

WEST VIRGINIA

West Virginia University, Morgantown — June 5-July 15, July 18-Aug. 26
Audio-Visual Resources — C. A. Ault
Organizing Programs — C. A. Ault
Cinematography — C. A. Ault
Audio-Visual Aids — C. A. Ault

WISCONSIN

Marquette University, Milwaukee
Audio-Visual Aids in the Classroom — Ella C. Clark

St. Norbert College, West De Pere — June 21-July 29
Audio-Visual Techniques — M. Aquinas
Projects in Audio-Visual Education — S. A. Madden

State Teachers College, Eau Claire — June 13-July 22
Audio-Visual Aids — Louis Slock

State Teachers College, Oshkosh — June 20-July 29
Audio-Visual Aids — R. J. Grant

Stout Institute, Menomonie — June 20-July 29
Audio-Visual Education — David Barnard
Problems in Audio-Visual Education — Barnard

University of Wisconsin, Madison — June 24-Aug. 19
Methods in Visual Instruction — Walter Wittich
Local Production of Audio-Visual Materials — Hailer, Schuller
Seminar in Audio-Visual Education — Wittich
Audio-Visual Education Institute (July 12-15)

WYOMING

University of Wyoming, Laramie — June 13-July 15, July 18-Aug. 19
Audio Visual Workshop (1st T.) — Jayne
Audio-Visual Instruction (2nd T.) — Jayne

TV For Teachers

Dr. Alfred T. DeGroot, Dean of Chapman College, recently announced that the Chapman College summer school (Los Angeles) will offer Television Workshop, Speech 140, to be taught by Linden Leavitt Jr. of Leavitt & McGurk Television Productions. Designed primarily for school teachers, this class will plan television productions that may be broadcast directly to school rooms and used as part of the daily lesson plans for school children. The class will be offered twice during the summer, the first five week session beginning June 13, the second session, July 18.

● The Second Annual Radio and Television Institute will be conducted by the Department of Speech at the Pennsylvania State College on July 13 and 14. Among the topics to be discussed are: The Use of Television in Education; The Effectiveness of Radio in Education; Radio Technique in the Classroom; and Plans for an FM Educational Network.

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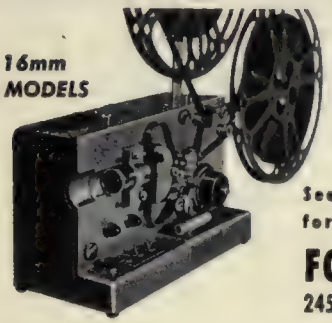

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Let's Get To Work!

(Continued from page 249)

a goodly portion of adults are parents and they, along with their children, enjoy seeing what other youngsters are doing and accomplishing. Hence, there is good demand for prints of our productions.

One production of which we are justly proud is titled "A Summer Vacation in Canada." It was produced during the summer of 1945 for the Johnson (Outboard) Motor Company of Waukegan, Illinois. Mr. P. A. Tanner, executive officer of Johnson Motors, has informed us that "our" film, shown at sales meetings, sport shows, grange and forum meetings, etc., has proved to be a fine advertising medium. Prints of this film may be borrowed for screening by writing to this company.

We use ordinary movie-making equipment. I use a Bell & Howell 70DA camera equipped with 20mm, 2", and 4" lenses. Mrs. Miller uses a Victor Model 5 equipped with 17mm, 1", and 3" lenses. For on-the-spot recording, we use a Wilcox-Gay "Recordio" disc recorder and an Ekotape recorder-producer made by the Webster Electric Company of Racine, Wisconsin. When we have processed and edited our film, we add the sound track in our "laboratory" (our kitchen), using a Maurer recorder. We prefer the narrative form of sound track for it is simpler to make, but we do dub in unusual sounds such as conversations with our Indian friends in the north, etc., and we do this from our original disc and tape recordings.

The question most frequently asked by our friends and those registered in my classes at the University of San Francisco, when they see our films, is, "Is this (production) difficult to do?"

Our answer is, "No, it is not, provided you have the equipment and know how to use it." On the surface that reply appears to cover the evident requisites for success in any and all phases of endeavor. But its implication varies in this case. As we look back, neither Mrs. Miller nor I had any particular aptitude for this work, and certainly no experience. We learned "by doing"—by making mistakes. Since the latter is expensive when producing in color and sound, we naturally tried not to repeat an error. Filming really is not difficult if one studies, and follows, the rules published in concise, simple language by all manufacturers of good photographic equipment and supplements this "know-how" by keeping a notebook of filming experiences. This enables one to know one's own equipment—the individual idiosyncrasies of each lens and camera and recorder. If one cannot afford a good film sound recorder ($5000), he may have the sound track added by any of the many film-sound laboratories which dot the country. The cost for a 1600-foot laboratory-made sound track should not exceed $250 plus stock after the producer has done the editing, written and timed the narration, and provides for the narrator (voice). In fact, I believe a producer of films is only as good as the laboratory whose help he will inevitably and eventually seek, and at times this laboratory technique can prove the cheaper method.

Can anyone do this? You can answer that as well as I. I would say not exactly "anyone", for there is a

certain ability necessary if only to read and understand the printed instructions. But I certainly believe any teacher could do a satisfactory job. Better still is the method of pooling individual abilities whereby two, or three, or four teachers join together and produce a film. Not for profit, perhaps, in dollars and cents but certainly for fun—and good experience. Once the latter is achieved, then the quality improves and if you have quality merchandise—in anything—it has marketing value.

In 1944 I produced a 1600-foot color-sound film at Stanford University titled "The School of Physical Sciences."* It has been judged professionally as a fine production and stands as proof of the benefits of pooling resources on a school campus. Twenty-one faculty members participated as well as the Associated Students, and while we had many points of difference involving much time spent in countless "conferences," the overall result proved that this technique is good and that on a school campus is ability untold and sometimes unknown. Each participant benefited from the experience.

We have found this work challenging, interesting, and profitable. Each new production carries its own problems, and the game of solving them has brought untold happiness to both of us for we work together, side by side. We know that others can do what we are doing, and there is a place in education today for our productions . . . so let's get to work!

* Prints of this film may be obtained by writing to Director of Public Events, Stanford University, California.

School-Made Motion Pictures

As a special service to its readers, Educational Screen offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, Evander Childs High School, New York City. To obtain a copy of the list, write to the Service Department, Educational Screen, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

Radio-Video Conference

The Institute for Education by Radio, held in Columbus, Ohio, May 5-8, featured nationally and internationally-known speakers in the radio and television fields. Wayne Coy, Federal Communications Commission chairman, discussed "The Future of Broadcasting—AM, FM, TV and FAX." Pros and cons of one of the most widely discussed questions in the U. S.—"What will televison do to American life?"—were debated in a general meeting at which Oscar Katz, Columbia Broadcasting System director of research, presented a summary of research on the effects of TV. British and French radio approaches to the problem, "Can radio contribute to world peace?" were presented in a general international session. Heading an impressive list of educational and commercial broadcasters who participated in a session on "How educators can use radio effectively," Erik Barnouw, Columbia University director of radio, presented the findings of the VD campaign of the U. S. Public Health Service.

● The Third International Festival of Documentary Films will again form part of the International Festival of Music and Drama in Edinburgh from August 21 to September 11. While the festival is non-competitive, a much-prized certificate is issued to all films selected for exhibition.

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Editing Reality

(*Continued from page 225*)

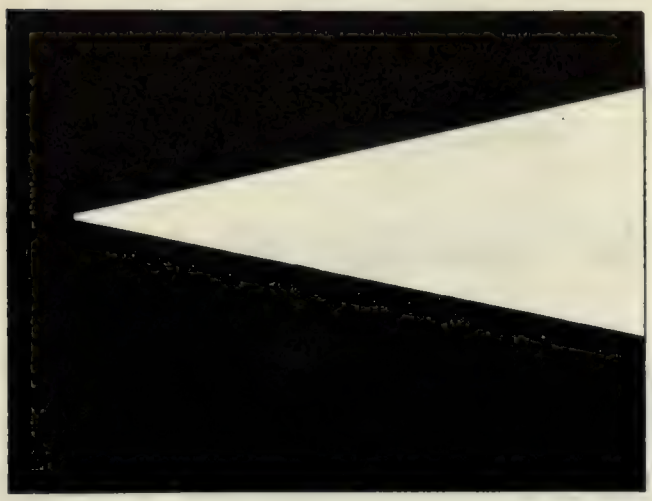
I gave earlier consisted of three shots in this order: 1. A speeding car dives off a bridge. DISSOLVE. 2. A dead woman in a casket. CUT. 3. The grief-stricken man.

Suppose we take the first shot from the beginning and splice it to the end so that we now have this sequence: 1. A dead woman in a casket. CUT. 2. The grief-stricken man. DISSOLVE. 3. A speeding car dives off a bridge.

The meaning is now changed, but since the three shots are the same, the change in meaning is due to the new *relationship* of the shots.

These meanings due to shot relationships sometimes vary with different individuals, as do the meanings of the shots themselves. A scene of a hay field will evoke emotions and memories to a city dweller who as a boy spent summer vacations on a farm lolling beside a brook in fresh cut hay; the response will be entirely different for a man who grew up on a farm and had to hurry home from school to do farm work, was not allowed to go to town on Saturday, and had to miss the Fourth of July picnics to pitch hay; it will evoke entirely different emotions in a girl who was raped in a haystack; or in a girl who became engaged on a hayride. It becomes evident that a knowledge of the background of the audience—the social patterns, mores, and folkways—must be considered in preparing a script.

We can say that the first rule of editing is that no shot in a picture has meaning except in relationship to the shot which precedes it and the shot which follows it. In creating those scenes lie the opportunity and responsibility of the film maker. An author's selection and arrangement of words determine his style and effectiveness. While the author does not have to create words—they are all in the dictionary—he must choose and select. It is in the *creation* of the scenes as conceived in terms of their relationship to each other and the reaction which their arrangement will produce in the mind of the audience that lies the artistry of film making. Technical competency is only a prerequisite. Technicians do not make great pictures—only sensitive individuals with roots deep into an understanding of human nature make great pictures.



FARRAR

"You will please take notes."

Most educational films today are very prosaic—they are illustrated lectures. When this is mentioned the educational producer raises the question: "Do we dare go beyond what has been done before, to depart from the standard techniques, the educational formula picture—what Hollywood has standardized? What will the audience accept? Haven't they been conditioned to expect certain things?"

I think we use that argument as a whipping boy, or a red herring, which we have borrowed from Hollywood. Use of the motion picture has always lagged behind the audiences' ability to comprehend. We might contrast the use of the film with the printing press. At the time Gutenberg invented movable type, only the clergy and a few of the aristocracy could read. Yet one of the first large printing jobs was Tyndall's Bible. We have had for fifty years in the motion picture a medium which does not require literacy to understand and, in addition, we have a literate audience, and what do we use it for? *Mostly fiction!* Can we get people to think of the film as a *medium of communication* to be put to any desired use, as is the printing press? Can we get the engineer, the scientist, the educator, the politician to ask: "Could this report be better presented on film than on paper?"

We need not try to revolutionize film production and education overnight. But we do need to spend more time on planning our films and improving them graphically. We have to experiment with new techniques and with the whole film. We are still producing films which are simply classroom lectures and discussions recorded on celluloid. We need to try to develop teaching films which utilize the cinematic techniques we have available and which can make films more effective, techniques which we have not yet begun to explore.

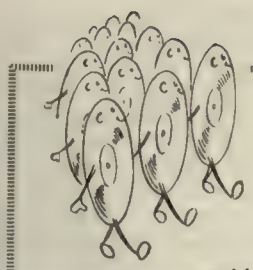
Recent A-V Conferences

● The annual conference of the Connecticut Audio-Visual Education Association was held on May 7 at the University of Connecticut. Dr. Charles S. Hoban, Jr. (Associate Professor of Education, State Teachers College, West Chester, Pennsylvania) gave the major address on "How Audio-Visual Materials Can Help to Achieve Learning Goals."

● On May 8, the day preceding the Twenty-Fourth Annual Meeting of the American Association for Adult Education, the Association's Commission on Motion Pictures in Adult Education held a special conference at Columbus, Ohio, on the use of films in adult education. The program included a demonstration film forum conducted by a panel led by Robert Schacht (University of Wisconsin Extension Division), an evaluation of recent 16mm films led by Dr. Edgar Dale (Ohio State University), and a discussion of the organization of community film services, led by Glen Burch (Film Council of America).

Cleveland Film Festival

On June 16, at Cleveland's Hotel Carter, the Cleveland Film Council will hold its second annual film festival. Seven screening rooms will operate concurrently to show films in the following categories: industrial, religious, teaching and classroom, mental hygiene, art and music, travel and recreation, and adult education.



Records on Review

MAX U. BILDERSEE

● **SHAKESPEARE CAN BE FUN!** Shakespeare can be enjoyed!! Reading and studying his plays can be pleasurable and meaningful to high school students. More recorded complete plays are needed, but the new and thoroughly worthwhile **Othello** (Columbia SL 53 or MM554) featuring Paul Robeson, Uta Hagen, José Ferrer and Edith King is a splendid example and an important forward step in supplying fine performances of essentially audio material valuable for in-school listening.

Try it in your classroom using a marked script to guide your students. Let them hear the play through—completely—from the first side to the last, following the spoken words in the text. The students will supply the needed action, setting, costumes and lights. They will build their own stages, draw their own mental images of the characters and follow the play perfectly. The tortured, agonized face of Othello—as the seed of jealousy is planted and matures—will be readily contrasted, in the student's mind, with the smooth, calculating countenance of the egomaniac Iago.

You will want to help your students prepare for the listening experience through some short discussion of the Shakespearian tragedies and perhaps help them discover that "Othello" was written between "Hamlet" and "King Lear". And then—let the play live for your class through a superb listening experience.

The main theme is fully developed—the story of Othello and Desdemona is completely told. The secondary plot covering the affairs of Cassio and Bianca is merely alluded to in passing where it contributes to the development of the major theme. The performance as a whole is strengthened thereby because it is given unity. Other cuts from the full original text are few, do not detract from the progress of the plot, and in no way diminish the pleasures of hearing the play.

Most assuredly this is suitable for school use and earns the rating of "excellent" in terms of its general educational values. It should be used in the secondary school, probably in third or fourth-year English Literature. Listening students will find new pleasures in dramatizing, oral reading, and reading for enjoyment and appreciation. Use it for motivation, for the presentation of information, and for sheer enjoyment. This type of recording and this particular recording are "musts" in your school audio library.

● **HAVE YOU EVER BEEN TO GETTYSBURG?** Have you ever been to Runnymede? Columbia Records takes you there in an audio instant via the recently-released recordings **You Are There—The Signing of the Magna Charta** (Columbia ML 4149 or MM 822) and **You Are There—The Battle of Gettysburg** (Columbia ML 4149 or MM 823). Teachers and students all are familiar with the Columbia Broadcasting System's network broadcasts of the same title. These recordings are taken directly from the broadcasts and recount accurately and in considerable detail the events immediately preceding King John's reluctant sealing of the Magna Charta and the famous charge of the Confederate armies on July third at Gettysburg.

These recordings are eminently suited to school use. Adults comment, "I wish they taught history that way when I was in school." "I've really learned something from listening to this." "It's just as though you were there and were watching the whole thing happen."

Some may object to the seemingly irrelevant introduction of humorous relief approximately half-way through the

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listening experience but, bearing in mind that few can listen attentively for more than fifteen minutes consecutively to the best in audio experiences, the relief offers the audience much needed momentary relaxation without impeding the progress of the description of the event. These recordings are in the "must" category and rate as excellent. Use them for the motivation of further study or for the presentation of essential information in history and social studies classes in the junior and senior high schools. These programs are adult in their conception and presentation, yet their realism will appeal strongly to adolescents.

Perhaps the recording of "The Signing of the Magna Charta" will be the jumping off point to a study of important milestones in the development of liberty as we understand it. Certainly you may expect students to enter into considerable discussion and debate of the basic issues involved and participate in some measure of research, dramatizing, and original writing as a result of this unusual listening experience.

• **MARGARET O'BRIEN'S FAVORITE FAIRY TALES** (Capitol) will appeal to youngsters. Here is one child star whose performances are straightforward and who, a talented actress, does not rely upon her comparative youth to make her records acceptable. She is an exception in that children enjoy her presentation and willingly listen to her. The single-record albums present the child star telling **Sleeping Beauty** and **The Princess Who Could Not Laugh** (Volume I) and **The Frog Prince** and **Little Red Riding Hood** (Volume II). The stories are simply told, without undue embellishment, and each lasts about three and a half minutes. They are short enough to appeal readily to kindergarten and pre-primary students and to hold their attention. The records are suitable for in-school listening and are rated as good in terms of their general educational value. Teachers wishing to encourage individual self-expression through speech can call upon children to tell their favorite fairy tales following Margaret O'Brien's recorded rendition.

• **OSCARS FOR RECORDS.** Let's face it . . . no one has established a series of awards or prizes for outstanding recordings parallel or even similar to the vast number of awards to motion pictures, plays, newspapers, cartoons, radio programs and—yes!—television programs. Certainly here is a neglected art form that deserves public and professional recognition of outstanding productions and performances. It is high time that the recording industry lost its orphan status in the awards field. Consequently, we are suggesting that a series of CERTIFICATES FOR OUTSTANDING MERIT be established for exceptional educational records in particular fields. Herewith our suggestion of classes and our nominations for the 1948-1949 hypothetical awards:

SCIENCE

Elementary Schools: What Makes Rain (Decca 90019)
Secondary Schools: No award

AMERICAN HISTORY

Elementary Schools: No award
Secondary Schools: You Are There—The Battle of Gettysburg (Columbia ML 4149 or MM 823)

WORLD HISTORY

Elementary Schools: No award
Secondary Schools: You Are There—The Signing of the Magna Charta (Columbia ML 4149 or MM 822)
Dual Award I Can Hear it Now (Columbia ML 4095 or MM 800)

ENGLISH LITERATURE

Elementary Schools: So Dear To My Heart (Capitol DD 109)
Secondary Schools: Hamlet (RCA-Victor DM 1273)
Dual Award Othello (Columbia SL 53 or MM 554)

RELIGIOUS EDUCATION

Elementary Schools: Bible Stories for Children (Capitol DB 94)
Secondary Schools: The Bible Speaks (RCA-Victor DG 32)

Take Pictures to Teach

(*Continued from page* 251)

Visual Aids Library

Visual aids program failure, as was suggested at the outset, is due in a large part to inaccessibility of materials. The aids library is the keynote to wide utilization of materials. It should be easily accessible at all times. It is not necessary that a teacher be supervising it all the time. Students can handle checking, cataloging, filing and issuing of materials.

All prints, slides and films should be systematically filed and card-indexed for easy availability. Each item should be labeled carefully and completely, including any information needed in its use. Typewritten captions and descriptive information should be attached face out to the bottom of photographs, which should be uniformly eight by ten inches in size. If the picture area is such that it does not occupy these dimensions allowing a three-eighths inch margin, it should be tastefully located on the paper and the additional margin *left untrimmed.*

Color transparencies as returned from the processing laboratory are in cardboard mounts. By all means, remount them in glass mounts if their value is such that they will become a permanent part of the library!

It is helpful if photographic data are included in the information cataloged for each print. Such data as lighting conditions, camera, film-exposure settings, and all darkroom data needed in making the completed print will be invaluable in improving the photographer's technique, in serving as guides to student photographers, and in case further copies are to be made.

Teachers should be encouraged to pool their own visual materials in the aids library. Many fine educational materials are allowed to stagnate because other teachers who might use them don't know of their existence.

Legal Aspects

The legal aspects of photographic copying may raise some questions and problems. Aside from the law regulating photographing of United States government currency, stamps, or negotiable securities (Savings Bonds), it is a matter concerning the law of copyright.

It would appear that the photographing of copyrighted materials not specifically produced for use by schools, when intended for display in the public schools for educational purposes and not for profit, would not constitute an infringement under the copyright laws as amended. (Sec. 28)[2] Furthermore:

(a) single photographs, lithographs, or engravings are not copyrighted unless it so states on the picture, margin or mount. Three means of indicating copyright are acceptable when accompanied by the initials, monogram, mark or symbol of the copyright owner: (1) the word *copyright,* (2) the abbreviation *copr.,* (3) the letter *c* enclosed in a circle. (Sec. 15, 16).

In cases where there is reasonable doubt to the right to reproduce a picture, a letter to the publisher will usually bring permission to use it.

[2]United States Code, Vol. II, Title 17, pp. 1821-1840. United States Printing Office. 1947.

✓ **YOUR CHECK-LIST OF IFF-JULIEN BRYAN PRODUCTIONS**

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SMPE Central Section Meeting

A diversified and interesting program for the Central Section meeting of the Society of Motion Picture Engineers in Toledo, June 10, has been completed, according to an announcement by R. T. Van Niman, chairman of the section. Headquarters for the day-long session will be the Commodore Perry Hotel in Toledo. The meeting has been arranged especially for the numerous SMPE members in Ohio, Michigan, and Canada who cannot attend National SMPE conventions or the Chicago meetings, and it is open to non-members as well as members.

Sessions will include, among other papers, a paper on "University Productions in 16mm" by Professor R. W. Wagner of Ohio State University; a symposium on visible speech and music headed by R. K. Potter of Bell Telephone Laboratories, Norman McLaren of the National Film Board of Canada, and Robert E. Lewis of the Armour Research Foundation; a film on carbon arc projection with comments by C. E. Heppberger of the National Carbon Company; an address on "Visual Communication" by B. A. Aughinbaugh, Director of the Slide and Film Exchange of the Department of Education of the State of Ohio.

Editor's Note

With this issue the Editor of the Trade Review ends several years of pleasant associations as a Departmental Editor on the EDUCATIONAL SCREEN staff. The cooperation of the various members of the editorial staff, the publisher, members of the trade, and the interest of readers during the period of my connection with the magazine have been much appreciated.

After the first term of the summer session, when I shall be assisting with audio-visual courses at the University of Chicago, I am leaving the Chicagoland area to serve as Assistant Professor of Audio-Visual Aids and Coordinator of Radio at Arizona State College at Tempe. Come down and see us sometime!

BOB SCHREIBER

● NOTE TO EDITOR'S NOTE: To our departing department editor . . . our best wishes for success in the new job and our sincere appreciation of a SCREEN job well done.

THE SCREEN STAFF

Ideal New Officers

Ideal Pictures Corporation, which recently became a subsidiary of Esquire, Inc., has elected new officers and drafted a basic operating policy. Named to the presidency was A. L. Blinder, also Vice-President and Circulation Director for Ideal's parent organization. Ellsworth C. Dent, Director of Distribution for Coronet Films, was elected to one of the vice-presidential positions, and Paul Foght, previously associated with Ideal in an executive capacity, was named to the other. Mr. Foght will continue in direct charge of Ideal's operations as its General Manager. Lester Petchaft and Don Moller were elected treasurer and secretary, respectively.

David A. Smart, chairman of the Board and founder of the organization which publishes Esquire, Coronet, and Apparel Arts Magazines and produces Coronet Films, will also act as chairman of the Board for Ideal, which will continue to function as an entirely separate corporation.

United World-Scholastic Teacher Film Distribution Plan

"Scholastic Teacher" magazine for April 6 announced an arrangement with United World Films whereby selected releases from the Louis de Rochemont "The Earth and Its Peoples" series of geography teaching films are to be made available free to schools subscribing to a specified number of "Scholastic" publications. The publications will carry pictures from the films, narration, self-testing materials, vocabulary, etc. For example, "Junior Scholastic" for April 27 contains teaching material for the film on Greece, while "World Week" for the same date deals with the film on Norway.

Moving Days

Commonwealth Pictures Corp. has announced that it has expanded into the entire second floor at 723 Seventh Avenue, New York 19, N. Y. All-Scope Pictures, Inc., has moved its general offices to 6305 Yucca Street, Hollywood 28, California, to facilitate an expanded production schedule.

The New York office of the National Film Board of Canada moved May 9 from 620 Fifth Avenue to Suite 2307, R.K.O. Building, 1270 Avenue of the Americas, N. Y. 20.

D-Day in Davenport

Distributors of the Victor Animatograph Corp. will hold their first national meeting since September, 1947, on June 13, 14, and 15th in Davenport, Iowa, Samuel G. Rose, President, has announced. Among the features of the program will be a tour of Victor's new $1,500,000 ultra-modern plant. Other meetings have been scheduled for a Davenport hotel.

Publications

● "The Motion Picture Theatre," just published by the Society of Motion Picture Engineers, offers much authoritative and up-to-the-minute data of value to school designers and administrators. Chapters on auditorium design, acoustics and lighting are just as applicable to the school as to the theatre, while the section on television offers a highly informative and very concise review of the video field as applied to mass audiences. 428 pp., $5, SMPE, 342 Madison Ave., New York 17, N. Y.

● "Schools Are What We Make Them," prepared by BELL AND HOWELL in cooperation with the Research Division of the N.E.A., is available without cost from the company at 7100 McCormick Road, Chicago. The booklet provides a checklist for citizens on such subjects as school boards, teacher's pay, per pupil costs, etc.

● 'Projection Lamp Guide" in a revised form is available from the RADIANT LAMP CORPORATION, 300 Jelliff Ave., Newark 8, New Jersey. The guide covers all types of lamps for still and movie equipment and sound models.

● "Films in Television" is the latest item on the topic from the Society of Motion Picture Engineers, 342 Madison Avenue, New York. The booklet includes five main sections: Television from Film Sources, Film from Television Sources, Historical Background, Color Television Systems, and Bibliography. It is available at 75c per copy.

Equipment

Three-Dimensional Pictures On Stori-Views

Stori-Views differ from other types of stereoptic color pictures now available. Each Stori-View is made with two full-color transparencies mounted in a durable frame and is imprinted with a brief but informative story describing each subject pictured. Six individual Stori-Views, comprising a complete story, are combined into a single packet and sold as a Stori-View Set.

The new Stori-Viewer is molded of durable black plastic and reinforced against breakage; it is made entirely without springs, levers, or other moving breakable parts. Lenses are accurately ground of optical glass and precision mounted. No adjustments are required. Designed to be small enough for children's hands, the Stori-Viewer weighs less than four ounces and is easily carried in pocket or purse.

Stori-Views and Stori-Viewers are obtainable from Church-Craft dealers, or a complete catalog of Stori-View subjects with name of nearest dealer will be sent upon request from Church-Craft Pictures, Inc., 3312 Lindell Blvd., St. Louis 3, Missouri.

Tapetone Recorder

Tapetone Magnetic Tape Sound Recorder, previously available only in kit form, may now be obtained factory assembled, complete and ready to operate, and mounted in a convenient leatherette carrying case, according to an announcement from Tapetone Manufacturing Corporation, 202 Tillary St., Brooklyn 1. The kits will still be available to those who wish to build their own sets.

Tapetone records with high fidelity via the crystal microphone or from a radio for either half-hour or full-hour periods—all on the same reel of tape. There is a built-in turntable to record from regular phonograph discs to the tape. Play-back from the tape is through a high-quality 8" speaker.

A Line of Type or Three

Notogravure, Inc., 139 W. 22nd St., New York 11, N. Y., has announced its new method of lettering movie titles, projection slides, greeting cards, labels and other photographic items involving lettering. Known as MOVIE-TYPE, the product that makes this new, simple method possible, it consists of complete alphabets printed on a transparent base, pre-cut and with an adhesive that will adhere to any surface. The alphabet is mounted on a stiff backing card from which it is readily peeled for transfer to the desired background. Each alphabet consists of capital letters, numerals and punctuation marks. The most-used letters are supplied in additional quantities. Each kit contains a set of white letters and a set of black letters, a total of 1862 characters; a sheet of clear acetate for superimposition; and four sheets of colored paper for backgrounds.

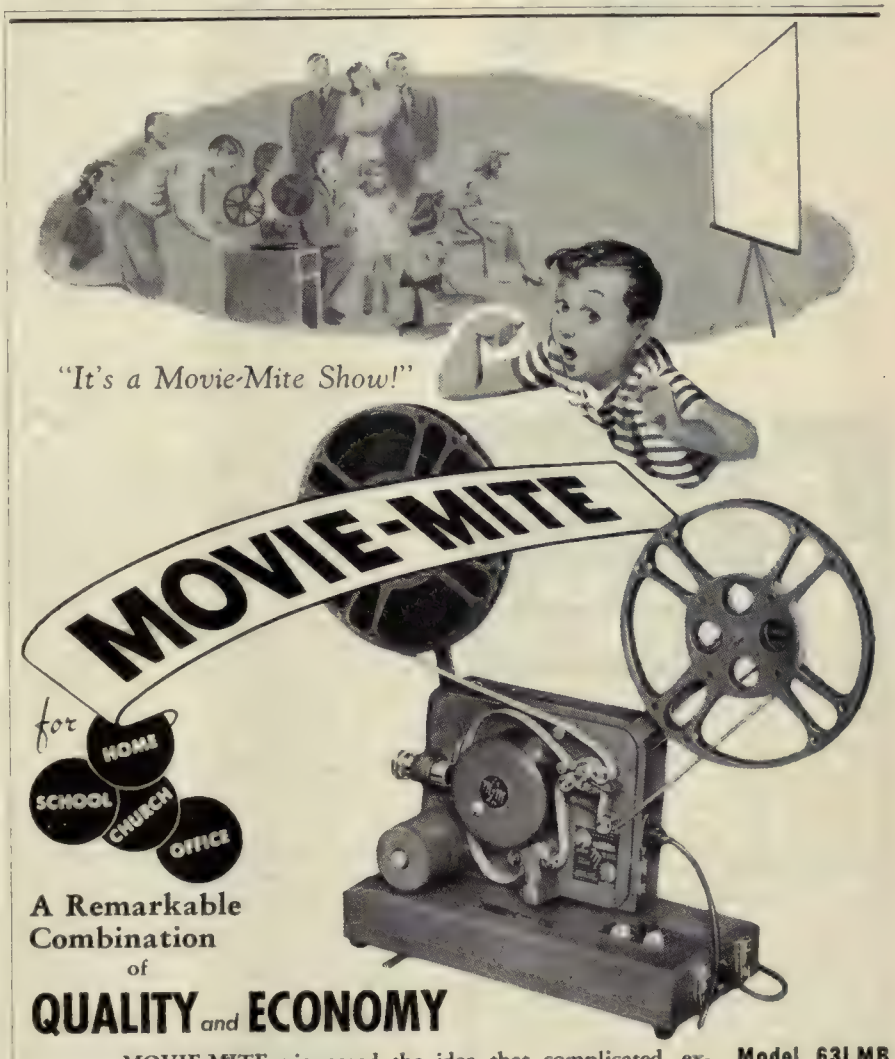
New Series of Home Movie Lenses

A new series of motion picture lenses, comparable in performance to those used by Hollywood cameramen, are available for the home movie maker. Produced by Bausch & Lomb Optical Company, the new series comes in both standard and telephoto models for 8mm and 16mm photography.

Known as Animars, each lens is fitted with an ingenious seasonal exposure guide plus click and spread diaphragm stops to assure correct exposure. The standard lenses are for photography under average light conditions, while the telephotos are for candid and close-up shots of distant subjects. The 16mm camera telephoto lenses are equipped with a depth of field scale which gives the photographer a check on the focus range, enabling him to bring both foreground and background objects into sharp focus.

Califone Portable Players

A new line of lightweight, portable transcription players, ranging in weight from 10 to 18 pounds, has been perfected to handle all three speeds of recordings and transcriptions by the Califone Corporation, 1041 N. Sycamore Ave., Hollywood, according to Robert G. Metzner, President. Model 6U provides high-



A Remarkable Combination of
QUALITY and ECONOMY

MOVIE-MITE pioneered the idea that complicated, expensive equipment is superfluous and unnecessary for finest 16mm projection *outside an auditorium.* The modern MOVIE-MITE, for SOUND or SILENT 16mm films, features *light weight, compactness, simplicity, efficiency* and *economy* with marvelous results.

MOVIE-MITE, complete with speaker, weighs only 26 lbs. Universal A.C. or D.C., 105-120 volt operation.

Model 63LMB
16mm Projector for Sound or Silent Films
$198.50

Write for details — See your dealer for demonstration

MOVIE-MITE CORPORATION
1105 E. Truman Road Kansas City 6, Mo.

quality sound distribution for an audience of up to 50 persons; Model 12MU is equipped for microphone input and is designed to handle an audience of up to 500 persons; Model 18MU has microphone input plus two permanent magnet loudspeakers and will furnish complete sound coverage for an audience up to 2500 people.

Plastic Filmstrip Holder

Newman's Visual Education Company, 2518 Outlook, Kalamazoo, Michigan, announces the availability of a new plastic filmstrip holder which holds 50 filmstrips in a container where they may all be seen at a glance, with cover open or closed. The holder will stand on desk or table and is announced as being excellent for library display purposes and for keeping a constant inventory of filmstrips.

"Audio-Aid" Record Players

Arthur C. Ansley, head of the Arthur Ansley Mfg. Co., Doylestown, Pa., has designed a line of four phonographs especially for classroom use. Sold under the trade name "Audio-Aid," all of them will play any of the new micogroove records at 33⅓ or 45 rpm speed, as well as the regular 78 rpm type.

One of these is a kindergarten consolette with many special features that will be appreciated by teachers of small children. Provision is made for the use of a microphone and for holding interchangeable pictures. The other three Audio-Aid models are: a 5-watt portable with a 6" x 9" speaker; a 10-watt table model with 10" and 5" dual speakers; and a high-fidelity console mounted on rollers, with a 15-watt triode amplifier and heavy dual coaxial speakers. All of these models have the controls located on a sloping panel at the rear of the instrument for convenient use by the teacher while in a normal position facing the class. All of them provide for the use of a microphone and external speakers or head phones.

Magnecord Tape Recorder

Magnecord, Inc., 360 N. Michigan Ave., Chicago, announces the release of its professional tape recording equipment for school and industrial use. The new model tape recorder, the PT6-JA, features high-speed forward and rewind, simplicity of operation and control, and two tape speeds, made possible by easily interchangeable capstans—one speed, 7½ inches per second, for AM reproduction of music and voice, and a faster speed, 15 inches per second, for the best possible reproduction covering the complete range of human hearing.

The mechanical unit and amplifier are in separate narrow carrying cases, each weighing 25 lb., to facilitate handling by teacher or student.

Kodak's Cine Price Cut

Three of Eastman Kodak Company's 16mm sound projectors have recently undergone a price reduction of approximately 30%. The models affected by the reduction are the FS-10-N single speaker unit, the FS-10-N twin-speaker unit, and the recently reactivated FB-40. Standard Kodak features continue on all models.

Kin-O-Lux Television Film

Kin-O-Lux, Inc., 105 W. 40th St., N. Y., announces a new television film for 8mm and 16mm cameras created by Du Pont to meet the professional requirements of superior resolution and brilliance needed for films produced for transmission over the air, including color balance and sensitivity (Weston D50/T40).

It has been used successfully for the recording of images directly from the television receiving screen and can be recommended for such use on unrestricted programs.

Sky Hook

A small indoor television antenna which can be used with most sets has been placed on the market by Motorola Inc. of Chicago. The antenna is of the dipole type and is fitted to a weighted base. It can be shortened or lengthened for best reception. Connection to the set is made through a 300 ohm line.

Keep them in their original "good" condition with PEERLESS FILM TREATMENT . . . the proven Vapor-in-Vacuum process . . . that guards against damage from projection, handling and extremes of climate — scratches, digs, dirt, oil absorption, brittleness and virtually all other kinds of damage and deterioration. And it is not expensive!

Order your new films already Peerless-treated from your dealer. For film you now have . . . Peerless-equipped laboratories from coast to coast are ready to serve you. Ask us which is the most convenient for you.

Write for "20 QUESTIONS," the informative new folder that tells how PEERLESS FILM TREATMENT "makes 'em last longer."

PEERLESS

PEERLESS FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 19, N. Y.

People

● Paul Kreft has been appointed manager of United World Films' Chicago exchange. He was long a junior executive of the Filmosound Library and for the past several years has been field representative for Castle Films. Edward G. Mayer will have general supervisory charge of United World rental activities in the Chicago area, as well as of home movie sales and sponsored film distribution.

● K. C. Tsien, General Manager of China Film Enterprises, New York City, was recently appointed to the staff of Unesco. He will join the Department of Mass Communications, where his knowledge of the a-v field will enable him to contribute his efforts to the promotion of international understanding through the use of mass media.

● The appointment of William F. Kruse & Associates, Chicago public relations firm, to handle advertising and publicity for Family Films, Inc., was announced recently by Sam Hersh, president of the Hollywood organization that is producing a new series of films for family, church, and school use.

● Miss Bernice Coe has been appointed to organize and head the new Educational Division of Sterling Films, according to an announcement by Saul J. Turell, President. Miss Coe, formerly with Walter O. Gutlohn, and recently with United World Films, will also supervise activities of the television division of the company.

● Merriman H. Holtz, President of Screen Adettes, Inc., is in Alaska making a survey of the Territory. Purpose of the trip is to discover how much ice audio-visual equipment and materials can cut with the Eskimos.

● James H. Mills has joined The Princeton Film Center in charge of sales to foundations, public relations, religious and educational organizations, according to an announcement by Gordon Knox, executive director. Formerly associated with the public relations firm of Pendray & Leibert in New York City, Mr. Mills will make his headquarters at The Princeton Film Center's New York sales offices at 625 Madison Ave.

● The appointment of R. S. Hadsell as director of film utilization and evaluation activities of Teaching Film Custodians, 25 W. 43rd St., N. Y. C., has been announced by Carl E. Milliken, managing trustee. For the past three years Mr. Hadsell has been Associate Director of the Commission on Motion Pictures and a member of the staff of the Yale University Motion Picture Research Project.

Current Film News

■ **SIMMEL-MESERVEY,** Beverly Hills, Calif., have released two new educational films for social studies, geography, and human relations classes, each available in color or black and white:

The Jungle Idol (1½ reels)—a study of the jungles of Yucatan, with emphasis on its great industry, chicle.

The Road for San Pablo (2 reels)—the story of Juan Ramirez, peasant farmer of Mexico . . . and what happens when the 20th Century suddenly invades his primitive way of life when a modern road to the city is built across his land.

■ **ENCYCLOPAEDIA BRITANNICA FILMS,** 1150 Wilmette Ave., Wilmette, Ill., announces the newest in its series of primary science teaching films:

Rikki (1 reel)—picturing a day in the life of a baby Rhesus monkey, his mother and father. The film story was photographed by Lynwood M. Chace, noted wildlife photographer, in his animal studio at New Bedford, Massachusetts.

■ **SOUTHERN EDUCATIONAL FILM PRODUCTION SERVICE,** Athens, Ga., announces that its 3-reel production *Feeling All Right* (the dramatic story of a Negro youth who contracts syphilis, produced for the Mississippi State Board of Health, which is using it extensively with Negro audiences in an effort to encourage voluntary blood tests) is being distributed by the School of General Studies, Columbia University, Broadway and 116th St., N. Y., for use in health education programs throughout the country.

■ **McGRAW-HILL BOOK CO.,** Text-Film Dept., 330 W. 42nd St., N. Y. 18, has announced exclusive right to U. S. distribution of the following National Film Board of Canada 16mm sound film:

Who Will Teach Your Child? (2 reels)—exploring some of the fundamental issues of teaching as a profession and posing some important questions for community consideration.

■ **EDUCATIONAL FILM LIBRARY ASSOCIATION,** 1600 Broadway, N. Y. 19, recently made the following additions to the list of educational 16mm films it distributes:

Craftsmanship in Clay: Simple Slab Methods (1 reel, color)—picturing techniques by which attractive pottery pieces may be made from clay.

Understanding Children's Play (1 reel)—the first in a series of films planned to show how adults can understand and help children through observation of their use of toys and play materials.

■ **CORONET FILMS,** 65 E. South Water, Chicago 1, has released the following new instructional films, each 1 reel, sound, color or black and white:

Finding the Right Job—a vocational guidance film showing students, in factual terms, how to go about "finding the right job."

Stories of Holland: Background for Reading—a film journey to places of literary interest, providing a vivid visual background for reading about Holland.

Improving Your Posture—a demonstration of good posture habits, designed to help students overcome individual posture faults.

Exercise and Health—a film showing that the right kind of exercise will go a long way toward making students healthier, happier, and more likely to succeed in any undertaking.

Use of Forests—a picture journey to the great forest areas of the U. S., showing the many uses of wood and the irreplaceable value of forestland.

Life in Lowlands (The Netherlands)—a tour of the Netherlands to meet a typical Dutch family.

■ **INTERNATIONAL FILM BUREAU,** 6 N. Michigan Ave., Chicago, announces the availability of two 1-reel color 16mm films: *How Indians Build Canoes* and *Trappers and Traders,* edited from the film *Portage,* tell the story of the Indians and voyageurs of Canada living today as their forefathers did.

Also available from the International Film Bureau is the 16mm version of the much-praised French film *The Devil Is an Empress,* based on the story "The Chess Player of Vilna" by H. Dupuy-Mazuel—an unusual tale of Russian overlords, Polish zealots, and automatons set in the days of Catherine II, Empress of Russia.

■ **COMMONWEALTH PICTURES CORPORATION,** 729 Seventh Ave., New York 19, N. Y., announces that they have acquired for exclusive 16mm distribution the 12-reel major-company production *The Man in the Iron Mask,* featuring Louis Hayward and Joan Bennett in the famous 17th-century adventure story by Alexandre Dumas.

■ **RELIGIOUS FILM ASSOCIATION,** 45 Astor Place, N. Y. 3, announces the availability of a new 16mm sound film for use in clubs, schools and social agencies as well as churches:

Answer for Anne (4 reels)—portraying the plight of the "displaced persons" and our responsibilities toward them in a fast-moving framework story about a teen-ager who set out to inform herself about the DP problem.

Steps of the Ballet

is a

BRITISH INFORMATION SERVICES FILM

produced in 1948 by the Crown Film Unit.

Directed by Muir Mathieson
Choreography by Andree Howard
Music by Arthur Benjamin
Decor and Costumes by Hugh Stevenson

Presenting

GERD LARSEN and ALEXANDER GRANT

(By permission of Covent Garden)

with

GORDON HAMILTON
ELAINE FIFIELD and
MICHAEL BOLTON

(by permission of Sadler's Wells)

Music played by the

LONDON PHILHARMONIC ORCHESTRA

Narration by Robert Helpmann

23 minutes. Rental $3.75, Sale $76.00

Apply for rental and sale prints to any British Information Service office or any British Consulate.

BRITISH INFORMATION SERVICES

30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

■ **BAILEY FILMS,** 2044 N. Berendo, Hollywood 27, Calif., announces the following new educational 16mm sound films:

The ABC of Puppet Making (2 reels)—showing how to make and dress the simplest type of hand puppet (first reel, complete in itself). The second reel shows the making of a papier-mache head and demonstrates how to hold and manipulate the puppet. Also shown are the building of a simple puppet theatre and the operation of puppets by children during the presentation of a short play.

Natives of Guatemala (1 reel, color)—showing the relationship between the living habits of the people and their geographical environment and picturing some of the chief occupations, ranging from primitive handicrafts to the highly specialized forms of work demanded by modern industry.

■ **UNITED NATIONS** Department of Public Information, Lake Success, N. Y., announces a new film produced by the March of Time and sponsored by the United Nations Film Board:

Battle for Bread (2 reels)—a report of the UN's Food and Agriculture Organization at work, showing the technical assistance given by FAO to improve agricultural production in several member countries (Italy, Poland, India, China).

■ **CINEMA 16, INC.,** 59 Park Ave., N. Y. 16, a non-profit film society devoted to the presentation of unusual documentary films, acts as distributor for a number of specialized experimental films suitable for psychology, drama, art and literature classes. Included among the titles are: *Introspection* (original cinematic experiments with the dance); *This Day* (a film poem on the horror and futility of war as told by an artist in terms of symbolism); *Le Bijou* (an experimental film by painter Francis Lee in which inanimate objects serve as actors); and many others. A full listing of subjects can be secured by writing directly to Cinema 16.

■ **OFFICIAL FILMS,** 25 W. 45th St., N. Y. 19, has released the first three of ten films featuring the new puppet star, Pirro—personifying the wonder and curiosity of the alert child as he discovers the day-to-day realities of the world around him. Pirro comes to life in *Hello Pirro,* meets his "maker," Pat Patterson, discovers the mirror, and learns to walk and run. In *The Thermometer,* Pirro explores the ups and downs of temperature and its measurement; and in *The Alarm Clock,* Pirro has a good time unfolding the mysteries of the hours. All the Pirro films are available in 16mm sound, black and white.

■ **POST PICTURES CORP.,** 115 W. 45th St., N. Y. 19, announces the availability of three mystery 16mm sound films, each 2 reels:

The Tell-Tale Heart—Edgar Allen Poe's classic story featuring Richard Hart.

Marionette Mystery—an original screenplay with Regis Toomey.

A Terribly Strange Bed—Wilkie Collins' Victorian tale acted by Richard Greene and Roman Bohnen.

■ **COLUMBIA PICTURES CORPORATION,** one of the world's largest producing and distribution firms, recently entered the 16mm non-theatrical field, announcing that distribution will be made through Screen Gems, Inc., 729 Seventh Ave., N. Y. 19. Included among first releases are *The Howards of Virginia, Arizona, Mr. Deeds Goes to Town, Pennies from Heaven, Five Little Peppers and How They Grew.*

■ **JOHNSON HUNT PRODUCTIONS,** 1133 N. Highland, Los Angeles, announces that *Baja, California* and *The Mainland,* two new films describing the Pacific Coast of Mexico, have recently been released. *Purse Seining* is scheduled for release in June.

■ **BRANDON FILMS,** 1600 Broadway, N. Y. 19, announces that it will act as distributor for *The Roosevelt Story,* the official motion picture biography of Franklin Delano Roosevelt to be released in 16mm in October, 1949. *The Roosevelt Story,* a feature-length documentary film which was awarded the 1947 First Prize at the Brussels International Film Festival as being "the film most likely to contribute to world peace," will be distributed to schools, churches, community groups, and homes through an extensive network of film libraries and interested national organizations.

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, offer the following 16mm sound films from Britain:

Down to the Sea (2 reels)—a survey of the British shipbuilding industry and the people who work in it.

The Royal Wedding Presents (3 reels)—a technicolor film showing the hundreds of wedding presents sent to Princess Elizabeth and the Duke of Edinburgh and displayed at St. James Palace; available through the courtesy of the J. Arthur Rank Organization.

■ **NATIONAL ASSOCIATION OF MANUFACTURERS** has announced a new film, *The Price of Freedom,* for free 16mm distribution. *The Price of Freedom* (23 minutes) tells the story of a returning veteran who, disturbed by his editor father's lethargy in face of government inroads into the field of private enterprise, succeeds in getting his father to take a vigorous, uncompromising editorial stand. It is reported that during 1948 various NAM-sponsored films were shown 21,536 times with an estimated audience of 2,531,112.

■ **CONSUMERS COOPERATIVE ASSOCIATION,** Kansas City 13, Mo., has available a new film on cooperatives produced by Tomlin Film Productions, Inc.:

Beyond the Land (3 reels)—covering the principal activities of CCA through a story framework about a typical midwestern farm family at the Iowa State Fair.

■ **COAST VISUAL EDUCATION CO.,** 6058 Sunset Blvd., Hollywood 28, announces that it has taken over exclusive distribution of the Harry Grubbs educational motion pictures, including "The Great Lakes" series of 16mm sound films. Catalogs describing the films, with suggested areas of use, are available.

■ **STERLING FILMS,** 61 W. 56th St., N. Y., recently released the following documentary film, available in 8mm and 16mm, silent and sound versions:

Birth of a Volcano—a graphic camera record of the eruption of Paracutin in Mexico, the only active volcano on the North American continent.

■ **SAVINGS BANKS ASSOCIATION** of the State of New York, 110 E. 42nd St., N. Y. 17, has released a 1-reel, 16mm sound motion picture as part of a program to improve public understanding of the function of a savings bank:

"A" for "Achievement"—the story of a high-school boy who, in the process of doing research for a term paper in his civics class, discovers the important role the savings bank plays in his community.

Filmstrips and Slides

■ **SOCIETY FOR VISUAL EDUCATION,** 100 E. Ohio St., Chicago 11, is distributing the following National Film Board of Canada filmstrips:

The Internal Triangle (50 frames)—a color filmstrip with captions calling attention to those foods which are basic to each of our three meals.

The Violin (21 frames)—a black and white filmstrip pointing out the basic characteristics of the violin.

Sweet Sap (25 frames)—a black and white filmstrip telling the story behind the production of maple syrup.

■ **ENCYCLOPAEDIA BRITANNICA FILMS,** 1150 Wilmette Ave., Wilmette, Ill., annouces a new series of teaching filmstrips:

Our Community Workers—four filmstrips designed for use at the primary grade level; titles are *The Policeman, The Fireman, The Mailman,* and *The Doctor.* Each filmstrip has been adapted from a classroom motion picture produced earlier by EBFilms.

■ **YOUNG AMERICA FILMS,** 18 E. 41st St., N. Y. 17, announces that two new series of color filmstrips are scheduled for release in September: *Children of Other Lands* and *Children of Early America,* each to consist of 18 strips done in original art work.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Dealers

Bray Library Films are now available for dealer and film library purchase

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Trade Directory For the Audio-Visual Field

To increase the usefulness of this Trade Directory, symbols have been inserted to distinguish original sources (producers, manufacturers, primary importers, etc.) from audio-visual dealers and film rental libraries. KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

FILMS

Academy Films (P)
P. O. Box 3088, Hollywood, Cal.

Association Films, Inc. (PD)
35 W. 45th St., New York 19, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
3012 Maple Ave., Dallas 4, Tex.

Bailey Films, Inc. (PD)
2044 N. Berendo St., Hollywood 27, Cal.

Bray Studios, Inc. (PD)
729 Seventh Ave., New York 19, N. Y.

Castle Films, Div. of United World Films, Inc.
445 Park Ave., New York 22, N. Y. (PD)

Catholic Movies (D)
220 W. 42nd St., New York 18, N. Y.

Coronet Instructional Films (P)
Coronet Bldg., Chicago 1, Ill.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc. (PD)
Wilmette, Illinois

Films, Inc. (PD)
330 W. 42nd St., New York 18, N. Y.
64 E. Lake St., Chicago 1, Ill.
101 Marietta St., Atlanta 3, Ga.
716 S. W. 13th Ave., Portland 5, Ore.
209 Browder St., Dallas 1, Tex.
8414 Melrose, Los Angeles 46, Cal.

Films of the Nations, Inc. (PD)
55 W. 45th St., New York 19, N. Y.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

General Films, Ltd. (PD)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Heidenkamp Nature Pictures (P)
538 Glen Arden Dr., Pittsburgh 8, Pa.

Hoefler—Paul Hoefler Productions (P)
612½ S. Ridgeley Dr., Los Angeles 36

Hoffberg Productions, Inc. (PD)
620 Ninth Ave., New York 18, N. Y.

Institutional Cinema Service, Inc. (D)
1560 Broadway, New York 19, N. Y.

International Film Bureau (PD)
6 N. Michigan Ave., Chicago 2, Ill.
15 Park Row, New York 7, N. Y.

The Jam Handy Organization (PD)
2821 E. Grand Blvd., Detroit 11, Mich.

Knowledge Builders Classroom Films (PD)
625 Madison Ave., New York 22, N. Y.

Library Films, Inc. (PD)
25 W. 45th St., New York 19, N. Y.

March of Time Forum Edition (P)
369 Lexington Ave., New York 17, N. Y.

Mogull's, Inc. (D)
112-114 W. 48th St., New York 19, N. Y.

Nu-Art Films, Inc. (PD)
145 W. 45th St., New York 19, N. Y.

Official Films, Inc. (P)
25 W. 45th St., New York 19, N. Y.

Ott—John Ott Film Library, Inc. (PD)
730 Elm St., Winnetka, Ill.

The Princeton Film Center (PD)
55 Mountain Ave., Princeton, N. J.
625 Madison Ave., New York, N. Y.

Religious Film Assn., Inc., Libraries (D)
347 Madison Ave., New York 17, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
3012 Maple Ave., Dallas 4, Tex.
351 Turk St., San Francisco 2, Cal.

Religious Film Assn. (Continued)
1505 Race St., Philadelphia 2, Pa.
209 Ninth St., Pittsburgh 22, Pa.
2722 Pine Blvd., St. Louis 3, Mo.

Simmel-Meservey, Inc. (PD)
321 S. Beverly Dr., Beverly Hills, Cal.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Swank Motion Pictures, Inc. (D)
614 N. Skinker Blvd., St. Louis 5, Mo.

Vocational Guidance Films, Inc. (P)
215 E. Third St., Des Moines 9, Ia.

Wholesome Film Service, Inc. (D)
20 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILM PRODUCTION

KEY: Width 16mm or 35mm. Educational; Television; Commercial; Home.

A. B. T. Productions, Inc. (16, 35, ETCH)
460 W. 54th St., New York 19, N. Y.

MOTION PICTURE PROJECTORS AND SUPPLIES

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Bell & Howell Co. (M)
7117 McCormick Road, Chicago 45, Ill.

Comprehensive Service Corporation (M)
245 W. 55th St., New York 19, N. Y.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Forway Corporation (M)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Mogull's, Inc. (D)
112-114 W. 48th St., New York 19, N. Y.

Natco, Inc. (M)
4401 W. North Ave., Chicago 39, Ill.

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64 E. Lake St., Chicago 1, Ill.

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Address.....

City and State.....

☐ Payment enclosed. ☐ Please send bill.

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Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Revere Camera Co. (M)
320 E. 21st St., Chicago 16, Ill.

Rice—Carroll W. Rice Co. (D)
Audio Visual Center,
424 40th St., Oakland 9, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

S.O.S. Cinema Supply Corp. (D)
602 W. 52nd St., New York 19, N. Y.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Victor Animatograph Corp. (M)
A Division of Curtiss-Wright Corp.
Davenport, Iowa

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILMSTRIPS

Church Screen Productions (P)
5622 Enright Ave., St. Louis 12, Mo.

Encyclopaedia Britannica Films, Inc. (P)
Wilmette, Ill.

Informative Classroom Picture Publishers (P)
40 Ionia N. W., Grand Rapids 2, Mich.

Long Filmslide Service (P)
944 Regal Road, Berkeley, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Visual Sciences (P)
599E—Suffern, N. Y.

SLIDES

KEY: Kodachrome 2 x 2. 3¼ x 4¼ or larger; Made to Order.

Fason Films, Jack (P-O)
2100 S. University, Denver, Colo.

Hirsch & Kaye (D-2)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (P-4)
Meadville, Pa.

Nu-Art Films, Inc. (D-2)
145 W. 45th St., New York 19, N. Y.

Ryan Visual Aids Service (D-2)
409 Harrison St., Davenport, Ia.

FILMSTRIP, SLIDE and OPAQUE PROJECTORS

American Optical Co., Scientific Instrument Division (M)
Buffalo 15, N. Y.

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Beseler Company, Charles (M)
60 Badger Ave., Newark 8, N. J.

Comprehensive Service Corp. (D)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (M)
Meadville, Pa.

LaBelle Industries (M)
Oconomowoc, Wis.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

SCREENS

Da-Lite Screen Co., Inc. (M)
2711 N. Pulaski Rd., Chicago 39, Ill.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Radiant Manufacturing Corp. (M)
1215 S. Talman Ave., Chicago 8, Ill.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
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Webster-Chicago Corp. (M)
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AUDIO-VISUAL SUPPLIES

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COLUMN of the MONTH

● THE PROSPECT of a new catalog generally gives the film user the same sort of glow of anticipation that comes over the garden enthusiast when he opens up the newest brightly lithographed seed store fables. There is no more important column in EDUCATIONAL SCREEN than this one that puts our readers in touch with new film lists and descriptions.

There is a lot of work and expense involved in turning out good film catalogs. Much thought goes into the planning and preparation of the better ones in order that they may be just as useful and as informative (and as productive of business) as possible. The catalog is as essential to the conduct of any earnest film activity as is the timetable to running (or running after) a train.

EDUCATIONAL SCREEN welcomes information about new film catalogs, announces them regularly, urges you, its readers, to send for any and all that may seem to fit your needs. When you do, and the catalog impresses you favorably, you should make it a point to tell the sender so—and why. The best way to tell him is with an order—but tell him in any case. If you find shortcomings, tell him that also, for no producer or distributor—no advertiser—operates on the principle that "no news is good news." What he counts are *answers*. A film catalog may cost anywhere from a dime to a dollar to print; when you get one free, it is only fair to respond in some way to the sender, to his local dealer, or both.

In writing for these catalogs, or for anything else offered in our pages (advertising or editorial), please, always, be sure to mention that you are writing because you saw it here. The same holds true in response to direct-mail advertising you may receive in further support of items published in SCREEN. Your favorable attention was first drawn here, so when a direct follow-up appeal comes to you by mail, take the trouble to add to your response—"I saw it in EDUCATIONAL SCREEN." More responses of this kind from our readers will mean more advertising and a better and bigger magazine as a result. Every time you get the chance, say it, write it—"I saw it in EDUCATIONAL SCREEN." Right here is a good place to start.

WM. F. KRUSE

■ **BRITISH INFORMATION SERVICES,** 30 Rockefeller Plaza, N. Y. 20, recently issued a new catalog of Filmstrips and Other Pictorial Material from Britain. More than 50 filmstrips are listed in addition to poster card sets, picture sets, posters and maps.

FOR SALE: 1948 Kolograph Projector, speaker, screen, complete equipment. A-1 Condition, $450. Homestead Securities, Inc., 212 Home Federal Bldg., Des Moines, Ia.

LISTS AND CATALOGS

■ **INSTITUTIONAL CINEMA SERVICE,** 1560-2 Broadway, N. Y. 19, recently released a new "Camp and Summer" catalog containing an up-to-the-minute listing of 16mm films for every type of summer and camp audience. Special features of the catalog include a new section titled "Authentic Grand Opera on Film," complete listings of March of Time films, descriptions of twenty popular serials, and a special grouping of 5-reel "unit" programs—ideal for one-hour "package" shows.

■ **CORONET FILMS,** Coronet Bldg., Chicago 1, Illinois, presents its new 1949-50 film catalog, offering a complete up-to-date listing of all Coronet instructional films. Films are listed, described, and illustrated under basic subject-matter areas. A Utilization Chart lists the films alphabetically and indicates subject field and grade level for each film.

■ **CIO FILM DIVISION,** Dept. of Education and Research, 718 Jackson Place, N.W., Washington 6, D. C., has available an annotated list of 16-mm sound "Films to Fight Discrimination." Also available is a complete free catalog of "Films for Labor."

■ **U. S. DEPARTMENT OF AGRICULTURE,** Washington 25, D. C., has issued its 1949 catalog of motion pictures (16mm, 35mm) and filmstrips produced by the Department. Subjects include agriculture, rural arts and crafts, biology, cooperatives, dairying, erosion, farm life, food conservation, forest fire prevention and control, irrigation, plant life, recreation, soil conservation, wildlife and game, etc. 16mm prints may be purchased directly from Castle Films, Division of United World, 1445 Park Ave., N. Y. 29.

■ **AMERICAN CHEMICAL SOCIETY,** 1155 16th St., N. W., Washington 6, D. C., has released a bulletin titled "Films on Chemical Subjects," listing films of interest to science teachers, technical societies, and others concerned with the field of chemistry. Price of the booklet is 50c.

■ **ALLIED INDEPENDENT PRODUCERS,** 2044 North Berendo St., Los Angeles 27, are making available a combined catalog listing more than two hundred 16mm sound films. Included are all of the films produced and distributed by the five members: Academy Films, Arthur Barr Productions, Bailey Films, Johnson Hunt Productions, and Paul Hoefler Productions.

■ **INTERNATIONAL FILM BUREAU,** 6 N. Michigan, Chicago, announces that its new film catalog, listing and describing more than 1300 titles, will be available early this summer.

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THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

THE SAFEST WAY

IN THIS ISSUE

- Convention Views and News
- 2 x 2 Slides for Science
- Saginaw's A-V Program
- DAVI Progress Report

SEPTEMBER 1949

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*Figures recently released by Francis W. Noel, Chief, Division of Audio-Visual Education, State of California Department of Education, Sacramento, California.

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EDUCATIONAL

SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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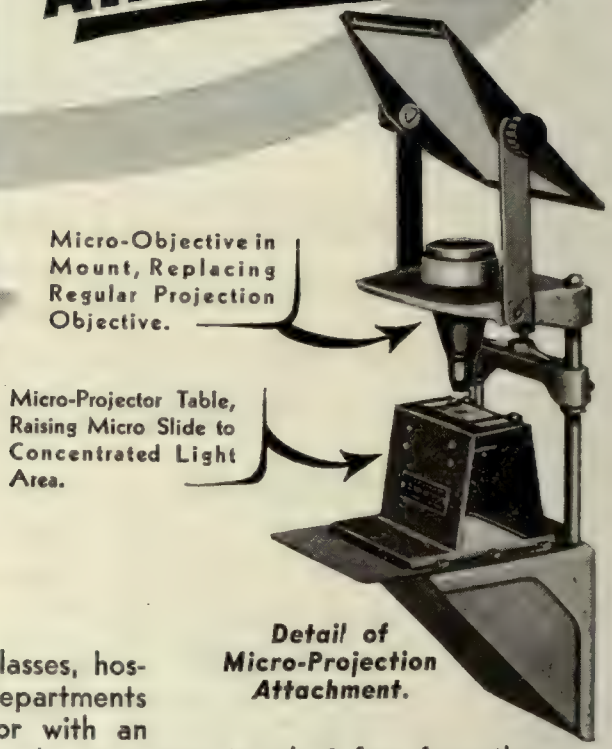
COVER: On the set at the Penn State Motion Picture and Recording Studio, where the prize-winning film "The Safest Way" was produced, a teacher watches closely as a pupil finds his least dangerous route to school on a large map. For more about the film, see page 307 in this issue. (Picture courtesy Photographic Services, Central Extension, The Pennsylvania State College.)

Volume XXVIII — Number 7, Whole Number 274

The KEYSTONE Overhead Projector—with Micro-Projection Attachment

Micro-Projection in a well-lighted room. Keystone Overhead with Micro-Projection Attachment in Use.



Detail of Micro-Projection Attachment.

High-school, college, and university science classes, hospital laboratories, and industrial research departments now can have an inexpensive micro-projector with an 8-power objective magnifying 106 diameters when projector is only 8 feet from the screen or, at the same distance, a 20-power objective magnifying 330 diameters.

High-School Teacher: "Now the class can see a microscopic slide all at once. We can look at live specimens and moving microscopic life amplified to a large clear projection on the screen. Saves time and makes learning more certain. Excellent for use in laboratory periods."

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The Readers Write

Erratum

EDITOR:

Calling your attention to line 1, paragraph 5, my article "Let's Get to Work!", June edition, THE EDUCATIONAL SCREEN . . . I demand an immediate retraction of this serious misstatement . . .

MERVYN V. MILLER
San Francisco, California

Line 1, paragraph 5, should have read, "Because of our movie making, we do not need to realize a profit from the boys accompanying us." To author Miller, Screen's apologies for a serious misstatement. To Screen's proofreading department, let's get to work!—Ed.

You Will Please Take Note

EDITOR:

After enjoying a good laugh at the cartoon on page 272 of your June issue, it occurred to me that our readers would also like to see it. I wonder, therefore, whether you would let us have permission to reproduce it, with due acknowledgement, in an early issue of "Film User."

BRIAN WATKINSON
Associate Editor
THE FILM USER
London, England

Permission granted . . . Do Screen readers have publishable audio-visual cartoons that will give Britishers—or even Americans—another good laugh?—Ed.

Films for India

EDITOR:

The kind assistance of your organization will be greatly appreciated in the following matter: The Ministry of Education (India) maintains a Central Film Library for which it is intended to purchase 16mm educational films, sound and silent, and 35mm filmstrips. It is likely that producers and distributors do not ship films on an open account basis outside the U. S. If, however, they have in this country an agent who stocks their films, they may like to request him to send the films to us on approval.

Alternatively, it is requested that they send us catalogs of their films and other literature. We shall be grateful for any cooperation they can give us.

S. S. SAITH
Ministry of Education
Central Film Library
New Delhi, 3. India

Wanted: Multiple-Trained Man

EDITOR:

Our game commission contemplates expanding its educational work, and we would like to produce our own wildlife conservation motion pictures. We wonder whether you or your readers can help us secure a competent man. Specifically, we are thinking of establishing an audio-visual aid section and putting at the head a man who can write movie script, shoot the film, edit it, and make arrangements to have sound recorded. Of course, this would entail a multiple-trained man but I believe it is possible to find such a man somewhere.

Being a State agency, naturally our salary level would not be as high as in private employment. But there would be many advantages in working for a State agency such as ours, particularly if a young man with several years of experience wanted to get into the conservation education field and make a career of this kind of work.

JOSEPH J. SHOMON
Chief, Publications Division
Commission of Game and Inland Fisheries
Richmond 13, Virginia

The Farmers of Japan

EDITOR:

In the April issue, page 168, I noticed that the churches of the country will be studying Japan during the next year. The item mentioned several possible films.

I would like to call to your attention that this department (U. S. Dept. of Agriculture) completed some months ago a film entitled *The Farmers of Japan* which attempts to portray rural life in that country. Since the picture was completed, the whole troublesome matter of television music clearance has come up, and we have held up making prints of the picture until we make sure that the music is cleared. I expect that this will be straightened out by fall, and I believe this film might be of interest to some of the churches in their study program.

The picture is made from footage that the Signal Corps shot when I was in Japan two years ago, and the film was edited and put together here in the Department.

R. L. WEBSTER
Associate Director of Information
U. S. Dept. of Agriculture
Washington, D. C.

Observation

EDITOR:

I appreciate very much the review of my article on "Automobile Licenses as Visual Aid Material in the Teaching of Geography," which appeared recently (June issue) in the EDUCATIONAL SCREEN. With respect to the question at the end of the review, I would say that improving a student's power of observation is certainly education.

ROBERT M. CRISLER
Washington University
St. Louis, Missouri

Address letters for "The Readers Write" to The Editor, EDUCATIONAL SCREEN, 64 E. Lake St., Chicago 1, Illinois.

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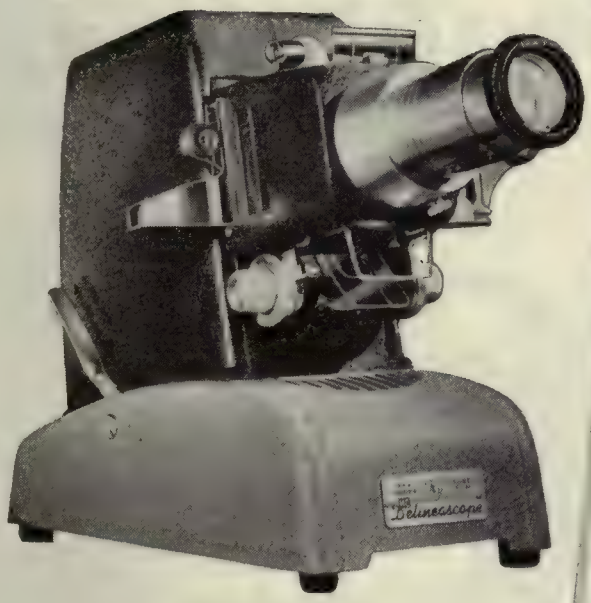

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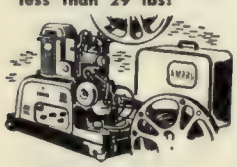
Write for free circular giving full detailed "Stylist" specifications.



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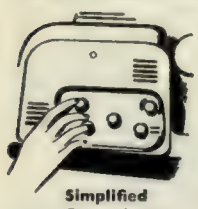

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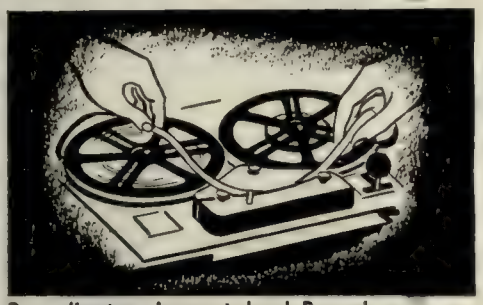

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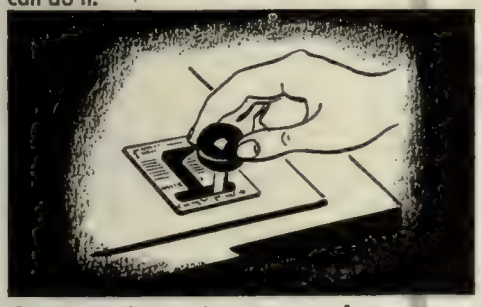
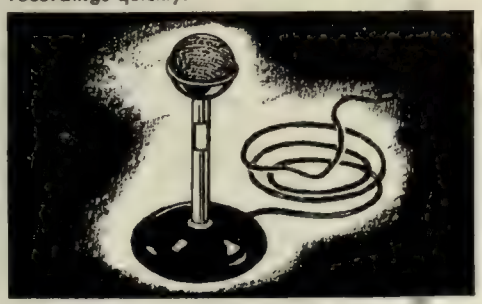


One control gives instantaneous fast forward or fast rewind. Indexer and Log Book facilitate location of specific recordings quickly.



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A-V WORLD MEETS IN CHICAGO

THE 1949 NATIONAL AUDIO-VISUAL CONVENTION AND TRADE SHOW, held in Chicago's Hotel Sherman July 29-August 3, brought together from all parts of the U. S. and from abroad more than 1700 educators, community leaders, film producers, dealers, manufacturers, and others interested in the audio-visual media of communications for a 6-day co-ordinated program sponsored by the National Association of Visual Education Dealers, the Film Council of America, the Educational Film Library Association, and the Midwest Forum on Audio-Visual Aids. Meeting in Chicago at the same time was a conference of State Directors of Audio-Visual and Radio Education called by Commissioner of Education Earl James McGrath.

At the 1949 NAVED Trade Show, conventioneers saw the latest and best in audio-visual equipment and materials.

At meetings planned specially by the four sponsoring organizations, they were given maximum opportunities for the exchange of ideas and experiences. At informal get-togethers—such as the Society for Visual Education's highly successful "Red Shoes" theater party, the Radiant Screen evening party, the Cathedral Films luncheon, and scores of others—they had a good time; they got to know one another better and to appreciate better their common interests and goals.

For those who missed the 1949 Convention, EDUCATIONAL SCREEN presents below some of the highlights—with the hope that next summer's National Audio-Visual Convention, to be held in Chicago July 30-August 2, will be a "must" date on every A-V calendar.

FCA

● HIGHLIGHTS of the second annual meeting of the Film Council of America were a demonstration televised film forum presented over Chicago's station WENR-TV and conducted by Julien Bryan, director of the International Film Foundation, and telephone broadcast reports from Edgar Dale of Ohio State University, speaking from Paris where he is attending a Unesco conference on mass communications, and Ross McLean, Commissioner for the National Film Board of Canada, who spoke from Ontario, Canada.

The FCA program also included reports on outstanding local film council activities; a review by Irene Wright, U. S. State Department, of the progress being made in the international exchange of films; a recorded report on the recent community film workshop conducted under the auspices of the Atlanta, Georgia, Film Council; and the premiere showing of a new sound filmstrip on FCA activities.

Climaxing the FCA banquet meeting was the presentation of the first annual Reagan Memorial Award to the Atlanta Film Council. The award honors C. R. Reagan, late president and founder of FCA, and is given to the local film council which has made the greatest contribution to the community use of films during the past year. An oil portrait of "C. R.," ultimately to be placed in FCA national headquarters, was presented to Mrs. C. R. Reagan.

Speakers at the banquet meeting included Homer P. Rainey, president of Stephens College; Mortimer J. Adler, professor of philosophy, University of Chicago; and Charles H. Percy, president of the Bell & Howell Company and recently appointed chairman of the FCA National Industrial Advisory Committee.

Among those responsible for the successful planning of the FCA program are Paul A. Wagner, recently elected president of Rollins College, who acted as program chairman and master of ceremonies at the FCA afternoon session, and Glen Burch, FCA Executive Director.

New Officers: At business meetings of the FCA the following new officers were elected: Robert deKieffer, Assistant to the Dean of Instruction, Stephens College, was elected FCA president, succeeding L. C. Larson. John Cory, Executive Secretary of the American Library Association, was elected Chairman of the Senate, succeeding William F. Kruse. Ed Stevens of Stevens Pictures Corporation, Atlanta, Georgia, was elected Secretary of the Senate, succeeding Patricia Blair.

EFLA

● "IMPROVING Administrative Supervisory Patterns for Audio-Visual Center Operations" was the theme of the Educational Film Library Association's Sixth Annual Conference, planned under the direction of Ernest Tiemann of the Audio-Visual Center, Indiana University, and James P. Fitzwater, Director of Visual Education of the Chicago schools.

General sessions featured addresses by J. Bruce Buckler, International Business Machines Corporation, on "What Business and Industry Are Doing with Audio-Visual Materials" and by Floyde Brooker, U. S. Office of Education, on "EFLA and UNESCO."

Sectional discussion meetings centered around questions of audio-visual center operations, in-service training programs, educational and commercial film production, distribution of audio-visual materials, and related subjects. The EFLA July 29 film evaluation session, led by Walter Wittich, University of Wisconsin, featured the screening and discussion by panel and audience of a group of "controversial" films. At the July 31 evening session the Flaherty film *Louisiana Story* was screened.

At the EFLA annual business meeting the membership passed a resolution recommending the adoption of the agreement on free flow of educational films throughout the world which was drawn up by Unesco. The resolution is addressed to the U. S. Department of State and urges whatever action is necessary to the speedy adoption of the agreement.

Proceedings of the EFLA discussion sessions will be reported and published in such a way as to form a handbook on the problems of administration of an audio-visual center.

New Officers. New officers of EFLA are: President—Edward T. Schofield, Newark, N. J., Public Schools; Vice-President—Ford Lemler, University of Michigan; Secretary—Edgar Dale, Ohio State University. Other members of the Board of Directors are Virginia Beard, Cleveland Public Library; Elizabeth Golterman, St. Louis Public Schools; L. C. Larson, Indiana University; Bertha Landers, Dallas Public Library; R. Russell Munn, Akron Public Library; and Francis Noel, California State Department of Education. Miss Landers, Miss Golterman, and Mr. Lemler have been newly elected to the board and will serve three-year terms.

MIDWEST FORUM

● THE MIDWEST FORUM conference, planned under the chairmanship of Orlin D. Trapp, featured a panel discussion on "Progress in Audio-Visual Education," led by Floyde Brooker, U. S. Office of Education. Panel members included Carl H. Menzer, Director of Radio, University of Iowa; George E. Mills, Audio-Visual Consultant, Kalamazoo Public Schools; Vernon L. Nickell, Superintendent of Schools, State of Illinois; and Walter Wittich, Audio-Visual Director, University of Wisconsin.

Highlight of the evening Midwest Forum program was a discussion by Dr. Harold Hand, Professor of Education at the University of Illinois, of the "Place of Audio-Visual Aids in the Curriculum."

New Officers. New officers elected at business sessions of the Midwest Forum are: E. C. Waggoner, Elgin, Illinois, Public Schools, newly elected Chairman; and Joseph E. Dickman, Encyclopaedia Britannica Films, re-elected Secretary-Treasurer.

NAVED

● THE 1949 CONVENTION and Trade Show of the National Association of Visual Education Dealers marked a milestone for the organization: it was the first combined industry show, the Allied Non-Theatrical Film Association having merged with NAVED early in 1949.

Principal speakers at the NAVED Convention were Dr. Kenneth McFarland, Superintendent of Schools, Topeka, Kansas; Godfrey M. Elliott, Vice-President of Young America Films; and Her-

(*Continued on page* 330)

For more about the A-V Convention, see the editorial (As Viewed From Here), accompanying pictures, and the Audio-Visual Trade Review in this issue.

24 NEW CORONET FILMS for the NEW SCHOOL YEAR

Here are the new films released by Coronet since the closing of school last summer... ready for teaching use in your classrooms *now*. These latest and finest 16mm sound-motion pictures . . . many filmed by camera crews overseas . . . increase Coronet's thorough coverage of the modern school curriculum. You have only to see them to realize that the already high standards of Coronet films in photographic technique, high fidelity sound recording, and in audio-visual teaching effectiveness, are constantly being improved. To be sure of getting these new films for use at the time you need them . . . send your orders without delay.

Ancient Rome

Are You a Good Citizen?

Charles Dickens: Background for his Works

Cities: Why They Grow

Describing an Incident

Developing Responsibility

How to Keep a Job

The Lady of the Lake: Background for Literature

Law and Social Controls

Let's Play Fair

Life in Hot, Dry Lands (California)

Life in Mediterranean Lands (California)

Life on a French Farm

The Nature of Energy

Our Living Constitution

Preserving Food

Propaganda Techniques

Seasonal Changes in Trees

Sharing Work at Home

Spain: The Land and the People

Watch That Quotation

What is a Corporation?

Why Study Foreign Languages?

Your Family Budget

SOCIAL STUDIES

Spain: The Land and the People

HOME ECONOMICS

Preserving Food

LANGUAGE ARTS

Propaganda Techniques

GENERAL SCIENCE

The Nature of Energy

GUIDANCE

Developing Responsibility

BUSINESS AND ECONOMICS

What is a Corporation?

Coronet Films

CORONET BUILDING • CHICAGO 1, ILLINOIS

EVERYONE

. . . but not quite!

● Everyone in the audio-visual field was there—practically everyone, that is; and the reason is simple. The National Audio-Visual Convention held in Chicago last month was "so significant and important that no one interested in the field of audio-visual education could afford to miss it." By every standard the Convention exceeded the hopes we had when first we suggested it in SCREEN just three years ago.

The annual National Audio-Visual Convention is unique among conventions in which educators are privileged to participate. At no other conference do educators and businessmen meet on so equal a basis. No one group dominates even though the NAVED Trade Show holds the spotlight. Each participating association meets separately for discussion of its own problems and settling its routine business; but there are joint sessions for discussion of mutual problems. There are no closed sessions. The spirit of the whole convention is that of mutual cooperation and helpfulness; and in this spirit lies its strength.

Not only are businessmen and educators brought together by this convention, but educators themselves meet in a new educational pattern. The word "education" has been given increased breadth by the very concept of the Film Council of America and the membership of the Educational Film Library Association. These groups are not concerned only with in-school education, or library education, or religious education, or adult education. These teachers, churchmen, librarians, and other group leaders are concerned with the education of all the people in a community. Their common concern is that the best and most efficient materials and methods be used for doing the educating. They know the values of the audio-visual way of learning.

But not quite everyone in the audio-visual field was at the 1949 Convention. One other major audio-visual group should participate in 1950. The Department of Audio-Visual Instruction of the National Education Association could give new life and meaning to its own summer meeting if it were held concurrently with the meetings of NAVED, EFLA, FCA, and the Midwest Forum.

If DAVI were to do this, they might even plan a session that would bring together a group of top-flight school superintendents and other school administrators to help audio-visual educators solve their problems. If this were to be done, we wouldn't even venture a guess as to who would be helped most.

See you in Chicago next summer!

—PCR.

FCA TV FILM FORUM. Cyril Houle, University of Chicago; Paul Wagner, Rollins University; Julien Bryan, International Film Foundation; John White, Illinois Institute of Technology.

NEW NAVED OFFICERS. Martin Stoeppelwerth, Second Vice-President; Ken Lilley, Treasurer; Keith South, Secretary; Hazel Calhoun, First Vice-President; E. E. Carter, President.

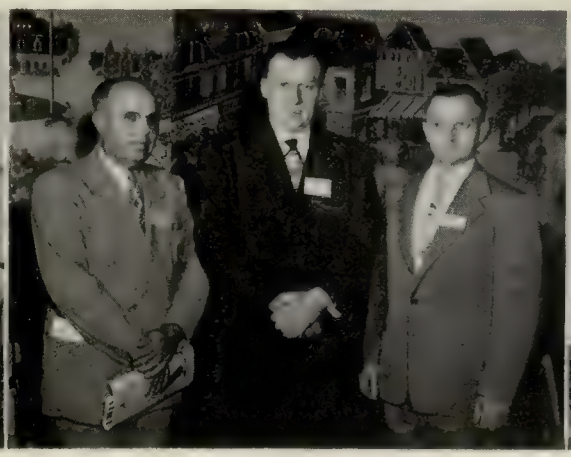
As Viewed From There

AV CONVENTION

Chicago, 1949

CHARLES H. PERCY, President of Bell & Howell Co., addressing FCA banqueters.

Left: EFLA BOARD PAST AND PRESENT. I. C. Boerlin, Emily Jones, J. R. Bingham, Bertha Landers, L. C. Larson, Walter Wittich. Center: MIDWEST FORUM OFFICERS. E. C. Waggoner, new Chairman; Joseph Dickman, Secretary-Treasurer; O. D. Trapp, retiring Chairman. Right: FCA OFFICERS. L. C. Larson, retiring President; Robert deKieffer, new President; Patricia Blair, retiring Senate Secretary; Wm. F. Kruse, retiring Senate Chairman; Glen Burch, Executive Director.



by LLOYD J. CARTWRIGHT
Director, Saginaw County, Michigan,
Audio-Visual Education Center

PRIME THE PUMP

How Saginaw got its A-V program started

Photo: Lloyd J. Cartwright

SURE THEY LIKE IT. Saginaw County teacher Mary Schaberg and her class of raptly attentive children in McMann rural school watch a filmstrip called "Animals to Know."

THIS IS THE STORY of how Saginaw's tall whispering pines of the early lumbering era—pines long since vanished from the valley—have figuratively returned to bring meaning and delight to the education of today's boys and girls. The pines brought fabulous wealth to C. K. Eddy, pioneer lumber king, and with it his family created a trust fund which provides that certain earnings may be used "to promote education in Saginaw City or County in whatever way the trustee finds practical and wise."

Today boys and girls in Saginaw County may learn more, remember it longer and like learning better than ever before because Lumberman Eddy and his family prospered and because they wanted their prosperity to be perpetuated.

Surely Mr. Eddy would marvel that third graders, in just a few minutes, can learn more things about the Indians of his day than he could learn in as many months. For instance, our children see the full and intensely interesting process of canoe-making in a ten-minute color film *How Indians Build Canoes.* They see *Pueblo Boy* and many others. Then they build paper wigwams, weave wampum, construct headdresses and prepare authentic dramatizations of the red man's life complete with tom-tom music, dances and war paint. And it's fun.

The films are borrowed from the film library of the Saginaw County Audio-Visual Education Center, which already owns over 230 titles along with 300 filmstrips and color-slide sets and a small file of transcriptions. The Center was made possible by a gift from Mr. Eddy's estate.

Because we have the Center, history is more meaningful for all who see *Eighteenth Century Life in Old Williamsburg, Virginia, Flatboatmen of the Frontier* or *The Flag Speaks.* We journey to other lands in *Farmers of the Andes, Peoples of the Soviet Union, Children of China* or that great film-poem *Wind from the West.* We live with English children and the Swiss and the Eskimos.

Democratic freedom in America takes on new meaning for all who see *The Story That Couldn't Be Printed* (on freedom of the press) or *Democracy* and for all who hear that dramatic transcription of the broadcast on the 150th anniversary of the signing of our Bill of Rights, "We Hold These Truths."

When the trustees of the Eddy Fund found that they could make a substantial contribution to education, they consulted with school heads and the staff of the Audio-Visual Center of the University of Michigan. It was decided to make possible a local library of educational films and related material for the free use of all schools in Saginaw County. So gifts were made to individual schools on the basis of $2.50 per member enrolled in September 1946 with the minimum to be $100 per school. This money was to be used to purchase visual aid equipment. Another $30,000 was set aside to develop and operate a central library of visual-aid material and give supervisory service to the schools. This gift was considered in the nature of a "pump priming" operation to get the programs started quickly. It was given with the understanding that we could operate two years on it but after July 1, 1949 we would "collectively find means" for continuing the project.

Saginaw News Photo

RIGHT FILM. Director Cartwright, right, helps Kenneth Poulson, science teacher, select a film.

Saginaw News Photo

CHECK-UP. Saginaw County's Equipment Evaluation Committee checks a transcription player.

There were 32,203 pupils enrolled in the schools of the county last year with 53.3% of them enrolled in the city public schools; 27.4% in the county public schools; and the remainder in private and parochial schools. All of these participated in the project. About 900 teachers serve in these schools, which are now equipped with 113 filmstrip projectors, 85 motion picture projectors, 15 opaque projectors, 16 transcription players, 40 radios, 54 record players, and 5 microprojectors.

The responsibility for organizing the program and expending the funds was given to a committee composed of the superintendents of the Saginaw City Public Schools, the Saginaw County Schools, the Catholic Parochial Schools, and Lutheran Parochial Schools. The author, then a teacher of science and director of visual education in the city junior high school, was appointed to administer the program for the committee.

To help set up the kind of program the teachers and schools wanted, we first organized an advisory committee representative of the four school organizations we were to serve. This gave us sixteen members with four teachers from each of four levels: primary, elementary, junior high, and senior high. This committee helped set up the program and selected previewing committees to make film selections. Working together in this manner gave teachers a new appreciation for the work being done in other schools and at other grade levels. It gave them a better understanding of their own part in the education program.

We soon realized we had several problems, each of which required concurrent solution. These were:

1. Making teachers familiar with the best materials available for teaching and teaching them how to apply them to the curriculum.
2. Instructing teachers in the careful, efficient use of mechanical and electronic equipment.
3. Early selection of a basic library of films and other materials.

We first set up a technical committee to examine and recommend projectors and other equipment so that we could pool our orders to take advantage of quantity discounts. This helped our schools to buy more equipment and materials with their money.

The evaluation process was an involved one so that it would acquaint more teachers with more films. Many preview committees were set up. Films selected from lists of the more popular titles in the film libraries of the University of Michigan and Ohio Film Exchange and from teachers' requests were scheduled for screening. We tried to get each film to more than one committee. Written evaluations were prepared on each film. All rented and borrowed films were evaluated by users.

To give our teachers some experience in using films and better judgment in selecting and evaluating, as well as to give our library staff experience in setting up library routine and booking schedules, we first bought a group of thirty films for circulation.

After tabulation of the evaluations, grade and subject committees were called in, one at a time. In the meantime the advisory committee met and worked out a quota—so many films for each subject and grade level—to effect a balanced film library. Of more than 400 films evaluated, 200 were recommended for purchase by the committees. In addition, about 100 of the more useful sponsored films were booked for four to twelve weeks' use.

Formal teacher training was provided by College and University Extension Service. More than 200 teachers enrolled in these courses. In addition, some school faculties came to the Center for instruction in equipment operation, while the Director was called to instruct others in their schools.

Advantages of using the new methods for teaching are already apparent. One parent reported that his daughter came home full of enthusiasm about a movie at school "that showed all kinds of ways to make four".

A fifth-grade teacher reported, "A movie on manufacture of shoes was shown in social studies class. The children's mothers were invited to visit the class. The poorest reader in the whole group (his instructional level was barely that of second grade) made some of the best deductions and everyone noted that he made most worthwhile contributions to the discussion which followed the showing of the movie. Half the parents

(*Continued on page 324*)

2 x 2 SLIDES for SCIENCE TEACHING

FEMALE CARDINAL — General Biological Supply House

ZEBRA SWALLOWTAIL — Ward's Natural Science Establishment

LUCKY is the teacher of science in a school with a 2 x 2 slide projector and funds with which to purchase slides. There are thousands of excellent miniature slides on the market dealing with many branches of science, such as plant and animal study, geology, mineralogy, meteorology, health, etc. Some of these slides are available in well-organized sets accompanied by teaching manuals; others may be purchased singly and organized in sequence for classroom teaching.

In view of the advantages of 2 x 2 slides, it would seem that providence had created them especially for science teaching. Although some are produced in black and white, the majority on the market are in natural color—an indispensable factor in teaching identification. Color combined with a third-dimensional quality results in an effect which is breath-takingly realistic.

When projected, the 2 x 2 slide creates a picture everyone in the group can see; therein lies its superiority over the printed picture for discussion purposes. From the standpoint of economy, the miniature slide is "tops"—nothing to wear out, nothing to break, and usually nothing which might "go out of style" (the processes of evolution, erosion, etc. work slowly!). Glass covers, it is true, may be broken, but in that case the slide itself usually comes out intact, and the glass may be replaced for a few cents.

Many educators, surprisingly enough, just haven't made up their minds about the value of the miniature slide, while at the same time the popularity of the filmstrip, close cousin to the slide, seems clinched. Without

by VIRGINIA SLAUSON

any attempt to belittle the filmstrip, it seems fair to point out that at present most filmstrips lack the advantage of natural color and, with their fixed sequence of pictures and printed captions, they lack the adaptability of slides. Too, the filmstrip is more perishable; the teeth of the projector cause wear which may necessitate replacement sooner or later. On the other hand, the individual filmstrip frames can be mounted separately, making slides of them; and in the future more strips may be created in natural color, such as the one on the Monarch Butterfly produced by the American Museum of Natural History. It would certainly seem that filmstrips and 2 x 2 slides supplement, rather than replace, each other.

Two factors which seem to some people to be stumbling blocks in the recognition of the teaching importance of 2 x 2 slides pertain to the natural color —the quality of duplication and the degree to which natural color fades. As nearly as this investigator can determine from sample slides sent in for duplication and from viewing over 2,500 slides on the market, duplication—even though not perfect—is yet not imperfect enough to impair the value of most 2 x 2 slides for science teaching purposes. In fact, it is amazing, since most available slides are copies of originals, that such a small percentage of them is unsatisfactory for reliability of color and clarity of detail. The Eastman Kodak Company, whose duplication process is more widely used than any other, maintains that the quality of duplication has improved in the last few years and that continual improvement may be expected. Dr. Austin W. Morrill of the Calichrome Slide Agency of Arcadia, California, who has evolved a rating system for comparing duplicates with originals, states that the average duplicate rates between 90 and 95 percent of the quality of the original. Unfortunately, reports on fading are contradictory, with evidence on both sides. The fact, however, that there are reliable reports of slides ten years old which have not faded is encouraging.

Perhaps the biggest obstacle to the extensive use of 2 x 2 slides in teaching—unrelated to the quality of duplication or fading—is the simple fact that it is so difficult for potential users of slides to know what is available. Many slide producers are small, and widespread advertising may not be feasible. The problem of locating slides related to the curriculum and of rating and classifying the material has not yet been solved in any systematic way by educators or distributors. While to accomplish this task with the miniature slide would be difficult, the particular advantages of this medium for teaching would certainly seem to justify the effort.

Not realizing the great wealth of material available, this writer attempted last year to view as many science slides as possible, with the idea of producing a selected, annotated list of individual slides useful for teaching biological and earth sciences. Although over 2,500 slides were viewed, this number proved to be such a small proportion of those on the market that the project was sadly lacking in comprehensiveness, except, perhaps, for a listing of some 400 slides on birds. There is no reason, however, why a really complete coverage of the science field could not be achieved if many interested individuals each tackled some small, specialized phase of the subject and pooled the results of their efforts.

The first step in such a project would be to discover who the producers are—no small job in itself. This writer contacted over 100 individuals and companies who were potential sources of slides useful in teaching biology and earth science and was able to compile a list of 28 who proved actually to have such slides. While this may not be a complete list, it is reproduced here in the hope that it may be useful to others interested in using or furthering the use of science slides. Many of these producers also have slides in other subject areas, but only their science slides are mentioned here.

In those cases where the slides were not actually seen, the fact is mentioned. The list gives sources of slides which are in general of satisfactory quality, though, of course, individual slides may be exceptions. The number of slides available from any one producer may have increased greatly since this study was made but is given as some indication at least of the scale on which the producer operates.

Unless otherwise indicated, the slides available are in natural color and are for sale, not rental. Many producers sell "on approval." Prices are not given, but they usually range from fifty to seventy-five cents a slide. Further information and titles of individual slides may be secured directly from the producers.

SOURCE LIST

For 2 x 2 Science Teaching Slides

1. Allen's Photo Studio, 2715 Beverly Drive, Gary, Indiana, has a set of slides on flowers, one on native and exotic moths and butterflies.

2. American Masterpieces, Bell, California, has hundreds of slides on western national parks and scenery, including views of mountains, lakes, glaciers, and waterfalls, which are very attractive in composition and coloring. There are also some slides on western wild flowers.

3. American Museum of Natural History, Slide Division, Central Park West at 79th Street, New York 24, New York, rents well-organized sets of slides on plants and animals, anthropology, chemistry, geology, paleontology, national parks, and the seasons. Some sets are available for purchase. Many are Museum-produced and are accompanied by excellently planned teaching manuals.

4. Army Institute of Pathology, Seventh Street and Independence Avenue, S. W., Washington 25, D. C. Illustrative teaching materials of various types on pathology are prepared and filed by the Army Medical Illustration Service. For information concerning specific requirements, an inquiry should be directed to the Director of the Institute. None of this material was viewed.

5. Ben Meen, Dr. V., Associate Director, Royal Ontario Museum of Geology and Mineralogy, 100 Queen's Park, Toronto 5, Ontario, has a wide selection of rock and mineral slides. One set, designed to illustrate a course on lithology, gives several views of about 80 rocks, first, as seen by the naked eye, second, as viewed through a hand lens, and then a photomicrograph either in plain polarized light or in crossed Nicols, or both. Another set, designed to illustrate a course in elementary mineralogy, deals with about 125 mineral species. A set to illustrate a course in optical mineralogy was in preparation last spring.

(*Continued on next page*)

SLIDE SOURCE LIST (Continued)

6. Calichrome Slide Agency, Austin W. Morrill, Manager, 460 West Longden Avenue, Arcadia, California, has about 950 plant and animal subjects, photographed by Dr. Vesta Holt and Dr. Lloyd G. Ingles. The animals include mammals, birds, reptiles, amphibians, and a few fish. While the plants and many of the animals were photographed in the west, their range, or that of closely related species, would extend eastward in many cases. The catalog for the plant slides lists them according to habitat and association types.

7. Clay-Adams Company, Inc., 44 East 23rd Street, New York 10, N. Y., produces thousands of slides for teaching in the medical, nursing, and biological sciences. They consist of photomicrographs, usually in color. Examples of the fields covered are "Neuroanatomy," "Neuropathology," etc. This company is preparing a comprehensive series of slides on the general biological sciences as taught at college level, some of which could fit into secondary school teaching. None were viewed.

8. Coronet Magazine, 919 North Michigan Avenue, Chicago 11, Illinois. The general sales manager states, "Kodachrome slides of the color illustrations featured in Coronet Magazine since August, 1946, will be continuously available. All orders or inquiries should be sent to the Society for Visual Education, Inc." (listed here in alphabetical order). The set on the Paracutin Volcano was viewed.

9. Council on Dental Health, 222 East Superior Street, Chicago, 11, Illinois, rents or sells over 600 slides on the care, development, eruption, repair of teeth, etc. Nearly all slides are in color. None were viewed.

10. Denoyer-Geppert Company, 5235 Ravenswood Avenue, Chicago 40, Illinois, has a large collection of Kodachrome and black and white slides on plants and animals, geology, health, portraits of scientists, and maps, including the individual states of this country.

11. General Biological Supply House, 761-763 East 69th Place, Chicago 37, Illinois, has over 2,000 slides (sold under the Turtox trade name) on plants and animals, mostly in Kodachrome. The catalog is very attractive and gives evidence of much care in scientific grouping and labeling of species. The series runs from plants and animals of the lower orders to those of the highest. The animal slides include a large number on reptiles and amphibians; also many on birds, these last being photographs of mounted birds from the display collection of the Chicago Natural History Museum. A small number of the bird slides were viewed. While they show mounted rather than live birds, the positions were natural, the colors bright, and details clear.

12. Iowa State Department of History and Archives, Museum Division, Des Moines, Iowa, has loan collections of slides on North American wildflowers, mammals, birds, and a miscellaneous nature collection on plants and animals. The slides are loaned as a general rule for circulation within the state. None were viewed.

13. Long Filmslide Service, 944 Regal Road, Berkeley 8, California, has 14 outline maps on which physical characteristics, some political boundaries, and established world capitals are indicated but unnamed. None were viewed.

14. National Audubon Society, Audubon House, 1000 Fifth Avenue, New York 28, N. Y., is a source for slides on birds, some of which are photographs of living birds and some of which are photographs of the Allan Brooks' bird paintings. The reproductions lack, in general, the high degree of reality of photographs of living birds but might be useful to show field markings.

15. Nesbit, Paul W., Moraine Park Road, Estes Park, Colorado, is a source of slides on western scenery, plants, and animals. His series on the beaver is especially good.

16. Ohio State Archaeological and Historical Society, Ohio State Museum, Columbus, Ohio, list sets on birds, vertebrates, fishes, plants, flowers, insects, disappearing and other animals, and Indian mounds. These are loan collections, for use in Ohio schools only. None were viewed.

17. Popular Science Publishing Company, Inc., Audio-Visual Division, 353 Fourth Avenue, New York 10, N. Y., has 31 slides in a series entitled "Outdoor Life's Gallery of North American Game." The series shows 31 paintings by Frances Lee Jaques of 19 mammals and 12 game birds. A teaching manual gives a few lines of information on each slide. None were viewed.

18. Projection Slide Company, 210 Commercial Building, San Jose, California, has sets on Yellowstone Park and Lick Observatory.

19. Radex Stereo Company, 111 North La Brea Avenue, Los Angeles 36, California, is a source of slides on cacti, orchids, butterflies, and western national parks and monuments. None were viewed.

20. Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois, lists several thousands of slides in its Science catalog on plants, animals, geology, meteorology, physics, useful arts, and medical and technical subjects. It also handles Kodachrome slides of the color illustrations featured in Coronet Magazine.

21. Standefer Company, 690 Market Street, San Francisco 4, California, has purchased the Wesco color slide division from Western Movie Supply Company of San Francisco and Hollywood. There are pictures of flowers and many scenic views, such as mountains, lakes, waterfalls, and Alaskan glaciers, which could be useful for teaching earth science.

22. Tatum, Brooking, of Kelseyville, California, lists over 700 Kodachromes of the natural history of the Pacific states. About 400 of these are studies of the native flora; the remainder comprises ecological, environmental, scenic, and geological material. There is also a small number of slides on the native vertebrates. Over 300 of the flora slides were viewed and found to be of excellent quality. In addition, the catalog put out to accompany the slides has been done with a high degree of scientific care. Both common and scientific names are given. In addition, the *size* of the flowers and plants and *all* the important plants in each slide are labeled.

23. Travelore Films, 758 North University Avenue, Provo, Utah, has travel slides which might be useful in teaching earth science, such as the one showing the Greenland ice cap, those on Alaskan glaciers, etc. None were viewed.

24. Ward's Natural Science Establishment, Inc., P. O. Box 24, Beechwood Station, Rochester, N. Y., has about 600 slides on botany, birds, insects, marine invertebrates, embryology, mineralogy, and crystallographic microscopy. New sets are being added on birds and wild flowers. This collection is of great importance because the slides are in well-organized sets, are scientifically accurate, and are usually accompanied by a well-planned teaching manual. An example of a set which well exemplifies these qualities is the one on Tree Flowers. Over 500 of this company's slides were seen.

25. Western Picture Service, 2174 Northeast Multnomah, Portland 12, Oregon, lists some slides on scenery in Oregon and Washington which might be useful. None were viewed.

26. Wiley, John, and Sons, Inc., 440 Fourth Avenue, New York 16, N. Y., lists 450 slides: 250 on physical geology and 200 on general psychology. A comprehensive set on historical geology is being prepared. These sets were prepared to accompany textbooks published by the Wiley Company but may be purchased separately. Only two of the slides were viewed.

27. Wilner Films and Slides, P. O. Box 231, Cathedral Station, New York 25, N. Y., has 125 slides on "The Story of the Gems," which shows where and how gems are found, their physical properties, the cutting of cabachons, the cutting of facets, etc. A 6,000-word lecture manual accompanies the slides. Dr. J. Daniel Willems, a Chicago surgeon who is associated with Wilner Films, has written a book entitled "Gem Cutting."

28. Young America Films, Inc., 18 East 41st Street, New York 17, N. Y., lists the Audubon bird slides (reproductions of the Allen Brooks' bird paintings) which are also sold by the National Audubon Society.

A geometry class makes a filmstrip

by DOROTHY ROBERTS

Head, Mathematics Department
Scotch Plains High School, N. J.

ONE REASON given by teachers for not using more visual materials in their classrooms is that there are not enough good films and filmstrips available which are truly applicable to the unit being studied. This has been especially true in mathematics.

Probably the best-known series of filmstrips on mathematics is the Jam Handy series called *Light on Mathematics,* comprising twenty-four filmstrips on arithmetic, geometry, algebra, and graphs. More recently, Curriculum Films have produced sixteen filmstrips in plane geometry in full color. But there is need for more.

At the 1947 meeting of the National Council of Teachers of Mathematics held in Atlantic City, Henry Syer, of Boston University, led the visual aids discussion group. At this time he showed a colored motion picture, *Community Patterns of Geometry,* made at Darien High School by the Visual Education Department under the supervision of Arthur S. Bibbins of the Mathematics Department. This was the inspiration for our idea of making a mathematics filmstrip a project of our plane geometry class at Scotch Plains High School.

To get the class interested, I asked them what examples of geometric figures they could recall having seen on their daily trips to and from school. Within a few minutes we had made a list of more than thirty-five subjects, including all sorts of geometric forms from parallels to polygons, from ellipses to cylinders, found within a few blocks of the school. To give the class a better idea of how these things could be worked into a film, I borrowed the Darien film and showed it to the group. They were enthusiastic.

A committee was appointed to refine the list we made and to reduce it to about twenty-five subjects which could be photographed outdoors. The Junior High and Senior High Student Councils had purchased for the Audio-Visual Aids Department of the school a Kodak 35mm camera. We bought a roll of Kodachrome film, daylight type, twenty exposures for $2.77, including developing. We used a light meter loaned by one of the photography fans in the school. The committee met and planned the first twenty frames of our filmstrip. The members suggested three or four titles to the class, and the class voted on "Geometry Around Us".

The title, leader, and ending frame were printed on a large sheet of yellow art paper by using a stencil for the letters and filling in with blue poster paint. After the holidays, one bright day the committee set out in a car driven by one of our teachers to take the pictures. The geometry teacher went along, as well as the head of the Audio-Visual Aids Department. We planned the itinerary so there would be a minimum of retracing. The title sheet was held by a person and photographed, the movable objects chosen were assembled and photographed, and we traveled along stopping to take pictures of the other subjects listed. In about two hours we had twenty exposures of the film, all shot to script and in sequence. Later we added ten more frames to

In the photo above a group of Scotch Plains high school students are shown at work on their filmstrip, assisted by author Roberts and Miss Avice Lusk of the Audio-Visual Aids Department.

the strip, using as our last picture a sign with the blue letters "Q. E. D." on it.

A partial list of the subjects photographed includes:

cone	evergreen tree
cylinder	bass drum
circles	bicycle wheels
triangles	bike racks
concentric circles	archery target
cylinder, helix sphere	barber pole
pyramid	church steeple
octagon	stop street sign
ellipse	Esso sign, window
prism	tower on house
parallels	bridge rail, railroad tracks
geometric design	stained glass windows
intersecting planes	street sign

We sent the exposed film (with the corner of the tab cut diagonally) to Rochester to be developed. The additional ten frames were spliced to the original twenty and we had our completed filmstrip. Since our camera is a 35mm type, the double frame opening on the filmstrip projector must be used in showing the film. It makes for less trouble in showing the filmstrip if all pictures are photographed the same way, either horizontally or vertically. The yellow can in which the film was purchased served as its permanent container, properly labeled and stored in the filmstrip library of the high school.

The next step was using the filmstrip with the class as a group and discussing the geometry of each picture. We decided that some commentary would be needed since there were no titles on the individual frames, so each student selected one of the pictures upon which to make a written comment. These were given to one of the members of the committee, who typed them and assembled them into a booklet for use by other geometry classes. Since our school also has a disc and tape recorder, the suggestion was made that these comments might be recorded, so that sound might accompany the showing of the filmstrip.

The educational value of a project such as this is obvious to any experienced teacher. Not only did we produce a filmstrip which has become a valuable addition to our own library at very little cost, but we took geometry out of the classroom and related it to the child's own experience. Many students saw things in their environment for the first time and came to appreciate the beauty of their homes, community, and school. To realize fully the enthusiasm of a class for this sort of thing, one must try such a project for himself and watch and listen to the reactions of a class seeing the photographs for the first time.

I am sure that home-made filmstrips have a place in mathematics classes other than plane geometry. We are looking forward to a project in trigonometry class, where a filmstrip on indirect measurement or the use of field instruments might have a place. Actual community situations in layout or surveying might be filmed. In general mathematics, the camera might go along on field trips to preserve visual experiences for later discussion in the classroom. The local bank, the post office, municipal buildings, telephone offices, railroad stations—all might make suitable topics for filmstrips to be used in connection with units about these agencies.

WHO should repair projection equipment?

by MENDEL SHERMAN
Visual Aids Exchange
Cincinnati Public Schools

Mr. Sherman presents here, on the basis of extensive experience, strong arguments for making use of established dealer service for the maintenance of projection equipment. There may be others whose experience justifies setting up their own service. Are there?—Ed.

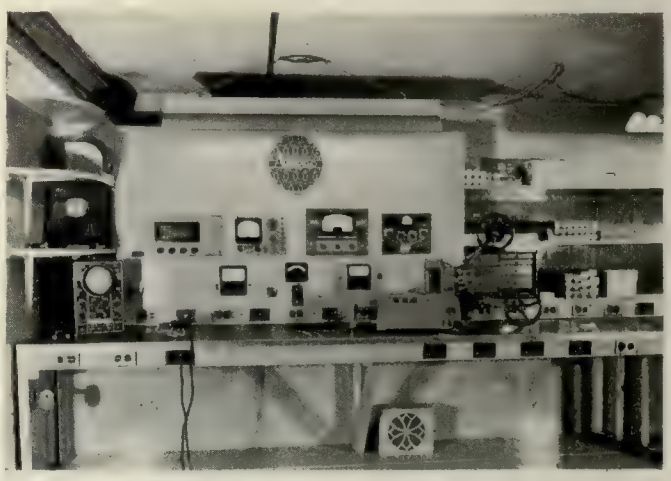
THE REPAIR of projection equipment is a constant problem to large and small school systems. Many have set up their own repair shop and employ a repairman who can do all necessary repairs. Before putting such a plan into actual operation, it will be well to give the problems careful consideration. The availability of capable repairmen, the cost, and the ultimate influence of a well-equipped and well-stocked repair shop on future equipment changes are some of the aspects to be investigated.

First of all, there are very few technicians who are expert on more than one projector. Actually, there are not too many technicians who are thoroughly skilled on both the projection and the electronic mechanisms of a sound projector. The ability to tear down and make seemingly adequate repair may be misleading. We all know repairmen who can do this and "get by." But anyone who has seen a really skilled specialist at work on a projector appreciates the time saved and the precision of his work.

Another factor is the cost, both of a skilled repairman and of repair equipment and parts. An adequately equipped repair shop will cost about $5,000, and the expenditure of $3,000 for the numerous parts of one make of projector is only a start. It may be argued that one could begin with minor repairs and then expand as the need arose. There is evidence that this would soon get out of hand and the repair shop would be making major repairs and stocking major parts.

Once the shop is stocked with parts, there will be a

(*Continued on page 325*)



A well-equipped dealer repair shop

Are Universities Teaching Audio-Visually?

A RECENT SURVEY of American universities made by the author can only lead to the pessimistic conclusion that many universities have failed as yet to recognize the importance of modern teaching methods through the use of audio-visual materials. As a matter of fact, it might truthfully be said that the majority of universities are still using the teaching methods of twenty, thirty, or fifty years ago.

While audio-visual materials have improved teaching in our elementary and high schools tremendously in the last few post-war years, most universities do not make adequate use of audio-visual materials. Most university teaching is by the strict verbal-recitation method.

A questionnaire sent to 174 American universities was returned by 156 fully or partially answered. With a 90 percent return, one gets a fairly accurate picture of the present status of audio-visual materials in these institutions of higher learning.

At this point, attention might be called to the extreme viewpoint of one university administrator, who reports that he can see no advantage in the use of audio-visual materials and that he, therefore, is not concerned at all with them. While this case is the exception, the general opinion about organization, titles, and purposes indicates much confusion in thinking among university adminstrators concerning the place and importance of audio-visual education.

This confusion is reflected in the answers to the question referring to present organization.

What is your present A-V organization?

A-V Committee only	21
Miscellaneous organizations	38
No separate A-V department	89
Total	148

Of the 148 answers received, 89 universities indicate they have no separate departments of audio-visual materials at all. Instead of a separate department, 21 universities have only a committee to deal with the problems. A committee might solve some audio-visual problems of a university, but it is doubtful that such an organization can satisfactorily administer a complete audio-visual program.

Another indication of the existing confusion is the fact that 38 designations for audio-visual responsibility were reported. Among them were the following:

Designations for A-V responsibility

Audio-Visual Aids Dept.	4	Audio-Visual Education Dept.	2
Audio-Visual Center	4	Visual Aids Bureau	1
Bureau of Audio-Visual Instruction	3	Bureau of Teaching Aids	1
Bureau of Visual Instruction	3	Bureau of Visual Aids	1
University Film Library	2	Sensory Aids	1
Audio-Visual Dept.	2	Other individual designations	12
Visual Aids Dept.	2	Total	38

By E. VAN ALLEN

Dr. Van Allen is Director of the Audio-Visual Center, Bradley University, Peoria, Illinois.

Another view of the confused thinking among university administrators can be had by looking at the titles reported for those in charge of the audio-visual program. Only 64 answers were given in the 156 received reports.

Names in use for audio-visual administrators

Director	35
Chairman	6
Chairman of Committee	5
Head of Department	5
Specialist	3
Supervisor	2
Secretary	2
Head Librarian	2
Manager	1
Co-ordinator	1
Chief A-V Aids Librarian	1
Assistant in Charge of A-V Aids	1
Total	64

The most revealing clue to the under-estimation of the importance of an audio-visual program can be found in the answers to the following question:

Should A-V aids be administered by a separate department?

Yes	47
No	72
Total	119

Fourteen of the "yes" answers emphasized that audio-visual materials should be a separate department under the Extension Division. The answers seem to indicate that the majority of university administrators are not in favor of a separate department of audio-visual materials.

The possibility of having the audio-visual program administered as part of the university library was rejected by an even greater majority.

Should A-V education and materials be handled by the library?

Yes	25
No	86
Total	111

There is a brighter side to the picture, however. An

(*Continued on page 325*)

DAVI Boston Meeting and Progress Report

THE DEPARTMENT OF AUDIO-VISUAL INSTRUCTION, National Education Association, held its summer conference and business meeting in Boston, Massachusetts, July 4, 1949. The conference program, under the chairmanship of Paul Witt, Teachers College, Columbia University, centered around the following subjects: "The Role of DAVI in American Education" (F. Dean McClusky, President of DAVI); "How We Learn—Suggestions for Using Audio-Visual Materials" (A. J. Foy Cross, Central Washington College of Education); "Studying Film Utilization" (Reign S. Hadsell, Yale University); "Audio-Visual Program of Department of Secondary Teachers (John E. Dugan, President of DST); "Education Through Radio and Recordings" (Kelsey Sweatt, Massachusetts Department of Education); "Philadelphia's Experiment in Television" (Martha A. Gable, Philadelphia Board of Education). The main speaker at the luncheon meeting was A. H. Blankenship, Superintendent of Schools, Springfield, Massachusetts, who spoke on "Education for Today."

Presented below are excerpts from the DAVI Progress Report for the fiscal year, 1948-49, prepared for the Boston meeting by Vernon Dameron, Executive Secretary.

THIS STATEMENT consists essentially of an outline of the major developments and accomplishments of the past twelve-month period, covering the fiscal year from June 1 through May 31. Insofar as practicable, the projects and activities are listed progressively in their order of origin or development.

● **NEA Journal Articles.** The series of monthly articles on various audio-visual subjects for the NEA JOURNAL was continued. These articles are designed for classroom teachers. (Division Project)

● **Film Evaluation Project.** Beginning in the October 1949 issue of the NEA JOURNAL, one page per month will be devoted to a film evaluation service, designed specifically for the guidance of teachers in selecting films. Seven geographically representative centers are cooperating in the evaluation of all currently-produced motion pictures appropriate for use in organized education, grades 1 through 12. These reports will be made available to the journals of the state education associations. Also, card catalogs of cumulative evaluation reports will be distributed periodically to all DAVI members. (Division Project)

● **NEA Cooperative Projects.** There were continuous demands from the various NEA divisions, departments, committees, commissions, and councils for assistance on a variety of audio-visual problems and projects. Following are typical examples:

(a) A joint committee of the NEA and the State Education Associations was appointed to develop detailed plans for the production of a series of motion pictures and filmstrips. Plans call for the production of one major motion picture of theatrical quality per year, plus as many filmstrips as current needs justify. The films will be distributed primarily via the state education associations. (Division Project)

(b) Assistance was given in the production of audio-visual materials for use during American Education Week and in the production of filmstrips. (Division Project)

(c) Assistance was given the NEA National Commission on Safety Education in preparing an annotated bibliography of motion pictures, filmstrips, and slides produced since January 1942 on a variety of safety-education subjects. The bibliography will be published next fall for distribution to all members of DAVI. (Division Project)

(d) The Department was represented at the conferences of several NEA departments and commissions. (Department Project)

(e) The Department and Division participated in the preparation of several publications, as exemplified in the case of the audio-visual section of the most recent Yearbook of the American Association of School Administrators. (Department and Division Project)

(f) Articles on a variety of audio-visual subjects were channeled to the journals of various NEA, as well as non-NEA, organizations. (Division Project)

(g) The director of the NEA Research Division agreed to cooperate in the preparation of a new directory of audio-visual directors in city school systems early next fall. (Division Project)

● **Non-NEA Cooperative Projects.** There were continuous requests for assistance from non-NEA individuals and groups. Following are typical examples:

(a) The establishment of a filmstrip production unit by LIFE was promoted, recommendations were formulated for a continuing program of production, and assistance was given in the production of the first filmstrip in the series. The purpose of the project is to make available the wealth of LIFE pictorial materials in convenient and effective form as a special service to education. (Division Project)

(b) Numerous scripts were checked and films and filmstrips reviewed. In keeping with NEA policies, none of this work carries any sponsorship credit and no compensation of any kind was accepted. (Division Project)

(c) Assistance was given in the writing of several articles for popular magazines, including CORONET, KIPLINGER, LIFE, MCCALLS, and PARADE. The purpose of these articles was to interpret the audio-visual field to the public. (Division Project)

● **DAVI Conferences.** The 1948 summer meeting and annual business session was held in Cleveland in conjunction with the meeting of the NEA Representative Assembly. Instead of the usual single meeting for the winter, regional meetings were held this year in San Francisco, St. Louis, and Philadelphia in conjunction with the meetings of the American Association of School Administrators. A fairly comprehensive report, "Proceedings—DAVI Conferences—1948", was prepared and sent to all DAVI members. The report was also sent for publicity and review to the editors of approximately one hundred and fifty education journals.

Plans for the Boston meeting, July 4, were completed, with

(*Continued on page 326*)

DAMERON ANNOUNCES RESIGNATION

At the Boston DAVI meeting, Vernon Dameron, executive secretary of DAVI since 1946, announced his resignation effective September 15, 1949. Following is the text of the resolution passed unanimously at Boston:

"WHEREAS, Mr. Vernon Dameron, executive secretary of the Department of Audio-Visual Instruction, through his genuine interest in the welfare of the Department and in the improvement of education in America through audio-visual instruction, his clear understanding of the many problems facing the Department, and his intelligent and effective approach to the solution of these problems, his loyalty to the Department and to those with whom he has been associated, his pleasant, sincere, considerate manner of working with people, and his devotion to duty has contributed most significantly to the expansion and strengthening of the Department during the past four years. He has given the Department a new and real sense of security and feeling of continuity: Therefore be it

"RESOLVED, that now as Mr. Dameron leaves his position as executive secretary of the Department to return to Harvard to complete his doctoral research, the Department express its sincere appreciation to him for his splendid contribution to the growth of the Department, and to the success it has achieved during his term as executive secretary; and that the Department express its hope that Mr. Dameron will continue to be an active member of the Department so that it may continue to enjoy him as a person and as an educational worker."

Photographic Services, Pennsylvania State College

The Safest Way

. . . a winner

As EVIDENCE that cooperation pays off in almost every phase of living and endeavor, a great cooperative effort of several agencies and departments has resulted in the production of *The Safest Way*,[1] recently acclaimed as the best 16mm non-theatrical traffic safety film made in the United States in 1948. Competing with seven other films, it was unanimously awarded the honor of first place by the National Committee on Films for Safety.

The nucleus of this project was formed when the Traffic and Engineering Safety Department of the American Automobile Association, which conceived the idea for the film, presented its basic script to the Pennsylvania State College Motion Picture and Recording Studio. With script submitted, the project grew rapidly and gained momentum as the Motion Picture and Recording Studio, under the direction of Frank S. Neusbaum, sought the aid of Penn State supervisors of elementary education. This was done to assure the right approach for the right grade levels and to make sure that proper classroom techniques were being presented in the film.

The advice of these educators having been incorporated, the script was redeveloped and submitted for appraisal to the Safety Commission of the National Education Association. Upon their approval, production of the film was continued until the workprint stage was reached. At this point representatives of the A.A.A, N.E.A., and Penn State grade school supervisors were consulted for last-minute changes. Finishing touches were added, and upon completion, the film was reviewed by Dr. Abram W. VanderMeer, associate professor of education, who wrote the Teachers Manual which accompanies the film.

The prize-winning film was produced with the assumption that good rules for safe walking are of little use unless the individual child *wants* to walk safely and can select the rule that applies in any given situation. A child can select the proper rule only if he understands all the rules, and he is more likely to understand if he sees how several rules apply to his own path to and from school.

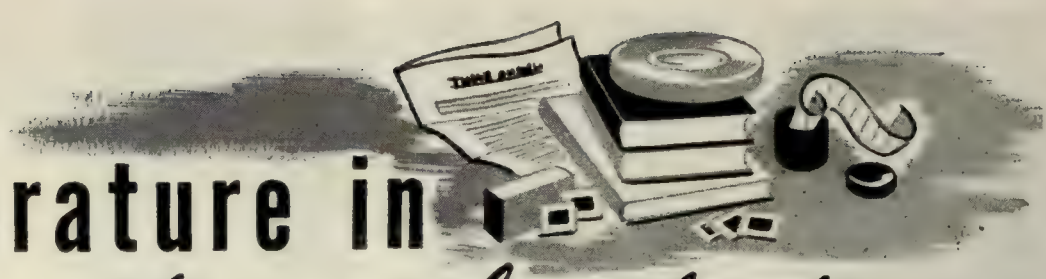
It follows, then, that *The Safest Way* is a self-starter which stimulates action and suggests how to proceed with a project that will make children want to visualize their paths to school, determine which ways are safe and unsafe, talk about their street safety with their parents, and practice safety with the approval of parents, teachers, and policemen.

Although *The Safest Way* is filmed in such a manner that it transfers the enthusiasm and desire of the children on the screen to the pupils viewing the production, a Teachers Manual accompanies the film so that the best possible safety project may be developed through using the film. Included in the Manual are suggestions for variations of the theme depending on the age of the children and the type of community from which they come.

Completion of the film and the accompanying Manual accomplished the aims of the A.A.A. and the Motion Picture and Recording Studio. *The Safest Way* may be used in combination with the Teachers Manual to provide an effective method of presenting walking safety to our young population, who must live safely today if they are to plan for a safe tomorrow.

by DORA C. TERBIZAN
Assistant to the General Extension Editor
Pennsylvania State College

[1] A 20-minute 16mm motion picture, available in color or black and white. May be purchased from the American Automobile Association, Pennsylvania Avenue and 17th St., Washington, D.C.



the literature in audio-visual instruction

MRS. ETTA SCHNEIDER RESS, Ed. D., Editor

Scholarly, Practical Symposium

- **Audio-Visual Materials of Instruction**—48th Yearbook, Part I. National Society for the Study of Education, Committee on Audio-Visual Materials, Stephen M. Corey, chairman. University of Chicago Press. 1949. 320 pp. $3.50.

THE YEARBOOK of the N.S.S.E. represents the results of careful planning on the part of the committee and of all the collaborating authors. It was designed to be a practical source of information for classroom teachers, organized around clusters of problems, rather than around the different audio-visual media. The thirteen chapters constitute a broad view of all the important problems in the field, and each has been written by an expert, in consultation with many other persons.

Floyde Brooker starts off with a philosophy of education that relates to the part that the mass media of communication should play in the modern world. His chapter is abundantly annotated by quotations from the literature and gives striking examples of the way in which education can help to improve mutual understanding and maintain peace.

Chapters II and III balance each other: "School Use of Audio-Visual Instructional Materials," by James W. Brown and A. W. VanderMeer, reviews the types of materials and indicates some positive trends that make for an encouraging outlook in the field. Charles F. Hoban, Jr., however, in his treatment of "Obstacles to the Use of Audio-Visual Materials" brings many of the kinks out into the open for inspection and criticism. First he summarizes some of the characteristics of the materials that are deterrents to their more extensive use: they are expensive; difficult to obtain when needed; equipment is expensive and needs manual skill for operation and technical skill for maintenance; and some form of building modification is often necessary for the effective use of the equipment. Each of these is examined in detail. Beyond these problems the author points out that there are others, of an educational nature, that must be overcome. Audio-visual materials do not automatically improve learning. The teacher must know how to use them effectively so that they will provide experiences to broaden the concepts and understanding of the learner.

THEN, there is the problem of integrating the use of these materials into an already crowded curriculum. It should be understood in this connection that audio-visual devices can help the crowded curriculum, first, because they can more effectively present the desired concepts, and, secondly, because they are essentially mass media of communication that can be used with large audiences. Hoban believes that films should be designed for large groups: ". . . the very psychological elements which make motion pictures effective educational experiences in the theater," he writes, "have been omitted in the films produced for the school."

The chapter on "Teachers' Decisions" by Stephen M. Corey and Edgar Dale should be more useful than any other for the classroom teacher. Here the principles are set forth in terms of actual classroom situations, as concretely expressed as though they were in film form. Succinctly stated, the way in which the classroom teacher makes use of the instructional materials at his disposal—the decisions he makes at every step of the way—determines how well the pupils learn. A discerning teacher must know how to arrange situations which he hopes will result in good learning experiences. He alone helps set the stage. Beyond that it is for the child to play his part.

The teacher must have a broad understanding of the objectives to be attained, and he must know how best to use instructional materials to serve those ends. No longer can supervisors hand down a list of statements couched in comprehensive terms, or a body of subject-matter content to be taught as the objectives of education. The tendency now is to develop curriculums through identification of tasks at which children must succeed at any developmental level. It is for the teacher then to decide how best to proceed in arranging for desirable behavior in the classroom. The teacher must exercise choice, too, in motivating pupils to ensure intrinsic interest in what is to be learned.

Two chapters state the most recent thinking on the subject of teacher training: "Preservice Teacher Education" by William G. Gnaedinger, and "In-Service Teacher Education" by Amo DeBernardis.

THE ADMINISTRATION of visual aids for a city school system is described with specific reference to the St. Louis system by its Director of Audio-Visual Education, Elizabeth Golterman. The methods used there would appear to measure up well with the criteria set forth. From personal knowledge the editor can confirm this assumption.

The sections by Charles F. Milner, "The Program in Rural Schools", and Francis W. Noel, "State Programs" and "Principles of Administering Audio-Visual Programs," emphasize again the part played by local and regional administrators in making the program feasible.

The chapter, "Suggested Answers to Some Pertinent Questions in the Audio-Visual Field" by L. C. Larson contains a mine of information for the newcomer to the field and a frame of reference for those experienced in it. A list of questions and answers, evolved from preliminary investigation, was submitted to the members of a graduate seminar for editing. The results appear in the Yearbook and are so well stated that they might almost make a separate bulletin. Questions have been grouped around the large headings: Role in Education, Materials, Utilization, School Preparation of Materials, Physical Facilities, Administration and Finance, and Responsibilities of State Agencies and Higher Institutions.

An up-to-date summary of research (by Dale, Hoban and Finn) and an amusing but pointed narrative approach to the way in which audio-visual materials are used in one school (by Wittich) conclude the volume.

The committee has produced a scholarly and practical symposium, and the 48th Yearbook becomes a worthy addition to the reference works in this field. Special mention should also be made of the excellent bibliographies that are appended to several of the chapters.—ESR.

1948 DAVI Meetings

● **Proceedings of the Dept. of Audio-Visual Instruction,** N.E.A., 1948—The Dept., 1201 Sixteenth St., N.W., Washington 6, D. C. 62 pp. 25c.

This report consists of an account of the 1948 meetings of the Department: (a) 2 national conferences, (b) 2 business meetings, and (c) a National Executive Committee meeting.

At the Atlantic City meeting, held February 23-25 concurrently with the AASA Convention, the speakers were many of the well-known leaders in the field, with panel discussions and participation from the floor. A session was devoted to each of the following topics: Television, Administration, Problems of the Director, Teacher Education, Problems of Educational Film Producers, and Research.

Although all of the sessions appeared to be stimulating, the address that reads with most punch is the critique on the problems of educational film producers by Godfrey Elliott. He tells of the woes that beset a commercial company that wants to produce what educators want, but finds the field still too limited to emerge with a profit. Read it for yourself and see if you don't sympathize with the producer, and then let us all resolve to work out a scheme for improving our own practices.

The Cleveland conference of DAVI, held last July, devoted most of its time to demonstrations of classroom use and of new materials.—ESR.

Audio Education Report

● **Education on the Air—1948**—Edited by O. Joe Olsen. Ohio State University Press, Columbus, Ohio. 467 pp. $3.50.

"Education on the Air—1948" is a verbatim report of the major addresses and summaries of the smaller meetings which comprised the Eighteenth Institute for Education by Radio held at Columbus, Ohio in the spring of 1948. It is not one of the books you can pick up and read hastily or scan successfully while the radio supplies background music. It is a volume of considerable merit deserving close and undivided attention, particularly by specialists in audio education and audio-visualists who profess an interest in radio or who are responsible for radio as well as visual education.

There are few major topics discussed on which each reader has not already formed some opinion based on either immediate professional needs or on observing the problems of others. Even so, the discussion as reported is both stimulating and thought-provoking. You will laugh with some speakers and be tempted to cry "No!" at others. The annual Institute for Education by Radio is an outstanding national meeting of radio education specialists supported through participation by all who are enabled to attend, or through critical reading of the annual book which is, in cold type, the annual meeting in the words if not the spirit, vigor and emotions of the speakers.

The subjects covered range from international broadcast problems, UNESCO, the Voice of America and such topics to the High School Radio Workshop, School Broadcasts and New Trends in News Broadcasting. Any summary of the volume must be sketchy or else must contain the volume as a whole, simply because the volume represents the summary of the intensive concentration of leading radio education specialists. The general areas covered in the book include "International Aspects of Radio", "Radio Policy in America", "The New Medium of Television", "Radio in Organized Education", "Radio Programming and Production", "Specific Program Areas of Radio", "Organizations Utilizing Radio" and "Research Techniques and Problems".

Certainly "Education on the Air—1948" belongs in the private library of every audio education specialist as well as in the libraries of those associated with such companion areas as audio-visual instruction, radio workshop direction and radio station management. The volume should be read by school supervisory and administrative personnel because while reporting the solutions to older problems as they have been employed by individuals professionally active, it outlines new educational problems such as television in the field of audio education.—MAX U. BILDERSEE.

A-V Newscast

Following is the text of a three-minute feature included in a recent regular KMOX (St. Louis) World Newscast. It was prepared by Courtney Heineman of the KMOX News Department and is printed here to suggest the type of publicity which may be presented over regular radio station news broadcasts.

■ While the collection at the City Art Museum is the center of attention these days—and deservedly so—a KMOX reporter has taken a look at another collection of tremendous importance. We're referring to the collection of teaching material maintained by the Audio-Visual Division of the Board of Education, 4466 Olive Street.

As the name of the Division would indicate, the collection is a storehouse of audible and visual aids to teaching in the St. Louis Public Schools. Miss Elizabeth Golterman, Director of the Division, explains that these aids provide graphic means, other than the printed word, for communication of ideas to students. The watchword at Division headquarters seems to be, "Education does not have to be dull."

To keep it from being dull, the Division has amassed a remarkably complete and varied group of materials. An indication of the size of the collection is the fact that there are 43 hundred movie films, 35 hundred of them sound films, covering all subjects and virtually every age group. In addition, there are filmstrips, lantern slides, charts, mounted birds and mammals, collections of Indian implements and implements of Colonial times, and even dolls wearing the authentic dress of peoples of other countries. In the way of audible aids, there is an extensive collection of phonograph records of all types; of transcriptions of radio programs; and scripts of radio programs. All of the things we've mentioned constitute just a tiny portion of the material kept by the Division ready for transportation to any public school.

The Division has built up this central collection of carefully selected teaching aids on the theory that such a collection can be infinitely more complete than collections at individual schools. It would be useless, however, if the materials weren't easily available to individual schools—and available they are.

Each teacher has an up-to-date catalogue of every item in the collection and places her order for any items she wants to use at least once a week. The orders from each school are consolidated and sent on to the Audio-Visual Division twenty-four hours ahead of the delivery day for that particular school. At the Division headquarters, the items on the order are collected, packed carefully in special boxes, and delivered to the school the following day. The Division's trucks visit each grade school once a week, each high school and teacher's college twice a week, delivering new material and picking up material delivered the week before.

Our man reports that the fund of material is kept in perfect order and in amazingly fine condition—both at the Division and at the schools where it is used. As an example—some of the moving picture films have been in use for fifteen years. New materials are not purchased haphazardly by the officials of the Division. Two committees of teachers and principals advise on equipment purchases and policy, and new materials for the Division are given careful classroom testing before purchase.

If your child comes home from school and tells you he has seen an eagle, or an ermine or has made candles in an early American candle mold—he's relating an actual experience—gained by means of audio-visual education. ■

TEACHER-COMMITTEE Evaluation OF NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Assistant in Selection, Audio-Visual Center
Indiana University, Bloomington

Animals Growing Up

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 10 minutes, 16mm, sound, black and white. 1949. $50 less 10% educational discount. Teachers Guide available.

Description of Contents:

The film illustrates the appearance and activities of three kinds of baby animals—chickens, puppies, and a calf—at intervals either from birth or shortly thereafter until they are practically independent.

Beginning with a close-up of a nest of chicken eggs, the film shows the emergence of a baby chicken from the shell. The mother hen, which had left for only a short time, returns to cuddle this baby chick and the others that are hatched in rather quick succession. The mother hen keeps the baby chicks warm with her body; and when they are a day old, she helps them find food. The chickens are last shown when they are ten days old. By now their feathers are appearing and they have gained in strength. Close-up shots of the baby chickens drinking water conclude the sequence.

Next a mother bulldog and her five puppies are shown. The puppies are shown when a day, two weeks, and six weeks old. At first they are very weak, have their eyes closed, and depend upon their mother for food. When two weeks old the puppies are stronger and have their eyes open, but still spend a lot of their time sleeping. When the puppies are last shown, they are very playful, strong, and full of curiosity.

The baby calf is first shown when an hour old. The calf is in a prone position and is wet and weak. The mother licks her new baby to dry her coat and to encourage her to stand. After several futile attempts, the calf manages to stand. She instinctively goes to her mother for milk. Here the commentary points out that the mother's first milk after the birth of her calf is especially fortified with strengthening elements. At the age of four days the calf has no difficulty in standing up or lying down. She is last shown in the meadow frolicking with other calves.

EBFilms

Bull pups grow up . . . for young learners.

The concluding sequence flashes back to scenes of the three different kinds of baby animals and provides a recapitulation through addressing review questions to the audience.

Committee Appraisal:

Designed for pre-school and early elementary grades, the film should be useful in language arts, science, and art. It should serve (1) to provide motivation for oral and written stories about animals, (2) to stimulate observation of and actual experimentation with the care of other baby animals, (3) to motivate further investigation, (4) to provide a background of experience for vocabulary enrichment, and (5) to suggest original drawings and scrapbook collections. Excellent close-up photography, skillful editing, appropriate pacing, and an interesting commentary should assure young learners an interesting and worthwhile experience.

Picture in Your Mind

(International Film Foundation, 1600 Broadway, New York 19, New York) 17 minutes, 16mm, sound, color. 1949. $150.

Description of Contents:

*Picture in Your Mind**, conceived and executed by Philip Stapp, the creator of *Boundary Lines* (EDUCATIONAL SCREEN: XXVI, 372), with narration by Walter Abel and music by Gene Forell, poses the question "Will the peoples of the world work together to insure global peace and understanding?"

The introductory sequence shows dim and undistinguishable forms as the commentary asks, "What hour of history is this—the beginning or the end?" A visual symbol, first radiantly brilliant, becomes dim and ominous as the narrator points out that the future is up to us. A march of peoples—many races, many ages—symbolizes the idea that each is responsible for the welfare of the other and that each has a responsibility in determining how all of us will live together on our congested earth.

The following sequence, tracing the origin of man from primeval waters to his present form, implies that the answer to the question of how we will live together lies in this common origin. The film pictures two sides to the early world—a garden of plenty and a garden of hunger—and shows mankind coming together to combat cold and hunger.

Next the film shows that as man came closer together, he recognized groups with mores and racial characteristics different from his own. His suspicion of their way of life seems to stem from "the picture in his mind." This sequence, providing the title for the film, shows symbolically different birth celebrations, burial rites, worship ceremonials, forms of shelter, and

* Another review of *Picture in Your Mind* appears in the Church Department of this issue.

International Film Foundation

Behind the distortions of propagandists . . . a real man.

ideals of courage and strength. Each group, thinking its own behavior to be right, is stirred by suspicion and fear and begins blaming the others.

Flashes on the screen of news of strikes, war, and murder serve to bridge the gap from the Garden of Eden to the present day. Man is shown having developed from a single cell to the full-grown man with the primal impulses of prejudice. The film points out that if these impulses are not controlled, they will control us and suggests as a solution that we remove distortion and misconception from the picture in our own minds so that we can live in a world full of many social, cultural, and economic patterns. Ending with the same visual symbols used in the beginning, the film emphasizes that the brightness or darkness of the future depends upon us.

Committee Appraisal:

Unusual modern art and photographic techniques, an impressive commentary, and a powerful musical score combine to produce a rich emotional and aesthetic experience for the audience. The medium uses color, form, rhythm, and sound in a highly original and commendable fashion. Art and photographic study and appreciation groups should find the film a source of exciting experiences in art patterns and photographic techniques

Sociology groups should be interested in the discussibility of such questions raised by the film as: (1) Is the theory of evolution as pictured in the film universally accepted? (2) Are the primal instincts of man evil? and (3) Did man gather into communal groups as a safeguard against evil and hunger? Groups studying intercultural and international cooperation should note that the film assumes an audience with above-average intelligence and insight. The evaluating committee felt that an average audience might be overwhelmed by the unusual art patterns, photographic techniques, and forceful music to such an extent that the educative value of the film would be lost. It was suggested that a second showing would generally be beneficial. The maturity level placement of this film is somewhat difficult. It would seem that the film was produced primarily for an adult audience; the committee, however, felt that it should be equally useful on the high school level.

Bird Migration

(Heidenkamp Nature Pictures, 538 Glen Arden Drive, Pittsburgh 8, Pennsylvania) 10 minutes, 16mm, sound, color. $75.

Description of Contents:

This film explains briefly what is known about bird migration and presents many close-ups of birds representing the various migratory groups.

The narrator emphasizes the hazards of migration which birds overcome instinctively, and an animated map is used to show how the ice cap at one time advanced and receded annually over the upper part of North America, thus providing one explanation for the seasonal movement of birds. The next sequence shows examples of birds which generally do not migrate at all, such as the cardinal and the Florida jay; those which are irregular migrators, such as the evening grosbeak; and those which are regular migrators, such as the martin.

Maps are used to show the four main migration routes between North and South America. The hummingbird and the Arctic tern are shown as types of birds with contrasting migratory habits. As a conclusion, the narrator poses several questions concerning bird migration which still cannot be answered.

Committee Appraisal:

Excellent close-up scenes of a large variety of birds make this film a satisfying aesthetic experience as well as a useful presentation of information. It should be of interest on all age levels from intermediate to adult for science classes and nature study groups. Occasional bird calls are included.

The Princess and the Dragon

(Sterling Films, Inc., 61 West 56th Street, New York 19, N. Y.) 10 minutes, 16mm, sound, black and white. Produced by Film-Polski. $17.50.

Description of Contents:

This is the story of how Stephan, the cobbler's apprentice, killed a terrible dragon and won as his prize the Princess Alicia and half of her father's kingdom. A narrator presents the story, which is enacted by animated wooden puppets.

When a dragon has destroyed the homes and burned the crops of many of King Krakus's subjects, he and his council announce that the hero who rids the land of the dragon will receive Princess Alicia and half of the kingdom as a reward.

After Prince Janosik is killed in a battle with the dragon, while the court looks on, and Baron Schnitz is ignominiously routed and finally cornered by the dragon, young Stephan, a cobbler's apprentice, devises a plan which he hopes will be more successful. He stuffs a sheep-skin with poison and puts it near the entrance to the dragon's cave. As he watches, the dragon gobbles the sheep, begins to burn inside from the poison, and eventually explodes after drinking a lot of water.

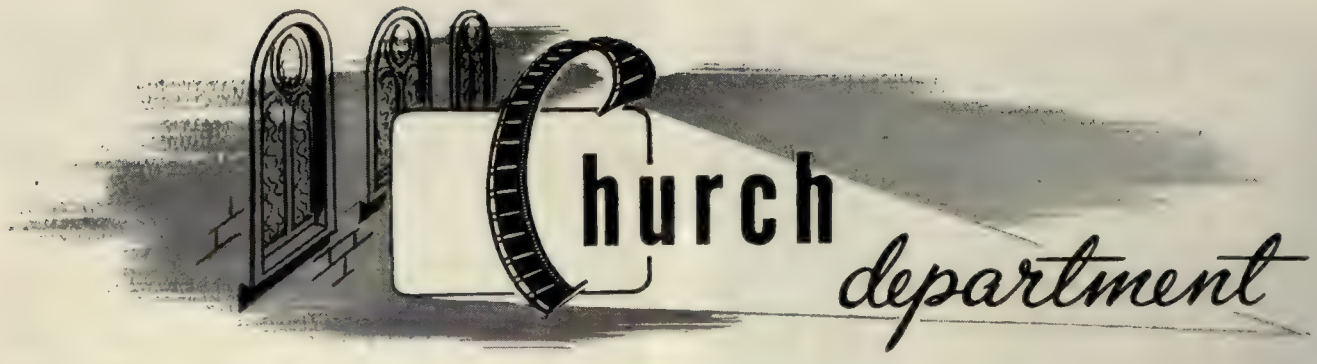
Hailed as a hero, Stephan claims his reward and he and his bride are toasted by the cheering courtiers.

Committee Appraisal:

Beautifully executed puppetry and a delightful story give this film a simple charm which should appeal to all age levels. It is recommended for the purpose of presenting a fairy tale in connection with language arts activities, or for showing a type of folk art, since the hand-carved figures and picturesque settings reflect the film's Polish origin. The American soundtrack consists of the narrator, the dragon's roar, and the song of the celebrating courtiers.

Sterling Films

A drinking dragon . . . before an explosive end.



WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

PICTURE IN YOUR MIND

A Critical Review

THE 16-minute sound and color film *Picture in Your Mind** was planned, written and drawn by Philip Stapp, the creator of the well-known and widely-used *Boundary Lines*. It is released by International Film Foundation (1600 Broadway, N. Y. 19).

Any film dealing with the many-faceted subject of prejudice must be noted carefully by serious educators in church and school in a search for materials and experiences which will assist in the control of this ever-present blight upon social and individual life.

Picture in Your Mind (whether the author intended it or not) is a complicated and sophisticated film. It is as unlike an ordinary educational film as Browning's "Glove" is unlike a cowboy ballad. It has the complexity of a symphony, not the simplicity of a melody. It is a somewhat loose integration of pictures, music and words, and not the logical presentation of things concrete.

With fourteen or more principal pictorial, musical, and narrative sequences to be seen and heard in 16 minutes, this film is not educational in the usual sense of that word. Those who expect it to do a direct job of teaching will be disappointed. It is, rather, a film to be *experienced*. It is structured to create an impression, to give an experience. Even for the film to do this upon one seeing, the audience will need some skillful conditioning.

Not knowing the creator's intention in making the film, we must turn to a study of its content for whatever clues to its purpose we can discover. This is not easy. The content of the film oscillates slowly between urgent interrogation and arresting assertion. Are we being asked for or given the answers? It is difficult for us to decide. A reconstruction of the narrative content of the film will not be undertaken by this reviewer, although he has seen the film four times and run the pictures and the soundtrack separately one time each.

In this film the graphic and cinematic techniques of *Boundary Lines* have been extended, modified and brought to greater perfection. Technically, this film is remarkable by any standard. Although the over-all impression given is much the same as in *Boundary Lines*, many of the pictorial sequences show greater graphic artistry. The music is more daring, colorful, less integrated and subdued. The narrative falls a little below *Boundary Lines* in technical excellence. It is cast in the mold of prose, when the mold and moods of poetry are needed to make it harmonize with the other components of the film. It should have been delivered with the emotional tensions, pace and inflections appropriate to poetry.

From a psychological standpoint this type of film has the fundamental weakness which results when the mind is confronted by several poorly-blended or unintegrated sets of stimuli. This weakness is mitigated to a degree when any one set of stimuli is given the ascendancy. This is not done in *Picture in Your Mind*. While the strong graphic sequence on the screen tends to monopolize the attention, the psychological underscoring and punctuation of the music are too forceful to be ignored. Thus, the mind must turn aside from its quest for meaning in the pictorial to pay attention to the music. Simultaneous with all this, the narration is making its bid for the attention, and, because of its content and imperiousness, it cannot be wholly ignored. As the mind takes up its quest for meaning in the narrative element of the film, the other components of necessity fade into the background of conscious attention.

Here and there through the film there are sequences where the stimuli approach a considerable degree of integration. Outstanding, perhaps, is the sequence which begins (approximately):

> ".....As time flowed on there developed a pattern of life—Rites for birth, rites for death, rites for the turn of the seasons,—a rhythm for work, rhythm for the dance—a form for shelter, a form for the temple, and a form for the image of God."

Here there is integration of the film's components—obvious meaning and compelling beauty in the pictorial, music to form soft and silken warp through which the chanted words of the commentary dart back and forth, adding beauty and meaning to the whole. Here the film is "saying" something and the mind is comprehending. In this interval the film is teaching.

Picture in Your Mind is more notable for its form than for its content. What it "says" on the origin, nature, and social peril of prejudice is neither new nor profound. Twice it asks Cain's question (Genesis 4:9)—"Am I my brother's keeper?" While the Old Testament eloquently affirms that I am my brother's keeper, the New Testament adds another dimension—I am my brother's brother! The ethical motivation flowing from the O. T. admonition is too low in voltage for modern life, and those who base their plea for the unprejudiced

(Continued on page 314)

*For another review of *Picture in Your Mind*, see the Teacher-Committee Evaluation Department in this issue.

3 NEW MORAL-TEACHING FILMS

for Church, Club, School and Family Audiences!

On The Right Side

Gambling—one of man's most serious diseases. This is the story of a gambler . . . a father, who by his wrong thinking jeopardizes the entire future of his family and himself, causing a continued series of heart aches, disappointments and destroying all basis for good Christian family life. The complete break-up of the home is averted by the Christian action of a kindly Judge. (2 reels)

Good returned for evil—under circumstances that reflect the spirit of a true student of the Bible. A teen-age son of a refugee family, thanks to his thorough religious upbringing, wins friendship and respect from those who at first reviled and abused him. All are the better for the experience. (2 reels)

The Stranger at our Door

Walking with God

The story of a successful failure. One of many men who attain their worldly wealth at the expense of their spiritual self. This man's self-engrossment stifles all understanding of his Christian responsibilities to his fellow humans and family. Only the unaltered faith and perseverance of his wife brings him back to the right and realization of his failure as a man and father. (3 reels)

More than Two Hundred

film libraries, dealers and denominational publication houses are now ready to supply FAMILY FILMS for your use. Never before has so extensive a distribution network been established in so short a time—convincing proof of the high quality and suitability of these films.

Released earlier this year and widely acclaimed by users:

A Boy and His Prayer
Faith triumphant despite economic hardships.

Unto Thyself Be True
Better parental understanding solves serious youth problems.

Yesterday, Today and Forever
Restored faith in God and in himself rehabilitates erring alcoholic.

These films are top-quality professional productions, featuring well-known Hollywood players. They rank with the very finest films shown in first-run theatres, and with the costliest of denominational feature productions. The interest and respect of any audience is assured wherever they are shown.

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from your nearest FAMILY FILMS authorized source. Two-reelers rent for $6 per day, additional days $3; three-reelers $8, extra days $4.

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life of brotherhood and goodwill upon it will sooner or later be disillusioned about its effectiveness.

In two unrelated sequences the film finds the taproot of group prejudice in the prehistoric subsoil of modern civilization and traces the hidden roots of the individual's prejudice to his ancient primal impulses. Out from under the spell of the screen, and in the daylight of objective examination, these explanations look like the doctrine of original sin in modern dress. Our "endocrine bondage" sounds better than the terminology of our fathers!

Under this film's technical sophistication it is saying something, and what it says implies a philosophy of history and a theory of human nature. This philosophy and this theory will be scrutinized by those who can maintain their intellectual objectivity in the presence of the captivating technical charm of the film. For the less objective, it may be, in effect, a plea for a point of view rather than a quest for the truth. For all *Picture in Your Mind* will be an outstanding film experience, and many people will be grateful for the contribution which this bold and expensive experimentation may make to the art and craft of cinema.—WSH.

Put the Pupil First

WE WERE NOT SURPRISED to have a number of letters concerning Mr. Waldrup's article ("Exclude the Non-Biblical") in the May issue. Several supported his view; others expressed sincere and reasoned disagreement.

We believe that the church needs both long and short films. It needs long and short stories; big and little pictures; short-unit lessons and long-unit lessons. It would be difficult to tell effectively the story of Joseph in a ten-minute film. Some of the recent ten-minute Biblical films have satisfied some leaders, disgusted others. A film must have merit aside from its footage. Producers should not get the impression that the church at large wants films of one length.

We believe that the effective utilization of visual materials requires an adjustment of the time schedule of the church school. Is it sensible to cut the visual aid to fit the schedule? That is being done in some churches now. The "usual program" is conducted and the film squeezed into such time as may be left. Follow-up is neglected, and the visual aid is presented (in a fashion) but not utilized to advance some large, well-conceived, and earnestly-sought goal. The children from such schools go home and tell their parents and friends that they "saw" a picture. They do not report having learned something important.

We believe that the longer film is needed to give the child and youth an educational experience. You can summarize the life of St. Paul in a paragraph but it will take many pages of good writing to tell a moving story of his life. Cutting such a film story to ten minutes or so, as Mr. Waldrup would have us do, would be to "exclude" most of the Biblical. His plea to exclude the non-Biblical, boiled down, means leaving out of films anything which makes them too long to fit his church school time schedule.

And Mr. Waldrup's article carries its own corrective—to a certain extent. He says that "the great majority of teachers can learn to use a film correctly." If this is true, is it not reasonable to suppose that the builders of curricula and the controllers of time schedules can and will learn to fit films of varying lengths into the total teaching program? We believe that it is.

For a time the publishers will be jealous of their "lesson materials" and will not want to see them displaced by films, filmstrips, or any other materials. Many of the creators of "Sunday School" lessons are word-centered, page-focused, lesson-conscious folks. They look with sincere skepticism upon any materials or procedures which tend to minimize or displace these precious and laboriously created teaching materials. They want to see them used. That much is natural. This we can understand. What we have some difficulty understanding is the tendency of some of these creators and vendors of lessons to place them above the pupil. The pupil and his growth in things moral and spiritual is the *good* to be sought, and all lessons and techniques, and prehistoric time schedules, are secondary. Let us put the pupil first; fit the materials to the objective; and adjust the instruction techniques to pupil, objective, *and the inherent character of the materials themselves.*

But we do not intend this as the termination of the discussion. What additional ideas have our readers on this subject?—WSH.

New Films Announced

• The 30-minute color film *Kyoto Story,* currently available, was made for the Congregational Christian, Evangelical Reformed churches by the same team (Schwep and James) which made the widely-praised film on Christian missionary work in China, *Letter from China,* and like it presents missionary work in Japan for church audiences. In subject matter it will not compete with the film which the Protestant Film Commission is producing on Japan. (To be reviewed.)

• Produced in New York by Pathescope Company for the Board of Christian Education of the Presbyterian

INTO THE GOOD GROUND

LEFT TO RIGHT: Rev. W. L. Jenkins, supervisor of production; Harvey Stephens, leading man; and Robert Wilmot, director, as they confer at Fox Studios in New York on the production of "Into the Good Ground," a new Bible film scheduled for early release.

Church U.S.A., *Into the Good Ground* will be released simultaneously to all churches through the Religious Film Association (45 Astor Place, N. Y. 3). Its production was supervised by Rev. W. L. Jenkins, General Manager of the Publication Division of the Board, and it is designed to stimulate Bible study in home and church school. It is entirely nondenominational in character although it will be used intensively in Presbyterian churches this fall and winter. (To be reviewed.)

Tomorrow's a Wonderful Day

A boy finds a new tomorrow in the Palestine of today

From the film "Tomorrow's a Wonderful Day" (Children to Palestine)

LEADERS in church and school who are looking for a feature-length film of importance, great beauty and appeal will do well to seek out and book *Tomorrow's a Wonderful Day* (Children to Palestine, 1819 Broadway, N. Y. 23).

This 50-minute film tells the story of a Jewish boy of 15 who lives in a children's village in modern Palestine. Inmate of a concentration camp, he enters the village full of fear, suspicion, and loneliness. Human understanding and love work a miracle before our eyes in the day-to-day life of this lad, and he becomes a cooperative and enthusiastic citizen of the village.

This film is documentary in character and professional in script, direction, character portrayal, musical background, editing and narration. The pace is good and the interest is held tightly by both the instructive and the dramatic content. Several sequences skillfully interpret Jewish customs and festivals.

Young people and adults of every faith should see this film. Those who use it should preview it carefully and prepare the group to appreciate its beauty and human goodness. It is a great film and a magnificent testimonial to the transforming power of love and concern when guided by intelligence and knowledge. (HIGHLY RECOMMENDED.)

Youth Film

AS CARAVAN and summer work projects have grown in popularity among the communions of the church, the need for a film to interpret the basic purpose and spirit of this work has been needed. The 22-minute color film *A More Excellent Way* is a documentary presen-

New!

KENJI COMES HOME

For September release
The newest production of the Protestant Film Commission

A dramatic documentary which tells the story of a Japanese soldier who returned to find home and family gone and of how his friendship with a Christian Japanese girl leads him to a new life based on a Christian concept of democracy and at the same time plunges him into conflict with the Communist elements.

16mm., 37 min., sound. Rental $9.00

Other new outstanding films on Japan for release in September—

FUJITA, Orphan in Japan
Interesting story of child life. 16mm., 35 minutes, sound, COLOR. Rental, $12.00.

KYOTO STORY
What a missionary does in Japan. 16mm., 30 minutes, sound, COLOR, rental, $9.00. Black and white rental, $6.00.

TORU'S PEOPLE
Documents historical and political backgrounds and impact of American democracy. Exclusive scenes of Emperor and General MacArthur. 16mm., 33 minutes, sound, COLOR, rental, $12.00; black and white, rental, $7.50.

Film Libraries write for Special Terms

RELIGIOUS FILM ASSOCIATION
45 Astor Place, New York 3, N. Y.

Into the Good Ground

Dan kept finding the events of his own life in the pages of the Bible

Unusual in its approach, INTO THE GOOD GROUND dramatizes the way in which one man found in the Bible the guidance and inspiration to help solve his everyday problems and enrich his own life.

Recommended for Sunday evening Church Services, Adult Bible Classes, Young Peoples' Groups and Parent-Teacher Meetings, the film has been planned specifically to stimulate the study of the Bible. Produced with a well known professional cast by the Pathescope Company for the Presbyterian Board of Christian Education, this film is entirely non-denominational in character.

16 mm., 30 minutes, sound.
Rental price, $10.00. Lease, $200.00. Distributed by

RELIGIOUS FILM ASSOCIATION
45 ASTOR PLACE NEW YORK 3, N.Y.

tation of several forms of these summer work projects—work camps, vacation schools, student-in-industry internships, and student-in-agriculture camps. The film shows how the adventure of these young people leads to the discovery that work, worship and play belong together. It shows something of the solid objective achievements of these young workers and reveals the character enrichment and spiritual reorientation which come to those who give themselves to the rhythm of work, study, play and worship.

This film can be used in recruitment for service projects; to interpret this type of activity to church boards; and to help secure financial assistance for such work.

Young people should see this film. It will give them new ideas about the solid practicality of a more excellent way to serve. Adults should see this film. It will help them understand the essential nature of such projects and motivate their support. It was produced by Anson C. Moorhouse for the Christian Work Camp Fellowship of Canada. (For further information write to Congregational Christian Service Comm., 110 E. 29th St., N. Y. 16.) (RECOMMENDED.)

Christmas Is Coming!

IF THIS turns out to be a typical year, this department will get a dozen or so letters from dealers asking for information on a "good Christmas film," and a similar number of church leaders will write to inquire if there is a new Christmas film which they can secure and use. Unless there are some un-announced productions underway, the supply will be about the same this year as last, except that most dealers will have a print or two of *Merry Christmas,* a 10-minute sound film which shows the Christmas Eve activities of the famous Vienna Boys Choir—singing as they finish and wrap gifts, decorate the house and postpone (to our pleasure) going to bed as long as possible. This film is wholesome and interesting and will be appreciated and enjoyed by all age groups. The music is a very important part of the film and has been well recorded. (Sterling Films, 61 W. 56th St., N.Y.C.) (RECOMMENDED.)

New Alcohol Films

• The new 12-minute Encyclopaedia Britannica film *Alcohol and the Human Body* is a factual teaching film on how alcohol enters the bloodstream, is acted upon by the liver, and affects the brain tissues and causes certain kinds of behavior. The animation is excellent and the commentary is crisp, clear and well-paced. (RECOMMENDED.)

• *The Power of Decision* (Christian Films Production Co., Cheney, Kansas) is a 35-minute dramatic film about a college-age boy who refused a social drink at a party honoring him and his fiance. When he is urged

Coming in the Church Dept.

A series of contributed articles on

POINTS OF QUALITY IN RELIGIOUS FILMS

of special interest to church leaders, producers, film libraries

to drink, he explains what alcohol did to his family and how he came to resolve never to drink. When he testifies to his decision in church, his fiance, too, resolved to stop social drinking and her decision influenced her parents to quit social drinking. The film could have been improved by more careful organization and better editing. In many places the dialogue is poorly recorded. This is a film for young people and adults, and it will be appreciated most in a preaching and evangelistic setting. For general use with all kinds of audiences, *It's the Brain That Counts* is still the best alcohol film both technically and in content.

Filmstrips on Sex

CHURCH SCREEN PRODUCTIONS (Box 1821, St. Louis, Mo.) will release in September three filmstrips in the field of sex education. This announcement will be welcomed by leaders in church and school and by parents. *The Story of Growing Up*—58 frames in full color with manual—visualizes human growth and reproduction to help growing boys and girls understand what is happening to their bodies and personalities as they mature sexually. *A Christian Attitude About Sex*—40 frames in black and white with manual—is designed to give teenagers truth and wholesome attitudes concerning the role of sex in love, courtship, and in family life. In the 40-frame, full-color filmstrip *Babies of Farm and Home*, Roger visits his grandfather's farm, gets acquainted with its numerous animal babies, and sees how God has planned for them to live in families; he returns home to find that his mother is in the hospital with his new baby sister.

These significant contributions to the fast-growing visual resources on the subject of sex in human life will be reviewed in an early issue of SCREEN. If Mr. Kidd's past standards of excellence and utility are maintained in these new filmstrips, they are certain to gain wide commendation and extensive usage in school, church and home.

Filmstrip on Drama

THE DIRECTORS of drama in church and school, as well as the teachers of drama, will be interested in *Drama in the Church and School*, a color filmstrip in five parts, available from the Department of Visual Education, Schauffler College (5115 Fowler Ave., Cleveland 4, Ohio).

This comprehensive filmstrip is accompanied by a good script and a very complete and usable 120-page handbook. It will be of great assistance to the teachers of drama and should help churches and schools utilize what is available in the way of properties, staging, lighting and characters to put on quality plays. The handbook is amply illustrated and contains several plays to which reference is made in the discussion of the various techniques.

Make-Up (I) has 80 frames; *Hebrew Costumes* (II), 42 frames; *Roman Costumes* (III), 36 frames;

Characterization and Stage Position (IV), 54 frames; and *Staging* (V) is treated in 30 frames.

Virginia Wilk Elicher, for many years a successful director and student of drama in church and school, and Ruth Lister, who has done extensive study and production work under Dr. Paul Vieth at Yale, teamed up to produce this excellent visual aid on drama. (Prices and further information from the above address.) (RECOMMENDED.)

Recordings for Leaders

THE Board of Education and Publication and the American Baptist Home Missionary Society of the Northern Baptist Convention have produced two recordings, *"Ringing Doorbells"* and *"Winning Children for Christ,"* for use in workers' conferences, training classes, parent-teacher meetings, and institutes. The first interprets the significance of calling in the homes of church school pupils, and in the second a group discusses (for us) what the making of Christian decisions can mean for children at each level. Each is recorded on the two sides of 12-inch vinylite discs. (Information can be secured from Department of Children's Work, 1703 Chestnut Street, Philadelphia 3.)

"THE STORY OF GROWING UP"

A new color filmstrip on sex education

Designed to help growing boys and girls, about 10 to 15, understand the changes that take place in their bodies and personalities during years of sexual maturity. Educationally and scientifically accurate. Simply yet attractively presented.

(58 frames, full color, manual, $3.85)

Write for free catalog of filmstrips for church and school.

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New Material for your Social Studies Unit on JAPAN

● Four graded sets of Kodachrome slides (or filmstrips). Pictures and Script by Paul H. Vieth of Yale University, who recently returned from a year in Japan. Write for particulars. Liberal discounts to dealers.

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Now only 50c—

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by W. S. HOCKMAN, Church Dept. Editor

THE RELIGIOUS SCREEN should be in every church worker's library.

Send only 50c today to——

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64 E. Lake St., Chicago 1, Ill.

Records on Review

MAX U. BILDERSEE

● **YOUNG PEOPLE'S RECORDS, INC.** has been producing records especially prepared for the juvenile market since its establishment a few years ago. Its organized subscription service has been a successful venture, used by schools and libraries as well as families. Young people generally have been genuinely pleased with the recordings as they have been released.

Both groups of YPR records interest us, those prepared essentially for the 2-6 age group as well as those specifically intended for their older brothers and sisters up to the age of eleven. As is true with almost all worthwhile records for children, the YPR productions have a strong appeal for adults.

● IN THE 2-6 GROUP are many titles which offer the nursery teacher, the kindergartner and the first-grade instructor activity records for their students. **Whoa! Little Horses, Lie Down** and **When the Sun Shines** are two of these. Both are entirely suitable for school use and are void of elements which seriously detract from their educational value. These very good records contain simple songs which describe dances or other activities which the child can undertake. The horses gallop and the bees buzz, the fish swim and the birds flap their wings all over the sky. The child is familiar with the animals chosen, the rhythms are simple and the youngster is encouraged to imitate their gaits and movements in "Whoa! Little Horses, Lie Down". In "When the Sun Shines" the children go to the park to walk and to run, to swing on the swings, to jump and to roll in the grass. These normal childhood activities and others are presented through simple songs and enticing, suitable rhythms which invite participation.

The obvious sequel to "When the Sun Shines" is **Rainy Day.** This is another activity record which will appeal strongly to the nursery, kindergarten and early primary groups. Such activities as marching, imitating a clock, spinning like a top, playing at "jack-in-the-box" and similar simple forms of participation and action are encouraged. It might be well to save this record for just such a day as is described and give the children the physical satisfaction of the movements suggested.

The disc **Building a City** has been recognized as an important contribution to social studies in the early grades. It, too, is organized around children's normal activities, encouraged by simple songs. However, it offers and defines a philosophy of service, mutual respect, and good neighborliness which children can grasp and understand. As the artist says, "We're building a city, we're working all together; building for the teacher, the milkman, the butcher; building for the grocer and the postman too." The form of presentation is entirely informal, utilizing tools and workmen popular with the children and exciting to their vivid sense of imagery. The child can join in the singing or he can respond rhythmically to hammering, to painting, or to rolling a wheelbarrow. This record goes beyond the others already summarized because it gives the alert teacher an opening to elicit spoken responses and detailed descriptions of things seen and heard. This record can obviously be used to stimulate discussion, storytelling, close observation and reporting, simple dramatization, and similar valuable vocal self-expression so essential on this level.

● Two of the musical participation records offered by Young People's Records, Inc. seem too difficult for most six-year-olds and may not hold the youngster's attention long enough

(*Continued on page 320*)

Two Great New Teaching Aids

1 **LIVING LESSONS IN HISTORY!**

"You Are There"

The Battle of Gettysburg—July 3, 1863
The Signing of the Magna Charta—June 19, 1215

Two of the outstanding broadcasts in the famous CBS "You Are There" series—the radio programs acclaimed by educators, editors, students and listeners all over the nation.

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Thrilling narrative presentation with dramatic commentary by the famous Edward R. Murrow.

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2

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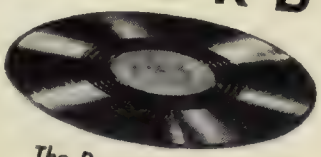

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to achieve the stated objective—ear training—which is recognized as an essential part of the child's general training. The discs, **The Music Listening Game** and **Sing-Along,** are ofttimes pleasing and attractive but they offer a challenge that cannot be met except by the most gifted children in the group.

On the other hand, three records which your "junior judges" will thrill to are **The Little Cowboy, The Little Fireman,** and **Little Indian Drum.** These are three simple adventure stories particularly appealing to children in this lowest age group. Each of them attracts careful and attentive listening for the sheer pleasure of hearing the stories well told and sung. The children will ask for these records again and again and may develop their own similar stories to tell their classmates.

● IN GENERAL, these records intended for children in the nursery, kindergarten and first grades are appealing and interesting and should be well received by the children. Similarly, the records intended for older children in the primary and intermediate grades, are carefully planned and well executed. They are intended for a more mature audience, the language is more difficult, the tunes more complex, and the ideas more abstract. The discs achieve three of their stated goals: "to entertain the child and hold his interest, to stimulate creative activity, and to provide satisfactory emotional and educational experience at the child's own level of development".

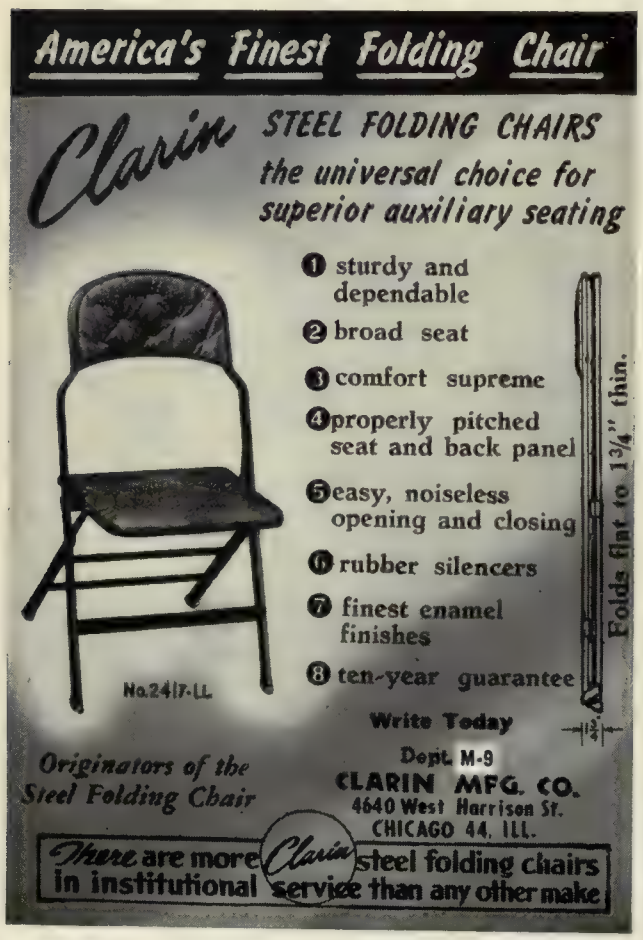
That these records are charming and attract and hold adult attention does not detract from the child's pleasure in hearing them many times.

Three records which will appeal to this older group and give them some background in music are **Licorice Stick—The Clarinet's Story, Said the Piano to the Harpsichord,** and **Igor Strawinsky.** The first two are written by Professor Douglas Morre of Columbia University and demonstrate that it is possible to present a challenging and entertaining statement of facts without boring the child. These records are well suited to school purposes, are educationally sound, and should elicit a worthwhile reaction from children in the intermediate grades.

● THREE STORYTELLING RECORDS merit attention. The first, **The Emperor's New Clothes,** dresses up an old familiar story in new fashion. It is very well done and children listen attentively and call for repeated performances. This excellent presentation of the Hans Christian Andersen fairy tale is a real contribution to the storytelling records available for school purposes. It may be used for stimulation and for sheer enjoyment. It can be used to encourage young people to adapt other loved and familiar stories for similar presentation.

The "wild western" fans in the 7-11 year-old group will thoroughly enjoy the story of the **Chisholm Trail** as told by Will Geer and sung by Tom Glazer. Here are favorite "horse opry" ballads that all enjoy hearing and singing performed with the desirable simple clarity of an understanding artist. Here is the story of the round-up, the branding, the lonesome trip up the trail and the fearsome stampede presented in an entertaining and instructive manner. Finally, in this group, is a record called **American Almanac—December** relating events of that month with interesting appropriate songs, some familiar and some not. It can be used as an inspiration to group singing for recognized pleasures and values of group participation and group activity.

● **TALKING KOMICS** will give second and third graders who can read pleasure and satisfaction, although little challenge. Produced by Belda, these include **Grumpy Shark, Lonesome Octopus, Happy Grasshopper, Chirpy Cricket** and **Sleepy Santa.** Each is a simple story well told in both audio and visual form. In each case a record telling the story is accompanied by a "comic" book telling the same story, using precisely the same words and illustrating the story through conventional cartoon techniques. This form of presentation does not allow sufficient leeway for imaginative interpretation by the child. The records are best suited to individual pursuit rather than general class presentation. They are well done, of fair general educational value, and may assist in reading.



Needle Chatter . . .

Watch for a new variable speed turnable with three set speeds (33⅓, 45, and 78 RPM) and any variation within these limits and perhaps beyond them. It should be a boon to commercial classes, language teachers, instrumental groups, soloists as well as dancing and gym groups because the speeds are positive and there is no distortion from "wow". It is being planned by REK-O-KUT of Long Island City . . . Capitol Records has broken the controversy on speeds by producing records at all three commonly used commercial rates of revolution. Watch for the other producers of popular records to take a similar step. Business has been bad for the record manufacturers and something must be done to step up sales . . . This is a good time of the year to oil your equipment that requires such regular treatment.—MUB

TV Education Conference

The Philadelphia Association for Education by Radio has announced the first Television Education Conference, to be held in Philadelphia April 20-21, 1950, in conjunction with Schoolmen's Week of the University of Pennsylvania.

Experiments in educational television have been conducted in Philadelphia for the past two years, and Philadelphia schools and stations, believing in the great possibilities of television as a teaching medium, are eager to share their experiences with others. The program will include workshop groups on TV classroom utilization, scriptwriting, production; addresses by television authorities and educators; and exhibits of equipment.

HAIL, HEARTY, and WELCOME

SCREEN Announces New Advisory Board Members

We proudly hail to membership, as they begin four-year terms of service on EDUCATIONAL SCREEN's Editorial Advisory Board, three leaders of the audio-visual field: Glen Burch, Executive Director of the Film Council of America, whose position and point of view will further widen our perspective; Charles F. Hoban, recently appointed Associate Professor of Education at The Catholic University of America, whose unsurpassed philosophic understanding of audio-visual education will guide us surely; and Seerley Reid, Assistant Chief in the Visual Aids to Education section of the U. S. Office of Education, whose ability to analyze critically will provide us with invaluable editorial advice.

All three have abundantly the qualities of heartiness which characterize our Editorial Advisory Board. In their positions of leadership they have demonstrated the strength and soundness of their thinking. They are cordial to SCREEN's objectives and energetic in all they undertake. Furthermore, their advice will be the sincere, frank, heart-to-heart kind that SCREEN seeks.

We welcome Glen Burch, Charlie Hoban, and Seerley Reid to our Editorial Advisory Board, as we extend our thanks and grateful appreciation to retiring members Ned Bernard, Francis Noel, and Paul Wendt for their several years of valued service.

—PCR.

Paul Wagner, New President of Rollins College

In June of this year Paul A. Wagner, 31-year-old executive of the Bell & Howell Company, was elected to the presidency of Rollins College, Winter Park, Florida. The nation's youngest college president, he succeeds retiring Dr. Hamilton Holt, who for a quarter of a century headed Rollins College. A top figure in the field of audio-visual education, Wagner recently acted as program chairman for the Second Annual Convention of the Film Council of America.

Bell to Public Health Service

Walter S. Bell, member of EDUCATIONAL SCREEN's Editorial Advisory Board and former A-V director for the Atlanta Public Schools, has announced his new position with the U. S. Public Health Service in Atlanta, Georgia as Assistant Chief of the Audio-Visual Production Division.

New Job for Lewis

Philip Lewis, EDUCATIONAL SCREEN's Editor for Television, was recently appointed acting Assistant Principal of the South Shore High School, Chicago, for the school year 1949-50. Mr. Lewis has been conducting a video research project in the high school for the last several months.

Witt Heads NYSAVC

Dr. Paul F. Witt, associate professor of education in the Department of Curriculum and Teaching at Teachers College, Columbia University, was elected president of the New York State Audio-Visual Council on July 16th, Dr. Floyd Henrickson, outgoing president, announced. Dr. Henrickson, professor of education at the New York State College for Teachers in Albany, reported that the election took place at the annual summer conference of the Audio-Visual Council at the University of Buffalo.

Previously Dr. Witt served as executive secretary of the Council. Also elected to office were Professor Don Williams, head of the audio-visual service at Syracuse University, as vice-president, and Charles Eddy, in charge of the audio-visual program of the Cornell, N. Y., public schools, as secretary-treasurer.

In order to formulate plans for better training of teachers in the selection of audio-visual materials, the Council agreed to organize a small working committee composed of presidents of New York State teachers colleges and people from the State Education Department, as well as representatives of the Council itself.

The editors of LIFE announce a new educational service . . .

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Limited editions of 35mm, 50-frame filmstrips printed from LIFE's color transparencies of the world's great masterpieces of art, architecture and archeology. Lecture notes included. Ready in October: *Heritage of the Maya*, *The Atom*, *The Middle Ages* and *Giotto's Life of Christ*. $4.50 each.

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CIRCUS PEOPLE	1— 4
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National Film Cooperative

American Federation of Labor and Congress of Industrial Organization unions have joined a cooperative film project to stimulate production of new documentary motion pictures and to increase the use of current public service and labor movies, Robert Delson, acting chairman of the National Film Cooperative announced recently in a report to the Cooperative's organizing committee.

With operation of the Cooperative scheduled to begin within six months, it has already received financial support from ten major organizations and pledges from many more. The National Film Cooperative will represent the pooled efforts and funds of labor and liberal organizations. It will act as a distributing agency and film library, will purchase equipment. such as motion picture and filmstrip projectors and screens, and will stimulate production of films on labor and current social problems.

Union A-V Workshop

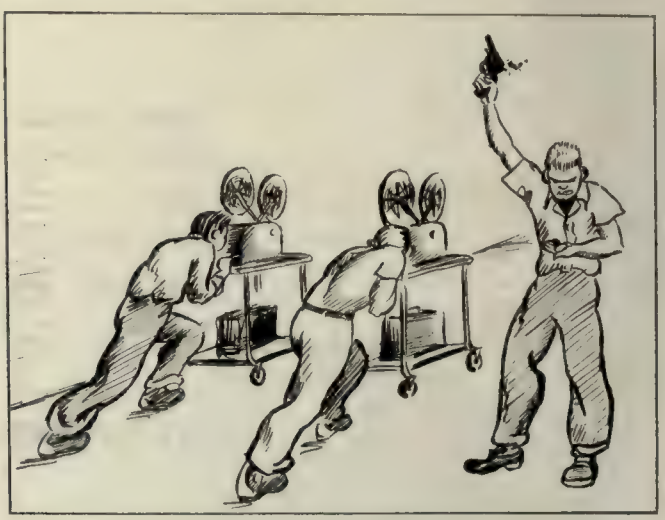
An audio-visual workshop to aid federal union leaders in conducting educational programs and union meetings with the use of audio-visual materials was held recently at Cornell University. It was the first audio-visual workshop for union leaders to be sponsored by the New York State School of Industrial and Labor Relations. Audio-visual aids discussed and demonstrated included the motion picture, filmstrips, recordings, posters, charts, and exhibits.

The workshop was part of the program presented during an Institute for Union Leaders, held July 18 through July 22. It was the second in a series of four conferences to be sponsored this summer by the New York State School of Industrial and Labor Relations to representatives of educational institutions, industry, and labor.

Oklahoma A-V Conference

The Tenth Annual Audio-Visual Education Conference held at the University of Oklahoma, June 30 and July 1, 1949, was designed to present the educational importance of audio-visual materials, to acquaint people with the state program, to discuss problems of classroom utilization, and to stimulate thought on the implications of television.

The highlight of the conference, planned under the chairmanship of W. R. Fulton (Head, Audio-Visual Education Department, University of Oklahoma), was the enthusiastic activity of the sixteen interest groups, each of which was organized around a curriculum or administrative area. A "mock trial" presentation was used to summarize the conference, bringing together the activities of each of the groups and giving the audience a complete picture of the conference.



L. Farrar

IN-SERVICE TRAINING

Iowa Film Chautauqua

The spirit of old Chautauqua was revived in Iowa this summer when a unique popular education experiment—the Iowa Film Chautauqua—was held at Gulf Point State Park Lodge, Lake Okoboji, from July 25 through July 29.

Sponsors of the program, in which 30 Iowa educational, civic, patriotic, and business organizations participated, were the Iowa State Conservation Commission and the State University of Iowa through its extension division and Lakeside laboratory. The Carnegie Corporation of New York made a grant-in-aid toward the success of the experiment.

Designed "to take the best out of adult education and recreation as grandfather knew it and combine it with present-day streamlined audio-visual methods," the customary "under the canvas" program procedure used in Chautauqua was followed as closely as possible in the daily schedule: ten minutes of recorded music; a popular lecture by a visiting expert; selected illustrative films; and an open discussion.

Audio-visual education consultants were on hand to answer questions and assist groups in the selection, use and maintenance of documentary films and projection equipment.

USDA Film Chief Honored

Chester A. Lindstrom, Chief of the U. S. Department of Agriculture's Motion Picture Service, was recently presented with a Superior Service Award by Secretary of Agriculture Charles F. Brannan at the annual Department of Agriculture Honor Awards Ceremony. Mr. Lindstrom received the honor "for making a significant contribution to American agriculture through his part in the development of the agricultural motion picture as an informational and educational medium."

Benoit-Levy Leaves UN

Jean Benoit-Levy, Director of the Films and Visual Information Division of the United Nations Department of Public Information since its inception, has left the United Nations to resume his career as a director of feature films.

Mr. Benoit-Levy has been appointed Advisor to the UN Department of Public Information in recognition of his contributions to the United Nations in the field of films and has been named Honorary Director by the UN Film Board. Mr. Jan Gunnar Lindstrom succeeds Mr. Benoit-Levy as Acting Director of the UN Films and Visual Information Division.

FCA Figures on Film Use

Eighty-three percent of national organizations in the fields of social welfare, business, labor and community problems are using films in their informational programs and are encouraging the use of motion pictures among their local chapters, a survey made by the Film Council of America reveals.

Based on returns to questionnaires answered by some 100 such organizations, the survey revealed that thirty-five percent of the organizations are producing films of their own. Thirty-eight percent distribute films to their own community chapters, and more than half of the groups publish and distribute lists of informational motion pictures pertaining to their own fields of interest. Only seventeen percent of the organizations replying do not at the present time use films.

A summary report of the survey is available from FCA headquarters, 6 W. Ontario St., Chicago 10.

TV Goes to Iowa State

Iowa State College, the first educational institution in the United States with a television permit, recently purchased transmitter equipment from the General Electric Company for its station WOI-TV. No date has been set for the actual opening, according to Dr. Charles E. Friley, college president.

Located at Ames, Iowa, the college television station will operate on channel 4 and will supplement existing AM and FM facilities.

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MAKES *ALL* PICTURES BRIGHTER, SHARPER, CLEARER . . . You'll thrill to the wonderful improvement in your pictures when you show them on this new value-packed Radiant "Screenmaster." The exclusive Radiant "MILLION MIRROR" Hy-flect screen surface brings out all the crisp, contrasty brilliance of black-and-whites . . . all the natural radiance and beauty of full color pictures. In addition, this screen fabric is fungus-proof and flame-proof and is guaranteed to give long, efficient service.

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On sale by Theatre Supply Dealers
Write for Free Sample
RADIO-MAT SLIDE CO., Inc., Dept.V
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PRIME THE PUMP

(*Continued from page 299*)

made comments that they too had learned much that they did not know by viewing the film."

A secondary teacher, after using the transcription "We Hold These Truths," reported, "I noticed that the quiz which was given after the unit on the Bill of Rights ranked students higher as a class than in any other quiz I had given previously."

A rural teacher wrote, "Last week we saw 'Mr. Vinegar', the man with no sense of money value. The next day one of the children retold it. Then we acted it out. It was the best dramatization we ever did. The entire room listened breathlessly to it and we all laughed out loud when, as Mrs. Vinegar, Jean said to her money-foolish husband at the end, 'You crazy man; you Mr. Vinegar!' "

Now that we have the program going, the schools find that it is an essential service. Most schools after one and a half years' use "just cannot get along without it." Bookings have increased so that the staff, in addition to the director, consists of a full-time secretary and part-time student help.

For the current year, the schools are assuming the cost of operating the Center. Nearly all of the districts in the county have agreed to contribute forty cents per pupil from their operating budget. This has assured the Center an operating budget in excess of $10,000. It has also established the audio-visual service as a definite part of the school program with a legitimate claim upon the school's operating revenues.

As the past year closed, it became apparent that our two principal handicaps were the need for a more adequate distribution system and more films to circulate. At the outset we planned to use as much of our money as possible for the purchase of materials for circulation. This meant that users would have to pick up their films or have them mailed. Outlying schools made postage deposits for mailing while a few nearby schools sent messengers for pick-up and delivery. This left much to be desired as many schools did not provide funds for postage and teachers could not always find means for getting their films when they needed them. In spite of this handicap, many of our elementary films were booked thirty to forty times during the year. These more popular films, correlated with the elementary curriculum, were in such heavy demand that we did not have prints to meet the requests.

Informed of our need, and that we had carried out our agreement to provide for permanent operation of the project, the Eddy Fund trustees made another gift of $15,000 to purchase additional materials for circulation, as well as money for the purpose of providing a distribution system on a demonstration basis. We hope that the value of providing for the distribution can be shown so that this service can be made a part of our budget next year.

A-V Interest Increases

A report from Northwestern University indicates that 131 educators were enrolled in the summer course "Audio-Visual Teaching Aids in the Classroom," taught by C. R. Crakes. The number is substantially greater than last year and represents the second largest class ever enrolled in the course.

WHO SHOULD REPAIR?

(*Continued from page 304*)

great reluctance to change to other projectors or models as they are developed. The school system is "stuck" with a particular make of projector for a long time to come. The prospect of trading it for a lighter model will be hindered. Many of the parts will become obsolete or gather dust as changes in equipment occur.

In the long run, the cheaper and better method will be to place high value on maintenance when purchasing the projector. The dealer who sells the projector should be equipped to give speedy and complete local service at a reasonable rate. The reputation and history of the manufacturer and the local dealer, the equipment, and the stockpile of parts in the dealer's repair shop should be among the first considerations in purchasing any equipment. Complete agreement as to the type of service to be rendered should be reached with the dealer. Except for minor repairs such as replacing projection lamps, exciter bulbs, take-up belts and fuses, the projector should be returned to the dealer for repair.

A tabulation of repair costs for a period of one or more years will show that the expense of a skilled repairman and projection parts will be equal to the cost of dealer-made repairs with enough additional funds to purchase several projectors to send to schools while their projectors are being repaired.

A repair shop can be a real headache. It well behooves the audio-visual director to spend his energy and thoughts on effective material selection and utilization and to let equipment repair be the responsibility of the dealer as a part of the purchase price.

UNIVERSITY SURVEY

(*Continued from page 305*)

analysis of the replies to the last of the several questions gives some real hope for the future.

Are your present A-V plans ideal?

Yes	29
No	84
Total	113

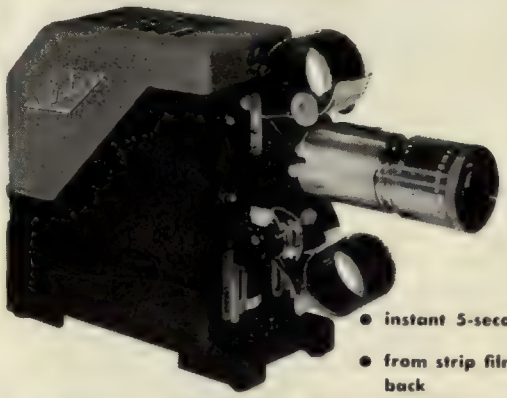
Nearly 75 percent of the administrators replying are dissatisfied with their audio-visual programs, and where there is dissatisfaction with the status quo, there can be improvement.

This survey indicates the enormous amount of work ahead for those who are seriously concerned with giving audio-visual materials their proper place in a university organization. This report is not only a reflection of presently existing confusion; it might be put to constructive use. The need is great and the time is ripe for improved organization to expand the use of audio-visual materials in college teaching.

American Education Week, Nov. 6-12

The National Education Association has prepared 32 different aids to assist in the promotion of American Education Week, November 6-12, on the theme "Making Democracy Work." Materials available from NEA headquarters, 1201 16th St., N. W., Washington 6, D. C., include the following: poster, radio recording, plays, radio scripts, movie trailer, mats, and leaflets.

the easiest to use projector ever!



- instant 5-second threading
- from strip film to slides and back

will not tear film

- easy to thread
- easy to frame
- easy to clean

AP-2C Projector...$67

Deluxe combination all-purpose slide and strip film projector. Built-in slide carrier, elevating mechanism, Luxtar 5" color corrected Anastigmat lens. Coated optics.

Write for complete information! Dept. ES-9

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A Projection Room With SUPERTEX Black Shades

Completely darken any auditorium, lecture hall, class room, office laboratory, X-ray room, etc., by fitting the windows with the absolutely light proof **Supertex Black Shades.**

Supertex Material is a solid black—will not crack or peel—hangs smoothly—lasts for years. (Made up all black or black with tan outside.)

TWO TYPES

Supertex Shades are spring roller mounted. May be had to lap over window frame (for general darkening) or to operate in "crack closer" guides (for complete blackout).

Write today for Bulletin X104 and samples of Supertex. For prices give exact sizes and number of openings to be covered.

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48 Health & Social Studies Films • 6 Simplified Arithmetic Films
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the meaning of *AUDIO-VISUAL EDUCATION*
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School-Made Motion Pictures

As a special service to its readers, Educational Screen offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, Evander Childs High School, New York City. To obtain a copy of the list, write to the Service Department, Educational Screen, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

DAVI PROGRESS REPORT

(*Continued from page 306*)

Paul Witt serving as Chairman of the Conference Committee. The copy for "Proceedings—DAVI Conferences—1949" was edited for publication and will be completed shortly after the reports on the Boston meeting are available for inclusion in the "Proceedings."

● **Affiliation.** In addition to the seven state-wide and four regional groups already affiliated with DAVI, the Audio-Visual Section of the Iowa Education Association, the Portland (Oregon) Division, and the Connecticut Audio-Visual Education Association were affiliated. A request for affiliation of the Audio-Visual Section of the New Mexico Education Association is now pending action by the National Executive Committee. The following organizations expressed an intention to affiliate: Audio-Visual Section, Hawaii Education Association; Audio-Visual Section, Tennessee Education Association; Audio-Visual Section, West Virginia Education Association. The Audio-Visual Section of the Canadian Teachers Federation and the audio-visual sections of the following state education associations indicated a definite interest in affiliation: Florida, New Hampshire, North Carolina, and Texas. An independent group in Texas also recently expressed the wish to affiliate.

The audio-visual sections of the education associations in the countries which are members of the World Organization of the Teaching Profession were invited to affiliate with DAVI.

Rebates of 75c for each DAVI member residing in an affiliated divisional organization were made, in compliance with a decision on the matter by the National Executive Committee.

● **DAVI Program of Immediate Services.** The work of collecting and assembling materials necessary to implement the Program of Immediate Services was continued. The results are far from adequate, and the work was temporarily discontinued several months ago pending the availability of the budget for the next fiscal year, which began June 1.

● **DAVI Committees.** Four committees continued to function under the respective chairmen: Auditing Committee, Walter Bell; Film Production Committee, Amo DeBernardis; Publications Committee, Paul Witt; Resolutions Committee, Thurman White. The functions of these committees are as follows:

(a) The Auditing Committee audits the DAVI annual, detailed financial statement of all receipts and expenditures.

(b) The Film Production Committee studies the problems of producers of audio-visual materials and provides the producers with advisory assistance.

(c) The Publications Committee studies and makes recommendations concerning the advisability of DAVI's publishing yearbooks, bulletins, and reports; and works in close cooperation with EDUCATIONAL SCREEN on matters of policy and procedure affecting DAVI and EDUCATIONAL SCREEN. The Committee completed its study of the advisability of DAVI's revising, bringing up to date, and publishing the manuscript for "An Annotated Bibliography of Literature in Audio-Visual Instruction." The Committee recommended that DAVI proceed with this work as a joint project with the National Association of Secondary School Principals.

(d) The Resolutions Committee studies current developments in the entire audio-visual field for the purpose of advocating adoption, modification, or abolition of various proposed or existing functions, activities, processes, and conditions.

Two committees are in the process of being established: The Film Transportation Committee will study the possibilities of obtaining price concessions and priority transportation for films and will try to negotiate with representatives of the major transportation agencies; the Television Committee will serve in a liaison capacity between the television industry and education.

Two new committees were proposed and are now pending organization: The Radio Committee will serve in an advisory capacity as liaison between the radio industry and education; the Research Committee will provide for an exchange of information on prospective audio-visual research among institutions of higher education.

● **1949 Election.** The election was delayed until three new groups became affiliated in order to provide for the selection of a more representative group of nominees.

● **Department of Secondary Teachers.** After a series of meetings with DST officers, extending over a period of more than a year, the major differences of opinion in regard to the activities of the DST Audio-Visual Committee were substantially resolved. Therefore, DAVI is now considering ways in which cooperation on the non-commercial projects of DST can be effected.

● **DAVI Membership.** The membership now numbers well over 1,100, which is larger than ever before in the history of DAVI, despite the fact that, in contrast with the preceding year, no extensive general membership promotion campaigns were conducted last year. The membership includes almost all full-time directors of audio-visual instruction in both city school systems and institutions of higher education.

The greatest obstacle to a substantial increase in membership is the need for more services. This difficult problem can be met next year. In addition to receiving EDUCATIONAL SCREEN and participating in the election and conferences, following are the opportunities and materials for which arrangements have already been made to be available next year: (a) committee work; (b) cooperation with the activity program of an affiliated divisional organization: (c) copy of "Proceedings—DAVI Conference—1949"; (d) card catalog of film evaluations; (e) selected graphic materials; (f) copy of "Guide to the Selection of Films and Filmstrips in Safety Education"; (g) copy of "Annual Report" and possibly some miscellaneous membership materials.

● **Educational Screen.** Relationships with EDUCATIONAL SCREEN, official organ of DAVI, continued to be excellent.

● **Clearinghouse Function.** The Department and Division continued to serve as a clearinghouse of information on all phases of the audio-visual field.

● **Annotated Bibliographies.** Briefly but concisely annotated bibliographies on practically every phase of the audio-visual field have been in preparation since early December and are expected to be available shortly. The information tentatively has been divided into thirty-four topics under five general headings: administration, subject-matter areas, types of media, utilization, and teacher education. (Division Project)

● **Financial Status.** The budget for the Division of Audio-Visual Service was $15,900, all of which was granted by the NEA. The income of DAVI was $2,931.35, part of which was received from payment of membership dues and part from payment for tickets for various luncheon meetings. Approximately 80 percent of the total budget was expended for DAVI work.

The budget statement which was submitted recently to the NEA Budget Committee requested a substantial increase in appropriations for Department and Division activities for next year. Estimates of the funds required for defraying the expenses for meetings of some of the DAVI committees and for a meeting of the National Executive Committee were included. In addition, a request was made for allocation of twice as much for field service as was available for the past year. A request for a general increase in the overall budget also was made to provide the funds required for financing a generally expanded program of service and action.

THE WINNERS

Ed Driscoll, Jr., of Louisville, Kentucky, is the winner of an Admiral 3-speed record-player-radio, first prize in a contest conducted by EDUCATIONAL SCREEN at the recent National Audio-Visual Convention.

Winners of SCREEN subscriptions and copies of THE BLUE BOOK OF 16MM FILMS are: Mrs. Stephen Bartha, Columbus, Ohio; J. W. Brown, Seattle, Washington; Arthur Clark, Evanston, Illinois; Harry Webb, Minneapolis, Minnesota; and Owen Johnson, Minneapolis, Minnesota.

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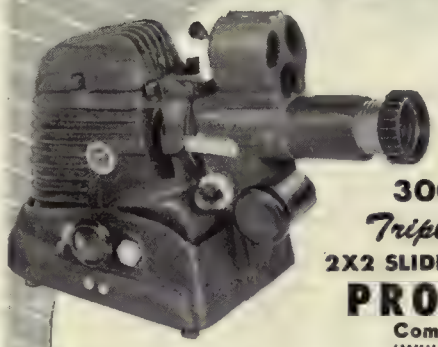

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(With case & lamp)

Silent Blower Cooling gives maximum protection to filmstrip or slides. Exclusive GoldE self-rewind. Receding aperture plates. Instant Framing. Choice of slide carriers. Available with coated Anastigmat lens. Modern, rugged, very stable. Light weight, easily portable.

Write for Filmatic Bulletin No. 452

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3 DISTINCTIVE HONORS AWARDED "PICTURE IN YOUR MIND"

Since its premiere at the Museum of Modern Art in New York City May 25, 1949, Philip Stapp's new animated film on inter-group relations, **PICTURE IN YOUR MIND** (successor to the world-famous "Boundary Lines") has been awarded three significant honors.

1. On June 6 the UNITED NATIONS FILM BOARD voted official sponsorship to **PICTURE IN YOUR MIND.**
2. At the CLEVELAND FILM FESTIVAL in June **PICTURE IN YOUR MIND** was voted the best film in the adult education division.
3. At the BELGIUM WORLD FILM FESTIVAL in July **PICTURE IN YOUR MIND** was judged the best film in the division of animated films.

More significant than these public awards is the fact that already hundreds who have had the privilege of seeing **PICTURE IN YOUR MIND** have selected it as one of the really significant films of all-time.

Why not request your Film Rental Library to schedule a showing in your community at the first available date? Or, order a print for your library from any Visual Education Dealer or direct.

INTERNATIONAL FILM FOUNDATION, Inc.
1600 Broadway New York City

1949 NAVED-ANFA Trade Show

THE MUTUAL GOOD derived by audio-visual businessman and consumer from the NAVED-ANFA Trade Show is one of the most potent reasons for continuing the joint annual meetings of leading a-v organizations in one great National Audio-Visual Convention (held in Chicago, July 29-August 3). There have been murmurings of misgivings among some educators lest their primary concerns be too much telescoped or cramped to fit the needs of a joint program—and likewise on the part of some manufacturers who would prefer to have their dealers learn of impending model changes before this can influence prospective consumers. But the manifest advantages of the joint meetings thus far seem certainly to outweigh the suggested detriments.

The 1949 NAVED-ANFA Trade Show drew ninety exhibits, ranging all the way from the catalog of the Library of Congress Copyright Bureau to a portable optical barrel designed to deliver large-screen television to the school and church auditorium. All of the leading manufacturers of projection equipment were very much in evidence, in many cases with new models and other portents of important new things to come. One classroom projector boasts of a "pick-up" weight of only 20 pounds; a war-born heavy-duty machine gets surprising illumination from a low-cost 20-volt, 100-watt lamp. The newer projector-makers were kept busy explaining wherein their machines differed from the established lines and why. There were thirteen makes of motion picture projectors on display.

The folks who make and distribute the films to keep these machines at work manned eighteen of the exhibits. Noteworthy was the unusual emphasis on films for church use; at least five of the exhibits featured these, an obvious reflection of the growing importance of this market to the audio-visual dealer and of the increased services dealers and local film libraries are extending to the film-using church.

THE FIELD of still (including opaque, flat-bed and micro) projection was better represented than at most meetings heretofore, and in many cases the exhibitors demonstrated special materials and use techniques that proved a revelation to dealer and user alike. There were eleven exhibits of still projection plus seven that featured filmstrips and slides.

Two other exhibits of a sort of peripheral nature served to accentuate the basic interrelationship of most audio-visual materials. One, a new exhibitor from the industrial visualization field, offered custom-made teaching kits for the flat-bed type of still projection and had as an auxiliary line an improved felt-board kit for teaching traffic safety. The other, long known as a manufacturers' source of high-quality electronic units, offered an automatic sound-filmstrip unit plus a proclaimed easy method whereby educators can make their own sound-filmstrip presentations. A report of NAVED's first National Institute of Audio-Visual Selling at Indiana University was presented via this medium.

There was a great deal of emphasis on "home-made" sound. At least a dozen tape or disc recorders were counted, and there were probably a few more. The machines generally looked good and sounded fine. There was a great deal of talk about just how to run the recorders but a lot less about what they would accomplish in the school or church. While the demonstration of use techniques is perhaps even more important at great consumer shows like that of the NEA, dealers and users alike would benefit if all audio-visual exhibitors gave greater emphasis to the *application* of their products to specific school, church, or community situations.

Perhaps the record and transcription exhibits, of which there were three or four, did the best job in this respect. That anyone (but anyone!) can twirl a platter is now taken for granted, so entire emphasis is readily placed on what the exhibited records will do for the particular visitor stopping by.

SIMILAR CONSIDERATION for specific conditions of use was, of course, given by the growing number of exhibitors who cater to the educator or churchman who wants to turn out some of his own audio-visual materials. A slackening of tempo in school production of silent motion pictures that seemed to stem from the advent of sound has been more than overcome by the new resources offered in the tape and wire recorders. The ease with which highly satisfactory 2 x 2 slides and the larger flat-bed projection materials can be made has also stimulated the production of self-made materials. Those who displayed make-your-own facilities found themselves running a how-to-do-it clinic a good part of the time, but is there a better basis for winning and holding customers?

Another of these signs of the times was an exhibit by a new laboratory specializing in copying, titling, sounding, and duplicating for the quasi-professional film and slide producer in the school, church, or dealer organization. The urgent need of the television field for good films, especially those having local interest, will add further impetus to the self-made materials trend. Even microfilming promises to become more decentralized thanks to an ingenious substitution of 3 x 5 cards for the usual 16mm film.

Space forbids a more detailed report of the many interesting accessories and new items—as well as of the nearly 100 names of the exhibitors. Certainly the more than 1700 visitors to the annual National Audio-Visual Convention in Chicago had an unequalled opportunity to see for themselves the shape of things as they are in the entire audio-visual field and to get a most inspiring and revealing glimpse of some of the things to come.

WM. F. KRUSE

Robert E. Schreiber, former editor of the Audio-Visual Trade Review, reports a change in the plans he announced in an Editor's Note in the June issue. His new position will be that of Director of the Audio-Visual Service and Instructor in Education at the University of Maine.—Ed.

A-V Dealers Like "School"

Visual education dealers, salesmen and film library managers went "back to school" at Indiana University June 27-July 1 to study better ways of doing business and serving their customers. The event was the National Institute for Audio-Visual Selling, jointly sponsored by the National Association of Visual Education Dealers and the University's Audio-Visual Center. It is now planned as an annual event at Indiana University.

The 48 students and 20 faculty members at the Institute, representing 22 states and Canada, spent the week learn-

ing more about their business and more about their fellow business men. Classes were divided into three groups: Film Library Operation, Salesmanship, and Business Management. Their instructors brought a wealth of practical experience since many of them were drawn from the audio-visual field itself. Through a unique system of "teams" they worked with University professors in developing and presenting the 28 topics covered in the Institute. Each day the three groups met in general session where one of the major markets for equipment and films was analyzed.

Martin Stoeppelwerth, President of the Indiana Visual Aids Company, Indianapolis, was General Chairman of the Institute. Indiana University's extensive Audio-Visual Center, headed by L. C. Larson, came into important use as a laboratory. Under the general direction of Ernest Tiemann, the Center's staff members served not only as instructors but also as consultants and coordinators in both the planning and execution of the program.

At the conclusion of the Institute, all students were asked to vote by secret ballot to evaluate its effectiveness. One question was, "Has the Institute been worth your while and the expense you have incurred in being here?" There was a completely unanimous vote of "Yes". The students did express a preference to hold the Institute at Indiana University just prior to the 1950 NAVED Convention. There was also a unanimous vote that the Institute be continued annually.

Victor Goes to Mexico

Victor projectors will be used exclusively in a new audio-visual program in schools throughout Mexico, L. V. Burrows, vice president and general sales manager of Victor Animatograph Corporation, has announced.

Confirmation of the plan, the result of a recent business trip to Mexico City by Burrows and R. H. Kulka, Victor's Latin American export manager, was made by H. Steele & Company, Victor distributors in Mexico.

The new program will be supervised by an audio-visual department established within the Ministry of Education. That department, according to Burrows, will be charged with the responsibility for procuring projectors and films for Mexican schools and for initiating a new audio-visual program throughout the country.

Ideal Franchise for Audio-Video

John Gunstream of Audio-Video, Inc., in Dallas, Texas, has been awarded the franchise to operate the Dallas branch film library of Ideal Pictures Corporation. Newly acquired by Esquire, Inc., Ideal Pictures is the largest rental distributor of 16mm films, with its many branches and franchised libraries. Mr. Gunstream has for several years been associated with Esquire, Inc., as the Texas dealer for Coronet Films, another division of Esquire.

Sterling Service

All Sterling Film releases are now being sent to audio-visual departments on a trial screening basis, similar to the successful pattern worked out with retail dealers, it has been announced by Saul J. Turell, President of Sterling Films, Inc.

Under the direction of Miss Bernice Coe, Sterling's new Educational Department is building up a national list of qualified educational sources to be placed on a regular screening list. Under this arrangement, audio-visual departments of educational institutions will automatically receive the latest releases subject to their screening approval. Organizations interested in keeping abreast of new films can be placed on Sterling's list simply by making such a request directly to Sterling Films, 61 W. 56th St., N. Y. C.

Funds for FON Films

At the Annual Meeting of the Directors of the Films of the Nations held in June, Maurice T. Groen, President, announced that two Americans who desired their names withheld contributed sufficient funds to enable the Films of the Nations to make ten to twelve films of foreign countries. These films will deal with the life of the people, showing their handicrafts, sports, social welfare, industries, education, etc.

The officers elected to succeed themselves were Mr. Maurice T. Groen, President; Mr. Henry M. Moolman and Mr. Henry Pillichody, Vice-Presidents; and Mr. William Rosenfeld, Secretary. The newly-elected Treasurer, Mr. Joseph P. Bourdrez, succeeds Mr. Hans Van Weeren-Griek. Mr. Bourdrez is Director of the Netherlands Information Bureau.

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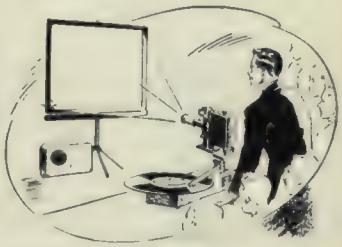
for Efficient SERVICE!

Sound Slide Film Projector

Practical, Portable and Highly Efficient

Designed by men who have used sound slide projectors since their inception.



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The BELL BOY fills the pressing need for clear, concise, graphic explanation.

The BELL BOY is engineered for compactness, portability, ease of operation and all-around superior performance.

The new "SWIVEL HEAD" alone makes this one of the most outstanding in the projector field.

Write direct for literature and name of closest dealer

Price $174.50

BELL BOY Features

Weight: 29 lbs.

Projector: S.V.E. Model G, 300-watt lamp, 4" Series 0 lens.

Amplifier: 8-watt output, high fidelity.

Speaker: 8" Alnico V permanent magnet.

Motor: Single speed, 33⅓ R.P.M., gear driven, oil sealed for life.

Record Capacity: 16 inches.

Case: Measures 18x17½x6½ inches, covered with grey swirl leatherette.

Screen: Desk-top size 11½x15½ inches.

Special Feature: Projector swivels for convenient framing on screen.

MOVIE-MITE CORPORATION

1105 E. Truman Road Kansas City 6, Mo.

Equipment

Ampro "Featherweight"

A completely new 16mm sound projector, popularly priced and weighing less than 29 pounds, has been announced by the Ampro Corporation, 2835 N. Western Ave., Chicago 18. The Ampro "Stylist" includes a complete 16mm sound projector, 8" Alnico speaker, amplifier, cords, and accessories—all in one luggage-type case. The projector unit itself weighs only 20 pounds. The "Stylist" is announced as being extremely simple to set up: you merely lift off the speaker-carrying case, plug in the power cord, snap the permanently-attached reel arms into place . . . and in seconds you are ready to show a sound motion picture.

New Spencer MC Delineascope

A versatile, tri-purpose projector, designed to handle filmstrips only, 2" x 2" slides only, or both slides and filmstrips, is announced by American Optical Company, Scientific Instrument Division, Buffalo, New York.

To accommodate a wide range of projection conditions, three objectives in the following focal lengths and "f" values are available: 5" f/3.75, 3½" f/3.5, and

New Spencer Delineascope

7" f/3.65. Although the light source is an inexpensive, cool operating 300-watt bulb, the efficient optical system and hard-coated first surface reflector produce remarkable screen results, the announcement states.

Cooling is provided by a quiet, induction fan motor which directs streams of air around bulb, condenser elements, heat-absorbing glass, and both sides of the slide or filmstrip.

One of the first single and double frame filmstrip projectors in which the film is guided by slideways, the Spencer MC Delineascope, according to the announcement, will not mar the surface of the film. The removable filmstrip holder is easily loaded by inserting the film into the slot provided and by turning the dual advance knob.

Other features include a convenient framing lever which centers the picture on the screen; a 360° rotable front which enables filmstrip images to be rotated to any desired position; and a hinged mask which moves aside with the flick of a finger to change from single to double frame.

In addition, the silent Autofocus slide carrier automatically centers all slides—glass, cardboard or metal—in the focal plane. No refocusing is necessary after the initial adjustment.

New Housing for Kimac Projector

Aluminum castings replace stamped steel forms in the new housing designed by Robert Mayer Associates of New York, industrial designers, for the Kimac Deluxe Universal Projector, manufactured by the Kimac Company, Old Greenwich, Connecticut.

The new housing combines maximum operating ease with attractive modern lines, protruding exterior fixtures being cut to a minimum to keep the design simple and smooth. The height of the machine was reduced and bulk lessened by the use throughout of tapered lines which flow to the lens mounting.

Slides of all sizes, from 35mm to regulation lantern slides, can be shown on the Kimac Universal. A slide carrier insures accurate centering of plates and even overall illumination. Convection cooled, the machine operates on a 300-watt lamp and has three optically correct condensors, one heat absorbent.

Movie-Mite "Bell Boy"

Movie-Mite Corporation, 1105 E. Truman Road, Kansas City 6, Missouri, announces a new sound-slide projector called the "Bell Boy." The unit includes an SVE Model G, 300-watt lamp, projector; 4" lens, series 0; 8-watt output, high fidelity amplifier; 8" Alnico V

A-V CONVENTION

(*Continued from page 294*)

man Waller of the law firm of Waller & Waller, Chicago, attorneys for the Association. Subjects discussed included film distribution problems, educational markets, fair trade, and selling and serving business and industry.

Meeting just before the opening of the Convention, the NAVED Board of Directors voted to propose to the membership that the name of the Association be changed to NAVA—National Audio-Visual Association. The Board also approved a proposed group insurance plan for members and appointed a By-Laws Revision Committee to consider means whereby manufacturers and other suppliers, who do not at present vote or hold office in the Association, might do so on a limited basis. The question will be studied for a year and acted upon at the 1950 Convention.

The Association has planned three or possibly four regional meetings early in 1950 instead of the six regional meetings which have been held previously. There will be one meeting in the East, one in the South (if possible, to be combined with the Southwestern meeting in a central location), and one on the West Coast.

New Officers. E. E. "Jack" Carter of Raleigh, North Carolina, is the new president of NAVED. Re-elected for another term as First Vice-President was Hazel Calhoun of Atlanta, Georgia. Martin Stoeppelwerth of Indianapolis, Indiana, is the new Second Vice-President. Keith South, a Minneapolis dealer, takes over the secretarial reins, and Ken Lilley of Harrisburg, Pennsylvania, assumes the role of treasurer. Regional directors include A. H. Rice, Manchester, N. H.; Frank Rouser, Knoxville, Tenn.; Jack Lewis, Wichita, Kansas; William Dennis, Los Angeles. Directors at large are Sophie Hohne, Princeton, N. J.; Ray Swank, St. Louis; and Paul Foght, Chicago. NAVED officers are nominated and elected in advance of each year's convention by mail ballots.

Movie-Mite Bell Boy

permanent magnet; 33⅓ R.P.M. motor, gear driven and sealed in oil; and a desk-top screen, 11½" x 15½". The unit weighs 29½ pounds. A special teature is arrangement for 360° swivel of the projector for any screen framing from any angle.

GoldE Reflex Projector

Only 2¼ x 2¼ slide projector to be built right into the case, the new GoldE Reflex 300-watt blower cooled projector has been announced by the GoldE Mfg. Co. of Chicago.

One of the outstanding design features, according to the announcement, is the noiseless, powerful blower cooling which keeps the entire machine cool to the touch and at room temperature at the slide aperture.

The streamlined Reflex is finished in Sierra Brown crackle enamel and is built into a custom-luggage style, tweed covered case. Further information and literature may be obtained from GoldE Manufacturing Co., 1220 West Madison St., Chicago 7, Illinois.

Collescope Projection Unit

The Collescope, a product of the Wisconsin Sound Equipment Company, 628 W. North Ave., Milwaukee, Wisconsin, is described as a rolling, packaged projection unit adaptable to all projectors and ideal for film previews, company schools, visual demonstrations, and film showings to large audiences such as conventions or trade shows.

Model A is a desk or table-top unit for use with slide and filmstrip projectors and with motion picture projectors, sound and silent. The screen dimensions are 22" x 28". Model B is a complete "rolling darkroom" unit with a 24" x 30" screen. The Collescope, according to the announcement, makes possible clear, true pictures without black-out conditions.

SVE Instructor 300

The Society for Visual Education, 100 E. Ohio St., Chicago, announces that dealers will have on hand for the opening-of-school season a good supply of the Instructor 300, the new streamlined SVE tri-purpose projector for 2 x 2 slides, single and double-frame filmstrips. The Instructor 300 comes complete with 300-watt lamp, semi-automatic slide changer, coated optics, film rewind and take-up, and two-tone lift-off case.

YAF Streamlines Filmstrip Box

After months of consultation with leading box designers and manufacturers, Young America Films unveiled at the NAVED convention in August its new and modernized package for filmstrips. The new YAF case is a sturdy, non-collapsible box which serves both for shipping and filing of filmstrips. Attractively designed in the form of a partitioned drawer cabinet, the case uses a combination of maroon and gray colors and holds from four to eight filmstrip cans. It will replace the folding type box which Young America pioneered more than two years ago. This new box will be supplied, without additional charge, as a component part of each pre-packaged set of YAF filmstrips.

Jiffy Slide Projector and Binders

The Jiffy "Aristocrat" 2¼ x 2¼ slide projector is made to cast brilliant, evenly illuminated pictures from all transparencies, including 16mm, Bantam, 35mm, as well as all the roll film sizes up to the 2¼ x 2¼. The projector is powered with a 200-watt lamp which casts its beams through a full condenser system into an anastigmat, color-corrected projection lens. A product of the Diamant Manufacturing Corporation, 41 W. 24th St., N.Y.C. 10, the projector is packaged in a three-color display box.

Also available are Jiffy "True Center" glass binders for 35mm (2 x 2) Bantam slides, 2¼ x 3¼ slides, and 2¼ x 2¼ transparencies.

Film Mount for Robot

The latest addition to Emde's line of "Protectochrome" film mounts is a 2 x 2 frame with 24mm square mask to accommodate the films of Robot and Tenax camera—the 19th different size made by Emde Products, 4031 Elenda St., Culver City, California. According to Emde, they are the first on the market with a 24mm square film mount, known as No. 35-R, Robot.

3-Minute Scotch Sound Tape

A new short-playing reel of "Scotch" sound recording tape, especially designed for use by radio stations, musicians, and schools and colleges, has been announced by Minnesota Mining and Manufacturing Company, makers of "Scotch" brand tapes.

The new reel is 150 feet long, compared to standard reels of 600 and 1200 feet, and provides three minutes of playing time on conventional recorders and twelve minutes on dual track recorders. The tape itself, which comes with either paper or plastic backings, is identical with other "Scotch" sound recording tapes.

People

• **Robert D. Faber,** sales promotion manager for Coronet Films, has been appointed manager of Ideal Pictures Corporation's office at 207 E. 37th St., N.Y.C., according to **A. L. Blinder,** president of Ideal. Mr. Faber will be succeeded in Chicago by **Robert J. Brizzolara,** formerly on the promotion staff of Industrial Publications, Inc., Chicago.

• **Ivan L. Nixon,** vice-president in charge of Bausch & Lomb Optical Company's Scientific Instrument Division and one of the cptical industry's most widely known figures, died in June, 1949. Associated with Bausch & Lomb for more than 40 years, his contributions to the scientific instrument field were many and varied.

• **T. C. Morehouse, Jr.,** has been given the new title of vice president in charge of sales for Young America Films, according to an announcement by **Godfrey Elliott,** executive vice president of YAF. Ted Morehouse has been with Young America as director of sales since its organization in 1945.

• New president of the American Television Society is **David Hale Halpern,** vice president of Owen and Chappell, Inc., advertising. He succeeds **Charles J. Durban,** United States Rubber Co.

• **James A. Findley,** formerly Chicago manager of Henning and Cheadle, Inc., has been appointed manager of sales for McHenry Films, Inc. in the distribution of visual equipment and specially-prepared promotional and training film programs.

• **Lynn L. Barnard,** formerly television account executive with the Batton, Barton, Durstine and Osborn advertising agency, has become associated with The Princeton Film Center, according to a recent announcement by **Gordon Knox,** Executive Director. Mr. Barnard will direct the expanded television activities at The Film Center.

• **Eugene E. Burks,** treasurer of Victor Animatograph Corporation, has been named acting general manager of that firm, **Sam G. Rose,** president, has announced. While relinquishing active managerial duties, Rose will continue as president of the company.

• **Robert H. Maybrier,** sales manager of The Distributor's Group, Inc., of Atlanta, Georgia, since 1941, is now in charge of films for Southwest Soundfilms, Inc., 423 S. St. Paul St., Dallas, Texas. According to **W. Wells Alexander,** president of The Distributor's Group, as well as the Texas subsidiary, the growing opportunities for audio-visual business in the southwest have made experienced and capable sales management necessary. **Gerry Horne** continues as office manager of Southwest Soundfilms.

ANSWER for ANNE

Awarded an "Oscar" as best religious film of the year at Cleveland Film Festival

Presents with heart-warming drama what Anne discovered about her community when she queried the people about receiving displaced persons. 40 min., 16mm., sound. Rental, $10.00. Special terms to dealers.

CREATION

ACCORDING TO GENESIS

An exquisite gem of visual poetry for all groups and all types of programs. A Film Chronicles presentation produced by Herman Boxer. 10 min., 16mm., sound, COLOR. 3-year lease, $100; lifetime lease, $125. Rental, $5.00.

RELIGIOUS FILM ASSOCIATION

45 Astor Place New York 3, N. Y.

Visit Coffeeland

See 16 mm sound film, 28 minutes in full color Free!

A new film, "GOOD THINGS HAPPEN OVER COFFEE," that fosters understanding of our Latin-American neighbors.

See Latin Americans work and play in picturesque surroundings; breath-taking scenic views; the coffee story from seed to cup—the foundation of our Latin-American trade—the cup of friendship among Good Neighbors.

The largest and best list of FREE FILMS with educational and popular interest.

Wide choice of MUSIC FILMS, opera and classical selections for music appreciation groups. Recently added: "Inside Opera," with Grace Moore, and "The Great Waltz."

New HISTORY FILMS: "Johnson and Reconstruction," and "Winning Our Independence," (from Teaching Film Custodians).

Over 1300 titles available, including excellent features, cartoons, and comedies.

Write for our new, 1949-1950 Catalog of SELECTED MOTION PICTURES

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NEW YORK 19 — 35 West 45th St.
SAN FRANCISCO 2 — 351 Turk St.
CHICAGO 3 — 206 So. Michigan Ave.
DALLAS 4 — 3012 Maple Avenue

Current Materials

Recent 16mm Releases

■ Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Illinois.

Alcohol and the Human Body (1½ reels)—the effects of ethyl alcohol on the body and the career of a problem drinker.

The Loon's Necklace (1 reel, color)—an ancient legend of the British Columbia Indians which tells how the loon got its "necklace." Authentic ceremonial masks are used on all characters. Produced by Crawley Films, Ltd. of Canada, the film was chosen winner of Canada's 1949 motion picture awards as "The Canadian Film of the Year."

Making Electricity (1 reel)—demonstration of the principles of how electricity is generated; for middle and primary grade students.

■ Young America Films, 18 E. 41st St., N. Y. C. 17.

Electromagnets (1 reel)—how and why an electromagnet works as it does. For elementary science classes.

What Is Sound (1 reel)—what causes sound, how sound waves travel, and why sounds differ. For elementary science classes.

The Force of Gravity (1 reel)—introduction to gravity, using observable evidence familiar to the elementary science student.

Cooking: Terms and What They Mean (1 reel)—explanation and demonstration of some of the most commonly misunderstood terms used in cooking.

Cooking: Kitchen Safety (1 reel)—illustration of remedies for some of the more common safety hazards encountered in the average kitchen.

■ RKO Radio Pictures, 16mm Educational Division, 1270 Avenue of the Americas, N. Y. C. Each film 1½ reels.

Glamour Street—story of Fifth Avenue, New York, where styles are set for all U. S. main streets.

Friend of the Family—story of pet care in the U. S. and the large industry which has developed from the American family's love of pets.

Who's Delinquent?—portrayal of one of America's most pressing problems, juvenile delinquency.

County Fair—how a typical American farm family goes about its daily tasks.

Girls in White— the need for nurses and the training which a nurse must have.

Berlin Powderkeg—the situation in Berlin today with emphasis on the air lift.

"Robinson Charley" (BIS)

■ British Information Services, 30 Rockefeller Plaza, N. Y. C. 20.

Once Upon a Time (1½ reels)—history of clock making in Britain and current mass production in the clock industry.

The Balance (1 reel)—the trade balance as it concerns Britain, including an interview with Sir Stafford Cripps.

Scottish Universities (2 reels)—foundation and growth of St. Andrew's, Glasgow, Aberdeen, and Edinburgh universities and current problems.

"Charley" Series (1 reel each)—series of color cartoons starring "Charley," the average Briton, and designed to explain new British legislation. Subjects include: *Your Very Good Health* (National Health Service Scheme); *Charley's March of Time* (National Insurance Act); *Robinson Charley* (European Recovery Program and economic history of the British Isles); *New Town* (planning for better housing).

■ Knowledge Builders Classroom Films, 625 Madison Ave., N. Y. C. 22.

Simplified Arithmetic Series (1 reel each)—three new titles in the series of elementary arithmetic films recommended for grades 6 to 9 and for teacher training groups are available: *How to Use Percentages, How to Use Decimals, Division of Fractions.* Each film emphasizes the practical uses of the mathematical concepts explained.

■ Library Films, 25 W. 45th St., N. Y. C. 19.

Come to the Circus (3 reels)—life under the big top featuring outstanding circus performers: the world-famous Fratellinis, clown troupe; Caroline Mayer, tightrope and swaypole artist; a variety of animal acts.

■ Institute of Life Insurance, 60 E 42nd St., N. Y. C. 17.

For Some Must Watch (3 reels)—how a life insurance agent's leadership helps his fellow townspeople solve their problems and his community to achieve its goals. Produced by the International Film Foundation. Available for free showings.

■ CORONET FILMS, Coronet Bldg., Chicago 1. Each film 1 reel and available in color or black and white.

Ancient Rome—an authentic visual background for the study of ancient Rome: its achievements in government, engineering, architecture.

Life in Hot, Dry Lands (California)—story of the fierce battle of survival waged by plants, animals, and human beings of the desert.

Life in Mediterranean Lands (California)—how life adapts itself to a Mediterranean climate, as in the narrow coastal strip of Southern California.

The Lady of the Lake: Background for Literature—scenes showing the actual background in Scotland that is the setting for the poem plus a brief account of the life of Sir Walter Scott.

Developing Responsibility—story of a boy and a dog teaching lessons of responsibility.

Cities: Why They Grow—economic factors which give rise to the growth of cities taught by observing what the workers of the city do.

Life on a French Farm—daily life and activities of a typical French farm family.

■ OFFICIAL FILMS, 25 W. 45th St., N. Y. C. 19.

Sing a Song of Friendship (2 reels)—songs on world friendship, with lyrics humorously dramatized through animated cartoons. Super-imposed words led by an animated baton or bouncing ball draw the audience into the act.

■ PUBLIC HEALTH SERVICE, Federal Security Agency, Washington 25, D. C.

The Story of Wendy Hill (2 reels, color)—a film presented by the Public Health Service and the American Diabetes Association giving the facts about diabetes through a story framework and pointing out the encouraging factors in the treatment of diabetes. 16mm prints are available free of charge from your State Health Department.

■ FAMILY FILMS, 6047 Hollywood Blvd., Hollywood 28, California.

On the Right Side (2 reels)—story of the misery and heartache a man causes his family when he becomes an inveterate gambler.

Stranger at Our Door (2 reels)—struggles of a refugee family forced to flee their home country for a country where they can think and pray freely.

Walking with God (3 reels)—story of what happens when a business man, interested only in monetary return, temporarily loses the help of his wife.

■ D. D. LIVINGSTON, 220 Clinton St., N. Y. 2.

Elementary Classic Ballet Technique (2 parts, each 1 reel)—providing a complete foundation in classic Russian ballet methods. Exercises are demonstrated by students aged 10 to 12.

■ SOUTHERN CALIFORNIA STATE DENTAL ASSOCIATION, 903 Crenshaw Blvd., Los Angeles, California.

It's Your Health (2 reels)—a dramatic story illustrating the causes and consequences of dental disease and methods of control. Designed primarily for use in the classroom from the 5th grade through high school.

■ BAILEY FILMS, 2044 N. Berendo, Los Angeles 27. Each 1 reel, color or black and white.

The Harbor Pilot—depicting the work of the harbor pilot in bringing a giant liner safely into port.

Your Movie Camera and How to Use It—teaching the fundamentals of camera work.

■ E. I. DU PONT DE NEMOURS & Co., Nylon Promotion, Wilmington 98, Delaware.

This Is Nylon (3 reels, color)—through a framework story, the film portrays nylon's practical and aesthetic contributions to textiles in numerous applications.

■ THE COOPERATIVE LEAGUE, 343 S. Dearborn St., Chicago 4.

What Is a Co-op? (3 reels)—what a cooperative is, how it operates, and its part in the economic life of the country.

■ DONALD L. SMITH Co., San Antonio, Texas.

Little Pablo Series (1 reel each)—series of films combining live action and cartoon techniques centering around the experiences of a little Mexican boy, each film carrying a partially hidden moral or message. Titles of the first two releases are *Little Pablo and His Dream Toy* and *Little Pablo in Bunny Fairyland.*

Recent Filmstrip Releases

■ JAM HANDY ORGANIZATION, 2821 E. Grand Blvd., Detroit 11.

Woodworking Tools and Machines (14 filmstrips)—series instructing students in the use of woodworking shop tools and machines.

Basic Shop Safety (8 filmstrips)—a complete program for setting up a shop safety organization and showing safe practices in the shop.

Basic Electricity (12 filmstrips)—series designed for everyday use by instructors in the school shop, for apprentice training, and for foremen's meetings in the electrical, electronics, and allied fields.

■ AMERICAN MUSIC CONFERENCE, 332 S. Michigan Ave., Chicago 4.

Moving Ahead With Music (sound, color)—portrayal of the basic importance of music in everyone's life, how many communities are broadening the benefits of music, and what local groups can do to bring about expansion in musical opportunity. Available free to local groups interested in fostering music.

■ AMERICAN GAS ASSOCIATION, 420 Lexington Ave., N. Y. 17.

How We Get Our Gas—first in a series of filmstrips describing in non-technical terms how both natural gas and manufactured gas are produced and distributed to homes and factories.

■ A. E. FILMS, 240 W. 98th St., N. Y. C. 25.

Know Your Community—first filmstrip in a series made expressly for adult groups, giving an overall picture

(*Continued on page* 336)

"YOUR LIFE WORK"

A unique series of educational sound motion pictures. Each film analyzes an important occupation in terms both of its requirements in training and aptitudes, and of its place in and contribution to the community.

Teachers and students alike find these films invaluable

For Guidance Courses:
they visualize the student's possible lifework road ahead.

For Social Studies:
the human components of the community personalized.

For Adult Groups:
they breathe life into "Know Your Neighbor" programs.

For Public and Film Rental Libraries:
fascinating accounts of real people doing real jobs.

Produced by VOCATIONAL GUIDANCE FILMS, INC.

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International Distributors
215 E. Third St. Des Moines 9, Iowa

Trade Directory For the Audio-Visual Field

To increase the usefulness of this Trade Directory, symbols have been inserted to distinguish original sources (producers, manufacturers, primary importers, etc.) from audio-visual dealers and film rental libraries. KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

FILMS

Academy Films (P)
P. O. Box 3088, Hollywood, Cal.

Association Films, Inc. (PD)
35 W. 45th St., New York 19, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
3012 Maple Ave., Dallas 4, Tex.

Bailey Films, Inc. (PD)
2044 N. Berendo St., Hollywood 27, Cal.

Bray Studios, Inc. (PD)
729 Seventh Ave., New York 19, N. Y.

Castle Films, Div. of United World Films, Inc.
445 Park Ave., New York 22, N. Y. (PD)

Catholic Movies (D)
220 W. 42nd St., New York 18, N. Y.

Coronet Instructional Films (P)
Coronet Bldg., Chicago 1, Ill.

Council Films (D)
100 Academy St., Antwerp, N. Y.
200 Park St., Central Square, N. Y.
439 Parsells Ave., Rochester 9, N. Y.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc. (PD)
Wilmette, Illinois

Films, Inc. (PD)
330 W. 42nd St., New York 18, N. Y.
64 E. Lake St., Chicago 1, Ill.
101 Marietta St., Atlanta 3, Ga.
716 S. W. 13th Ave., Portland 5, Ore.
209 Browder St., Dallas 1, Tex.
8414 Melrose, Los Angeles 46, Cal.

Films of the Nations, Inc. (PD)
55 W. 45th St., New York 19, N. Y.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

General Films, Ltd. (PD)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Heidenkamp Nature Pictures (P)
538 Glen Arden Dr., Pittsburgh 8, Pa.

Hoefler—Paul Hoefler Productions (P)
612½ S. Ridgeley Dr., Los Angeles 36

Hoffberg Productions, Inc. (PD)
620 Ninth Ave., New York 18, N. Y.

Institutional Cinema Service, Inc. (D)
1560 Broadway, New York 19, N. Y.

International Film Bureau (PD)
6 N. Michigan Ave., Chicago 2, Ill.
15 Park Row, New York 7, N. Y.

The Jam Handy Organization (PD)
2821 E. Grand Blvd., Detroit 11, Mich.

Knowledge Builders Classroom Films (PD)
625 Madison Ave., New York 22, N. Y.

Library Films, Inc. (PD)
25 W. 45th St., New York 19, N. Y.

March of Time Forum Edition (P)
369 Lexington Ave., New York 17, N. Y.

Mogull's, Inc. (D)
112-114 W. 48th St., New York 19, N. Y.

Nu-Art Films, Inc. (PD)
145 W. 45th St., New York 19, N. Y.

Official Films, Inc. (P)
25 W. 45th St., New York 19, N. Y.

Ott—John Ott Film Library, Inc. (PD)
730 Elm St., Winnetka, Ill.

The Princeton Film Center (PD)
55 Mountain Ave., Princeton, N. J.
625 Madison Ave., New York, N. Y.

Religious Film Assn., Inc., Libraries (D)
347 Madison Ave., New York 17, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
3012 Maple Ave., Dallas 4, Tex.
351 Turk St., San Francisco 2, Cal.
1505 Race St., Philadelphia 2, Pa.
209 Ninth St., Pittsburgh 22, Pa.
2722 Pine Blvd., St. Louis 3, Mo.

Simmel-Meservey, Inc. (PD)
321 S. Beverly Dr., Beverly Hills, Cal.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Swank Motion Pictures, Inc. (D)
614 N. Skinker Blvd., St. Louis 5, Mo.

Vocational Guidance Films, Inc. (P)
215 E. Third St., Des Moines 9, Ia.

Wholesome Film Service, Inc. (D)
20 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILM PRODUCTION

KEY: Width 16mm or 35mm. Educational; Television; Commercial; Home.

A. B. T. Productions, Inc. (16, 35, ETCH)
460 W. 54th St., New York 19, N. Y.

MOTION PICTURE PROJECTORS AND SUPPLIES

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Bell & Howell Co. (M)
7117 McCormick Road, Chicago 45, Ill.

Comprehensive Service Corporation (M)
245 W. 55th St., New York 19, N. Y.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Forway Corporation (M)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

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Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Mogull's, Inc. (D)
112-114 W. 48th St., New York 19, N. Y.

Natco, Inc. (M)
4401 W. North Ave., Chicago 39, Ill.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Revere Camera Co. (M)
320 E. 21st St., Chicago 16, Ill.

Rice—Carroll W. Rice Co. (D)
Audio Visual Center,
424 40th St., Oakland 9, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

S.O.S. Cinema Supply Corp. (D)
602 W. 52nd St., New York 19, N. Y.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Victor Animatograph Corp. (M)
A Division of Curtiss-Wright Corp.
Davenport, Iowa

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILMSTRIPS

Church Screen Productions (P)
5622 Enright Ave., St. Louis 12, Mo.

Encyclopaedia Britannica Films, Inc. (P)
Wilmette, Ill.

Informative Classroom Picture Publishers (P)
40 Ionia N. W., Grand Rapids 2, Mich.

Long Filmslide Service (P)
944 Regal Road, Berkeley, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Visual Sciences (P)
599E—Suffern, N. Y.

SLIDES

KEY: Kodachrome 2 x 2. 3¼ x 4¼ or larger; Made to Order.

Breed Productions, Jack (PD-2)
42 Longview Drive, Marblehead, Mass.

Fason Films, Jack (P-O)
2100 S. University, Denver, Colo.

Hirsch & Kaye (D-2)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (P-4)
Meadville, Pa.

Nu-Art Films, Inc. (D-2)
145 W. 45th St., New York 19, N. Y.

Ryan Visual Aids Service (D-2)
409 Harrison St., Davenport, Ia.

FILMSTRIP, SLIDE and OPAQUE PROJECTORS

American Optical Co., Scientific Instrument Division (M)
Buffalo 15, N. Y.

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Beseler Company, Charles (M)
60 Badger Ave., Newark 8, N. J.

Comprehensive Service Corp. (D)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (M)
Meadville, Pa.

LaBelle Industries (M)
Oconomowoc, Wis.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

SCREENS

Da-Lite Screen Co., Inc. (M)
2711 N. Pulaski Rd., Chicago 39, Ill.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Radiant Manufacturing Corp. (M)
1215 S. Talman Ave., Chicago 8, Ill.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

RECORDERS—WIRE

Webster-Chicago Corp. (M)
5610 W. Bloomingdale, Chicago 39, Ill.

AUDIO-VISUAL SUPPLIES

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

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Recent Filmstrip Releases

(*Continued from page* 333)

of the service agencies necessary in a community. Other filmstrips in the series will deal with community problems and service agencies. The producers state that the series is aimed in

"Know Your Community" (A.E. Films)

particular at foreign-born adults and those laboring under a literacy handicap, though it can be used equally well with other groups.

■ British Information Services, 30 Rockefeller Plaza, N. Y. C. 20.

A Visit to London (52 frames)—famous London landmarks, such as the Royal Palaces, St. Paul's, the Tower of London.

Colonial Empire: Battle Against Poverty (29 frames)—how Britain is cooperating with her colonies to combat poverty caused by disease, primitive farming methods, and undeveloped natural resources.

Farmers of Tomorrow—activities of Young Farmers' Clubs throughout the United Kingdom.

A Harvest Saved (41 frames)—the battle to save the rich farmlands of the East Anglian Fenlands during the severe winter of 1946-47.

Community Centre (31 frames)—social services and recreational facilities in Britain's voluntary community centres.

Royal Wedding Day (37 frames)—record of the wedding of Princess Elizabeth and the Duke of Edinburgh.

Booklets and Catalogs

■ Young America Films, 18 E. 41st St., N. Y. C. 17, has released two new catalogs—one for filmstrips and one for 16mm films. The 16mm film catalog lists 86 films, while the filmstrips and 2 x 2 slide catalog lists 85 titles. Also available is a correlation chart for Young America elementary school science films on which is shown the page-by-page correlation of 26 YAF films with 43 leading science textbooks.

■ Filmstrip Distributors, 2550 University Ave., Madison 5, Wisconsin, has published an "Evaluation of Filmstrips," a series of booklets listing, describing, and evaluating filmstrips in many subject-matter areas—art, athletics, child psychology, health and safety, holidays, language arts, mathematics, science, social studies, as well as the vocational field. The evaluations are based on data compiled by classroom teachers. For prices and further information about the books and accompanying indexes, consult your local audio-visual dealer or write directly to Filmstrip Distributors.

■ Travel Pictures, 8624 Sunset Blvd., Hollywood 46, offers a new catalog of travel films available in 16mm sound or silent and 8mm. Kodachrome slides are also available in sets or individually.

Film News Notes

■ Community Chests of America are producing a film with marionette characters to be used in October, 1949, as part of the Community Chest appeal. The 9-minute subject is being filmed in 16mm color by Films for Industry, Inc., and will be distributed in color and black-and-white prints to local councils of the Community Chest.

■ All-Scope Pictures, Hollywood, California, announces that its color production *A Fortune in Two Old Trunks* has been selected by the Office of Information and Cultural Exchange of the U. S. Department of State for translation and release in 26 foreign languages throughout the world. The film, produced by All-Scope for the California Prune and Apricot Growers Association of San Jose, depicts the early history of the prune industry in California and the bringing of the first prune trees to the U. S. from France in 1850.

■ Commonwealth Pictures Corporation, 729 Seventh Ave., N. Y. C. 19, has acquired for exclusive 16mm distribution the following major-company productions: *The Last of the Mohicans* (10 reels), featuring Randolph Scott and Binnie Barnes, and *A Gentleman After Dark* (8 reels), featuring Brian Donlevy and Miriam Hopkins.

■ Ideal Pictures Corporation, 28 E. 8th St., Chicago 5, has secured distribution rights to the 16mm sound film *Out of the Night,* produced by Cavalcade Productions for the Pacific Garden Mission.

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OCT 12 1949

EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

THE LOON'S NECKLACE

IN THIS ISSUE

- Films Teach People About People
- The Eyes and Ears of Democracy
- A-V Needs in the Labor Field
- Football Filming Techniques

OCTOBER 1949

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EDUCATIONAL

SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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Volume XXVIII — Number 8, Whole Number 275

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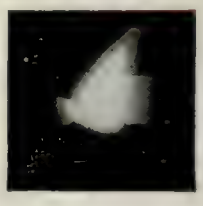

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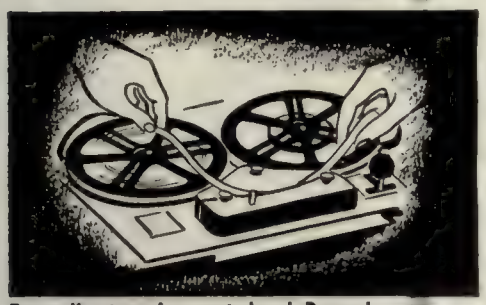

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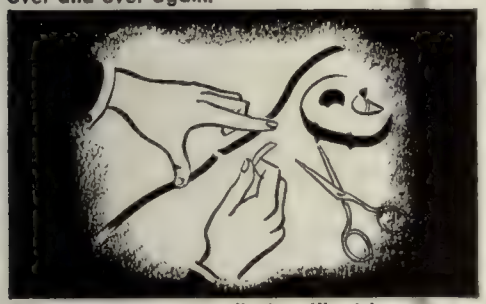

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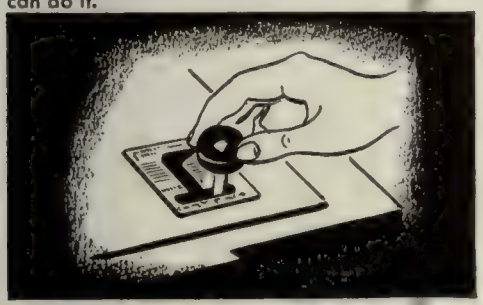

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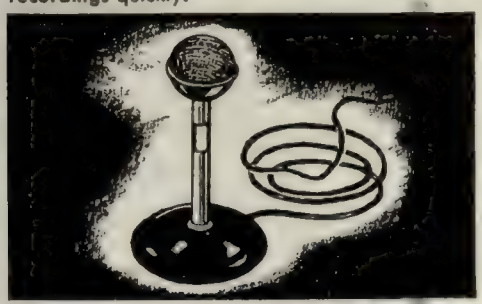

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The Readers Write

Swiss Films & Good Will

EDITOR:

Our society, the Schmalfilmzentrale—a non-commercial organization—controls a large library (about 1200 subjects) of 16mm films in Switzerland. Owing to the difficulties of languages, more silent films are used than sound films.

We also began to build up a library of 16mm sound films and own about 300 subjects. We are trying to build up our library with more feature films and would appreciate very much being informed of really good feature films in German and French versions available for the Swiss market.

On the other hand, we are producing Swiss documentary films that are mostly used in our country. We have quite a number of black and white 16mm silent films, and last year we produced several Kodachrome films. The originals of these films are deposited in a laboratory in the U.S. We, therefore, would be in the position to furnish prints (titled in English) directly in the U.S. without further formalities.

We believe in good will between nations and in the brotherhood of men, and we think these ideas can be spread by exchanging good films the world over. Probably the trouble is only that U.S. film libraries do not know where to find good Swiss films. If we are right, please let us know and we will help you show your public Swiss films as we show our public films from abroad.

THE SCHMALFILMZENTRALE
Erlachstrasse 21
Bern, Switzerland

Number Please

EDITOR:

It would be greatly appreciated by librarians all over the country, I'm sure, if you would return to your earlier custom of printing volume and number on the covers of your admirable magazine. Have just finished writing them on by hand, as this is necessary for quick reference.

SELINA HARRISON
Reference Librarian
College of the Pacific
Stockton, California

Does anybody else want numbers on the cover?—ED.

World Documentary, Inc.

EDITOR:

I should like to tell (your readers) something about World Documentary, Inc. At the end of October we are opening a World Documentary Theatre (in New York City) at which all of the film-making countries of the world will be well represented. For example, our first program will include films from Great Britain, Yugoslavia, Poland, India, and the United States. Both the distribution and the theatre screenings will be in 16mm.

As the theatre proves profitable, we will expand this side of our operation to other cities. We have already made some initial contacts towards operating a theatre in Washington, D.C. The second part of our operation will be the non-theatrical distribution of our films to schools, colleges, churches, unions, organizations, etc.

We will have a table in our theatre lobby for the display of film magazines and periodicals (including EDUCATIONAL SCREEN) from the various countries of the world.

ROBERT J. GURNEY
President, World Documentary, Inc.
18 W. 55th St., New York 19

Happy Day

EDITOR:

Re cartoon, page 322, September issue . . . 'twill be a happy day for educators (and students) when every school has the wherewithal (TWO motion picture projectors, according to your cartoonist) for even such unorthodox in-service training.

E. KRAS
Oak Park, Illinois

Address letters for "The Readers Write" to The Editor, EDUCATIONAL SCREEN, 64 E. Lake St., Chicago 1, Illinois.

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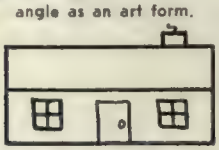
2 THE TRIANGLE—Dramatizes the triangle as one of the starting points for drawing objects.

3 THE RECTANGLE: Gives a number of simple demonstrations on the rectangle as an art form.



4 THE CIRCLE: Shows the circle to be one of the basic forms from which many objects are drawn.

2 OTHER FILMS FOR YOUR ART CLASSES

1 CARE OF ART MATERIALS: Promotes greater interest, care, and proper use of common art materials. A fascinating all-animation film made especially for young children.

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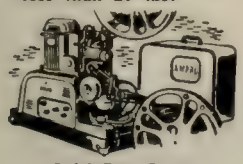
The Ampro Stylist $325.
complete including jack for microphone and phonograph



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Write for free circular giving full detailed "Stylist" specifications.

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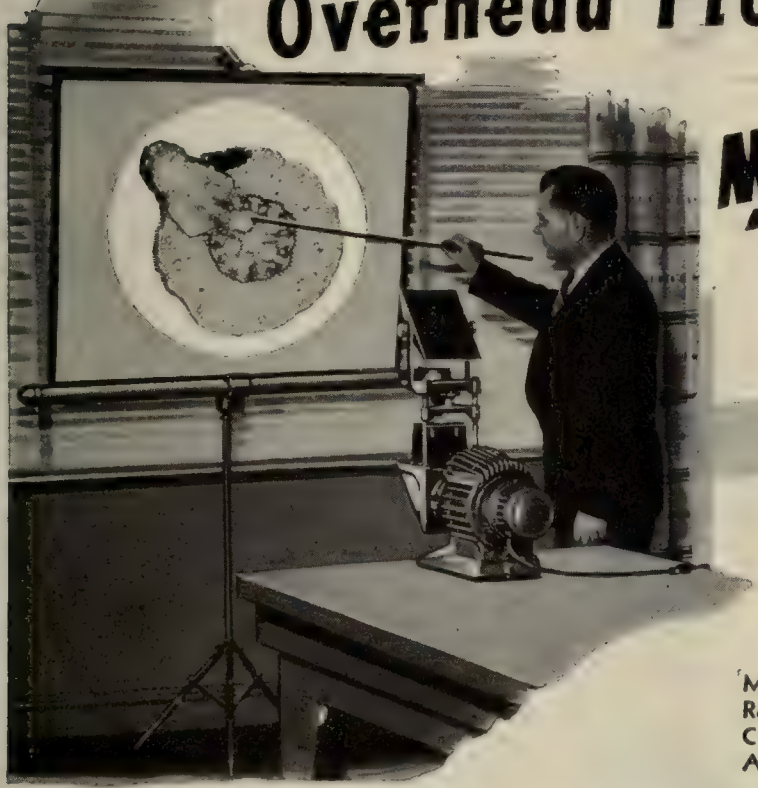
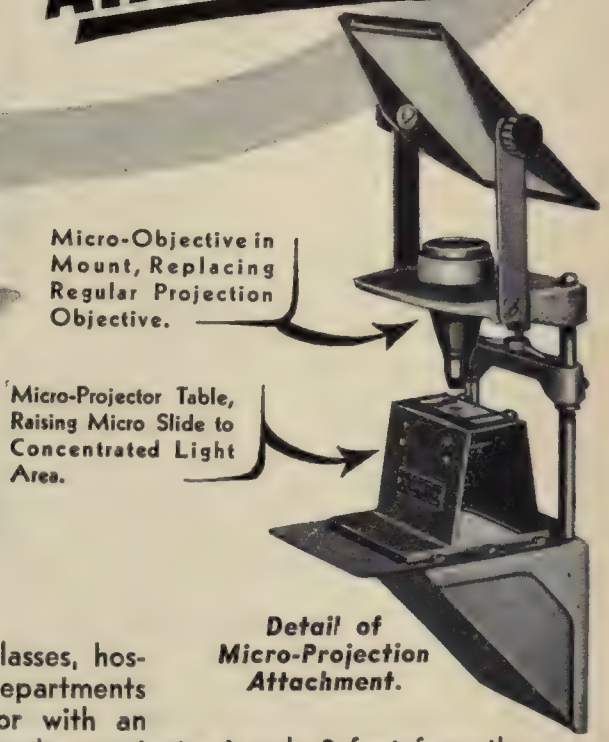


Micro-Projection in a well-lighted room. Keystone Overhead with Micro-Projection Attachment in Use.



Detail of Micro-Projection Attachment.

High-school, college, and university science classes, hospital laboratories, and industrial research departments now can have an inexpensive micro-projector with an 8-power objective magnifying 106 diameters when projector is only 8 feet from the screen or, at the same distance, a 20-power objective magnifying 330 diameters.

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Divisional Director
The University of the State of New York

Division is Easy

F. Lynwood Wren, Ph.D.
Professor of Mathematics
George Peabody College for Teachers

Principles Are Principles

● There's one way in which *you* are like all other readers of EDUCATIONAL SCREEN: you are interested in finding out how greater and more effective use can be made of audio-visual materials. That's the common search that brings to these pages each month the thousands already convinced of the power of audio-visual media who have a professional interest in the use of these tools. Leaders of people in school, church, social agencies, clubs, and throughout the community have common interests when it comes to the use of audio-visual materials.

We know this not only because we are one of you, but because we have made it our business continually to get the facts and to ponder them. We've learned from a reader survey, for instance, that our Church Department is read regularly by as many school teachers and administrators as by church people. It works the other way around, too. Audio-visual church readers read the articles about school and community use of materials; and they follow regularly the Literature, Records, and Film Evaluation sections, which broadly concern the whole field.

You see, principles for making the best use of audio-visual materials do not change from labor group to church group—from men to women—from children to adults. Principles are principles, even though applications of principles vary. Defining the educational goals to be achieved, finding the right and best audio-visual materials and equipment to use, and using them with finesse in new and different utilization patterns are challenging areas for continual learning and constant growth. Insight and understanding can come from knowing of the practical experience of others.

We believe that solutions for problems related to the greater and more effective use of audio-visual materials will be found in the wide sharing of experience among *all* users. Teachers of children will learn from the experience of adult group leaders. Religious leaders can learn from labor leaders. And while so learning they're likely to see their own immediate tasks in clearer perspective with relation to the total community job to be done.

We cannot know specifically and exactly the effect upon and value for our readers of the several articles that appear in this issue of EDUCATIONAL SCREEN. But we think that these will be read with profit by readers with many different interests and backgrounds. We know that the content is the result of intent; it didn't just happen.

—PCR.

A Better A-V Job in the Labor Field

by IRVINE L. H. KERRISON
Associate Professor of Management and Labor Relations, Rutgers University, State University of New Jersey

THOSE WHO ADMINISTER publicly-financed extension programs for adult workers are faced with a very real problem. We recognize the great potentiality of audio-visual materials for our work, but we are equally conscious of the dearth of quality materials.

Few current sound films and filmstrips dealing with the development and problems of the labor movement can be labeled "highly recommended" as discussion aids with worker audiences.

Almost all of those available are produced by unions and have obvious limitations. Some of them are concerned almost wholly with the particular problems of the producing union and are thus of little general interest. Others have as their major objective promotion of the sale of a particular article carrying the sponsoring union's label. Still others are colored not by Kodachrome but by the producing union's political philosophy. Finally, a good many of these union productions are "Hollywoodian" in the sense that they contain far too many vacation and "leg art" sequences. They entertain; they do not help educate.

In addition, with few exceptions, such films and filmstrips are of inferior quality technically. They are not too helpful even if the intent may be to limit them to union audiences, which presumably are already interested in the topics covered.

The AFL Film Council and the Film Division of the CIO Research and Education Department have made beginnings both in the production of their own films and filmstrips and in the annotation and publicizing of useful commercial, government and non-profit private agency releases. But they have only scratched the surface.

Moreover, if (and the writer thinks they should) unions view visual materials as top public relations media as well as a means of educating rank-and-file union members, much greater attention will have to be given to the production of films which treat *objectively and factually* the growth of, and present status of affairs within, the labor movement.

For example, there is a wealth of labor history material out of which could come films and filmstrips welcome not only in union halls, but also in public school classrooms and movie theaters throughout the country. Ample resources exist also in collective bargaining,

CIO CLASS in human relations discuss a filmstrip they've just seen.

From the filmstrip "Unemployment Compensation—What Do You Know About Your Law," produced at Rutgers University, State University of New Jersey, by the Institute of Management and Labor Relations.

A worker gets his notice of a lay-off.

Counsellor (Prof. Kerrison) explains UCC procedures.

Worker makes initial contact with UCC office.

UCC interviewer checks previous work record.

social security, community relations (union counselling), recreation, and other fields.

Even when, as is often true in the trade union sphere, it is deemed necessary to get people excited about a particular issue like the Taft-Hartley Act, and those responsible conclude that audio-visual media will help, there is good reason to believe that an objective, two-sided approach better prepares protagonists for the fray than an exaggerated and loaded presentation that leaves wide gaps through which the other side can infiltrate.

It is a truism that propaganda always endangers those who are most poorly or only partially educated and who are still learning to think for themselves. The easiest way to destroy the confidence such people have in the organizations which represent them is to give them a one-sided pat argument without the answers those who oppose them are always ready to fire back. And the relatively young American labor movement is dealing pretty largely with rank-and-file union members whose education has been limited. Films or filmstrips, for example, that call the Taft-Hartley Act a slave labor bill and let it go at that ultimately are likely to beget an effect opposite from that intended.

There is, then, not only the question of getting films and filmstrips into production, there is also the question of deciding upon the kind of approach that will be most effective. About both of these problems American labor groups are thinking today.

University extension agencies, too, increasingly are showing interest in the production of visual materials for use with labor groups. Last year at Rutgers University, the State University of New Jersey, the Institute of Management and Labor Relations produced its first filmstrip—a twelve-minute strip entitled *Unemployment Compensation—What Do You Know About Your Law?*.

Because the writer and one of his colleagues, with technical advice from the New Jersey Unemployment

UNION A-V WORKSHOP

Union leaders learn the operation of audio-visual equipment at a recent workshop sponsored by the New York State School of Industrial and Labor Relations at Cornell University. Federal union leaders attending the workshop agreed enthusiastically with Professor J. James Jehring that the field of audio-visual communications offers exceptional advantages to unions in educating their membership.

Compensation Commission, wrote the script and acted the major roles, because the UCC, the labor movement, and employers gave of their facilities for locale, and because our own audio-visual department recorded the finished script, costs were cut to a minimum—we paid only for the services of a professional photographer, film, and discs.

This filmstrip does three things. It explains services offered by the Institute, develops the efficacy of a counselling program on the local union level, and explains the routine of the New Jersey UCC as it affects the average rank-and-file worker when he is separated from employment.

Since this filmstrip was released, it has been and is being used with real effect with union groups throughout New Jersey. One print and one record are on permanent loan to the state office of the CIO Community Services Committee—at its request. Wherever and by whomever the filmstrip is used, the screening is followed by discussion on unemployment compensation problems led by a competent leader, usually from our staff.

The success of this first venture has made us eager to expand filmstrip production. We are also thinking about production of a sound film on parliamentary procedure for labor groups—something that, surprisingly enough in view of the great need for such a film, no commercial concern has yet produced.

With the specialists available in a large state university, there are ample resources at hand for the production of objective and factual films and filmstrips in the labor field. With the current growth of labor and labor-management institutes within state colleges and state universities supported by public funds, rising as it does out of general concern over the need for better understanding of and improvement in industrial relations, there are funds to be had. Finally, with boards and councils, on which labor is fully represented, set up to advise such institutes, there is no reason why films and filmstrips useful to both labor groups and the general public can not be made.

Pending development of this area, both unions and institutions of higher learning can successfully adapt many of the very good existing films which impinge upon but do not deal directly with labor and labor-management topics by carefully preparing discussion outlines which can be mimeographed and distributed to each group before which the film is to be shown.

At New Jersey's state university, the Labor Program of the Institute of Management and Labor Relations has found that films and filmstrips accompanied by such outlines and used by competent discussion leaders can successfully deal with practical union problems and can make routine union meetings more interesting and profitable.

One of our most popular outlines is that prepared for the film *Does It Matter What You Think?* (British Information Services), dealing with the chap who is prone to deprecate his own potential for making himself heard in the community. It demonstrates that his single opinion, his single voice, and his single action do count when merged with the opinions, voices, and actions of those of his fellows who hold views like his.

These discussion outlines, prepared by specialists in the subject covered by the film or filmstrip and checked by our audio-visual specialist, attempt three things. Usually two pages long, the outlines provide information either omitted or treated sketchily by the film or filmstrip; they suggest questions to stimulate discussion; and they supply a short bibliography, usually of pamphlets or articles, for follow-up reading. Sample outlines or titles of films or filmstrips for which outlines have been prepared are available from the writer.

Need for an extensive audio-visual operation in the labor field is clear. Which single enterprising union, university, commercial picture-maker, or combination of the three will be first to move?

☆ ☆ ☆

UN Birthday, October 24

☆ On October 24, 1945, the United Nations came into being and the Charter took effect as world law. Educators in school, church, and community are well aware that the UN has served and continues to serve as the one meeting place where nations come together and work out their problems and where they can, *and often do,* find mutually acceptable solutions. The UN remains, as Secretary-General Trygve Lie put it, "the chief force that holds the world together against all the conflicting strains and stresses that are pulling it apart."

Educators can use and are using audio-visual materials to show and teach people the aims, accomplishments, and problems of the UN. Several 16mm films on the United Nations are available. For example, the UN films *Men of Good Will, Our Town—The World, Defense of the Peace,* and *Tomorrow Begins Today* were recently added to the library of Association Films, one of several official distributors of United Nations films. (See a film catalog for many other titles and sources.)

In selecting and using appropriate materials in October and in every month, educators will find helpful a recent publication of the NEA—"Teaching United Nations: A Pictorial Report." The 32-page report is divided into five parts: classroom activities, publications, audio-visual aids, extra-curricular activities, bibliographical suggestions. Copies may be obtained at $1 each from the NEA Committee on International Relations, 1201 16th St., N.W., Washington 6, D.C.

by REX M. JOHNSON
Research Director, Council of Social Agencies,
Rochester, New York

BOUNDARY LINES (IFF)

"Funny how kids will fight over a marble . . ."

FILMS TEACH PEOPLE ABOUT PEOPLE

A report on a training program for staff members in a community organization

A PRESSING PROBLEM for such community organizations as neighborhood houses, community centers, settlements, etc., is that of training temporary staff members for summer programs. These social agencies generally have limited funds and consequently are unable to employ well-trained workers. Hence they tend to recruit temporary staff from college undergraduates interested in summer employment.

While these young college people are limited in training and experience, in many ways they are ideally qualified. As leaders in summer recreation programs, they are better able than older staff members to maintain the pace of physically active youngsters. In addition to being physically qualified, these young leaders frequently are well equipped with skills in woodcraft, handicraft, swimming, tennis, baseball, games and music, all of which are indispensable for a fully-rounded program. But regardless of the many skills these temporary staff members do bring to summer programs, they generally are uninformed and unskilled in matters pertaining to human relations, group interaction, and the emotional needs of children.

Although it is fully recognized that human relations cannot be taught in ten easy lessons, the writer and Miss Emily Keener, Director of Groupwork at the Lutheran Inner Mission (Rochester, New York) planned and carried through a five-day educational program for temporary summer staff members with major reliance upon films as a basis for discussions.

The general purpose of the training program was to give new staff members, in the short time available, as much information as possible about the problems of emotional security, anxiety, aggression, desire for recognition, and response, competition, and conflict of children. It was hoped (and it proved correct) that by increasing the insight of workers into the behavior of children and adults, they might be better able to work with groups and with one another.

After careful appraisal, eight films were chosen, which, for our purposes, were placed in four groups and were used in this order. In group one we placed the films *Meeting Emotional Needs in Childhood* and *The Patrol Method*, a Boy Scout film. The first film brings out that the basic emotional needs of childhood are those of security and independence, while the second shows how adult leaders should work with Boy Scout troops. Although the second film is specialized for the Boy Scout program, it is valuable for any discussion of the role of the leader with groups. Also, it is good to use the second film in this order since it is easy to relate its point of view to the content of the emotional-needs film.

Group two was made up of the three well-known films: *Emotional Health, The Feeling of Rejection*, and *The Feeling of Hostility*. These films provided an excellent background for pointing out the necessity of understanding the relationships within families if the behavior of children is to be understood. These films, also, emphasize that behavior is merely a symptom and that it takes time and patience to determine causes. In the main, the purpose of the group two films was to increase awareness of the problems associated with child fears, anxieties, desire for recognition and response, problems of competition, conflict, etc., and their long-time consequences. This group of films elicited discussion which indicated that the new staff members were recognizing that even they, as workers, have needs to satisfy which, if not understood, may create group tensions.

The films *Brotherhood of Man* and *Boundary Lines* were placed in group three. These films deal dramatically with many aspects of urgent inter-racial and inter-cultural relations and were used in this particular program

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16mm SOUND FILMS Used in the Training Program

Boundary Lines—1 reel, color. International Film Foundation, 1600 Broadway, N.Y.C. 19.
Brotherhood of Man—1 reel, color. Brandon Films, 1600 Broadway, N.Y.C. 19.
Emotional Health—2 reels. McGraw-Hill Book Co., Text-Film Dept., 330 W. 42nd St., N.Y.C. 18.
The Feeling of Hostility—3 reels. National Film Board of Canada, 620 Fifth Ave., N.Y.C. 20.
The Feeling of Rejection—2 reels. National Film Board of Canada.
Human Reproduction—2 reels. McGraw-Hill Book Co., Text-Film Dept.
Meeting Emotional Needs in Childhood—3 reels. New York University Film Library, 26 Washington Place, N.Y.C. 3.
The Patrol Method—4 reels, black and white or color. Boy Scouts of America, 2 Park Ave., N.Y.C. 16.

For other sources, consult a film catalog or your local dealer

John H. Cooper, Headmaster, Keith School, Rockford, Illinois; Mayer Singerman; and Ben Fink, B'nai B'rith leader and President, Rockford Jewish Community Board, make plans for the Rockford workshop.

by MAYER SINGERMAN
Director, Audio-Visual Department, Chicago Office,* Anti-Defamation League

The EYES and EARS of DEMOCRACY

An audio-visual workshop on intergroup relations

IN THE SPRING of 1949, the Anti-Defamation League of B'nai B'rith conducted an audio-visual workshop on intergroup relations in Rockford, Illinois. This workshop attracted delegates representing all aspects of community life to a program in which an unusual integration of subject matter and method was achieved.

To our knowledge this was the first time in a general community program that the problems of audio-visual materials *and* the problems of intergroup relations (or any other specific subject) were taken up simultaneously.

The program that was developed served as a basis for a similar program held a month later in Springfield, Illinois. Preliminary work has begun for a third program to be held in Peoria, Illinois in the fall of 1949.

It is not necessary to stress to the readers of EDUCATIONAL SCREEN the importance of audio-visual materials in both classroom and adult education. Nor is it necessary to write about the importance of properly and effectively using these aids. However, a word of explanation as to the interest of the Anti-Defamation League in these matters is in order.

The Anti-Defamation League

In the past twenty-five years the mounting conflict between groups of different race, religion, and nationality backgrounds has resulted in the creation of many agencies devoted to the task not only of relieving the tense situations brought about by these conflicts, but of initiating positive educational programs designed to make such conflicts less probable in the future. One such national private agency is the Anti-Defamation League (ADL).

A large portion of the ADL budget is devoted to the Program Division. Under the direction of Frank N. Trager, its National Director, the staff of this division has been assigned the task of developing and using techniques of importance in the fight for a better democratic society. It is quite natural that this division of the ADL should develop an audio-visual program.[1]

As part of such a program, and at the instigation of J. Harold Saks, Director of the League's Community Service Division, it was decided to organize pilot audio-visual workshops in various Illinois communities. It was our desire to awaken the interest of community leaders in audio-visual education and intergroup relations. To achieve this goal, we worked out a comprehensive workshop for selected delegate-leaders representing a cross-section of the community.

To achieve a representative cross-section, it was necessary to gain the cooperation of the leaders in the community. It was our hope that these community leaders would sponsor the workshop with us. It was the task of Oscar Groner, Community Consultant of the Anti-Defamation League, to bring about such a sponsoring committee.

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*The ADL's Chicago Metropolitan Office is located at 327 S. La Salle Street.

[1]See the article "Films Can Teach and Entertain, Too" by Herbert Lizt, EDUCATIONAL SCREEN, May, 1949, page 208.

Getting Organized

Oscar Groner first met with Marvin Mansfield, local B'nai B'rith leader and chairman of the Public Relations Committee of the Rockford Jewish Community Board. The B'nai B'rith and the Committee were favorably disposed toward the workshop and helped secure the cooperation of the leaders (organizations and individuals) of the community such as the Community Chest, Council of Social Agencies, the local newspaper, Rockford College, Rockford Radio Council, the library, the superintendent of schools, the Visual Aids Director of the Rockford school system, and the Commission on Human Relations. This representative leadership group endorsed the tentative plans of the workshop.

Rev. Jack Mendelsohn, Jr., an outstanding minister in the community, was selected as chairman of the workshop. Rev. Mendelsohn and his volunteer committee set itself the task of organizing volunteer telephone squads, conducting necessary negotiations and correspondence and all the other things that succeeded in bringing to the workshop almost two hundred delegates from over fifty-seven groups in the community. When we examined the list of organizations that were represented, we found that we had in attendance representatives of almost every facet of community life.

During the period needed to organize the workshop in the community, the program itself was being planned by the Director of the Audio-Visual Department of the Chicago office of the ADL with the cooperation of other members of the ADL Staff. We felt that the workshop should accomplish the following:

(a) Present a variety of audio-visual materials
(b) Present a variety of human relations materials
(c) Achieve to as great an extent as possible an integration of the method (audio-visual) and the content (intergroup relations)
(d) Present a variety of possible techniques in utilizing these materials
(e) Develop possibilities for follow-up in terms of community interest in audio-visual and human relations materials

Decisions Had To Be Made

We decided that the 16mm sound film, the filmstrip, and the radio and classroom record were the basic audio-visual materials—that the principles learned in studying these three forms could be applied successfully to any of the other audio or visual materials. Therefore, one intensive section should be devoted to each of these.

"Discussion 66" in action at Springfield, Illinois, A-V workshop.

It was at about this stage in our thinking that we split the program into two major sessions. The first was a four-hour afternoon session, during which would be discussed the basic audio-visual materials, and the second, a two-hour evening session that would constitute a film review. For the screening of the filmstrip, we decided to use the ADL strip *None So Blind* in both sound and silent version. For the radio and classroom record, we decided to use a record produced by the Institute for Democratic Education, "The Lesson". For the sound film, we decided to use the ADL film *One People*. For the film review in the evening, we chose the following films: *Boundary Lines, Brotherhood of Man, Make Way for Youth,* and *Sing a Song of Friendship*.

We decided that there could be no better way to open a workshop on audio-visual materials than by presenting a film designed to teach the best method of utilizing these materials. Although there are not too many films in this field, we felt that *Film Tactics* does an excellent job. With a screening of *Film Tactics* leading off the workshop, and the three sections on the basic audio-visual materials, we felt that we had ample material to occupy us for an afternoon.

It was about this time that the Film Council of America made available *Film and You,* a two-reeler on film councils produced in Canada. We felt that *Film and You* would be a profitable addition to the film review in the evening. Further, the ADL had been doing a great deal of work with the filmstrip *Rumor Clinic*. We agreed that a purposeful and interesting way to close the workshop would be to present *Rumor Clinic* and conduct a brief discussion on the psychology of rumor.

After selection of the audio-visual materials and the intergroup relations subjects to be used, we next had to decide upon an effective manner of presentation. One's interest in audio-visual materials is in terms of content —teaching or discussing the subject matter of the film. We felt that if the discussions involved both the method and the content, together instead of separately, the delegates would derive an understanding of the proper use of audio-visual materials, while at the same time they would gain an understanding of the problems of intergroup relations.

We achieved this kind of discussion by the types of questions we asked the group to consider.

For example, *None So Blind,* which was used for demonstrating the technique of the filmstrip, presents an analysis of prejudice. One of the questions which the group was asked to discuss was, "What would *you* put into a filmstrip on prejudice?". The delegates were called upon to answer this question after they had seen the strip. It was quite natural then that anyone attempting to answer this question would have to consider what the special advantages of a filmstrip are, the nature of prejudice, and what aspects of this problem could best be presented in the filmstrip. As the group had just seen a particular filmstrip on this subject, it was only natural that they would compare it with the filmstrip they were "producing." Every question did not achieve complete integration. But the sum total of all the questions discussed during the forty-five minute session resulted in the desired integration.

(Continued on following page)

"Discussion 66"

One of the techniques that helped us to achieve this integration was the discussion method used in the three basic sections, an adaptation of the "Discussion 66" technique developed at Michigan State College, Lansing, Michigan[2]. In planning the afternoon sessions, we rightfully anticipated an attendance of over one hundred people.

Prior to the arrival of the delegates at the auditorium in which the workshop was held, the chairs were arranged in groups of six. This made it possible for the discussion groups to form with a minimum of disturbance and wasted time. On each chair was placed a mimeographed sheet bearing the heading "Discussion 66". Briefly, this discussion sheet explained the whys and whatfors of Discussion 66 and indicated that any person finding an "x" pencilled at the top of his sheet should consider himself the chairman-recorder of that particular group. His duties, it was explained, were, first, to get the discussion going and encourage the participation of all the members of his group, and, second, to record the consensus of the group and later report it to the meeting at large. The "x's" were put on the sheet arbitrarily before the arrival of the delegates. A series of questions was mimeographed on each sheet, three for each of the sections in which Discussion 66 was to be used.

To better demonstrate our use of these questions, let us examine the section on the filmstrip. The three questions on the mimeographed sheet were:

1. *What do you think of the uses of film as contrasted to the uses of the filmstrip in teaching situations?*
2. *What do you believe to be the main issues brought forward by the filmstrip "None So Blind"?*
3. *What would you put into a filmstrip on prejudice?*

The discussion leader for this section, before introducing *None So Blind*, discussed the merits and uses of the filmstrip. The audience, already divided into groups of six, was further divided into three large units, consisting of about five or six of the smaller groups. Each unit was invited to keep in mind one of the questions above while *None So Blind* was viewed.

After the filmstrip was presented, each group of six had six minutes (Discussion 66) to talk and to prepare answers to the questions assigned to them. The chairman of each discussion group then reported to the entire audience the opinion of his group. The nature of the reporting indicated that by this limited amount of guiding, the delegates had achieved in their discussions the integration of content and method that we desired.

After showing *Film Tactics*, we used a simpler form of discussion—that of merely asking the delegates to put questions to the discussion leader. Peers Ray, Director of Visual Aids for the Rockford public school system, led this session. In his introduction to the film, Mr. Ray pointed out that in a large measure, the entire workshop itself was a discussion based upon the film but that he would try to answer any specific questions following the screening.

Other forms of discussion were used in the afternoon session. First, in the presentation of the filmstrip, a sound strip was permitted to run through without interruption. The delegates were asked to keep in mind any section about which they would like to ask questions. We then went back over those sections with the silent strip and had a brief discussion on that part of the strip. Second, we evaluated the film *One People* as part of the section on the 16mm sound film. In addition, during this section we presented a panel of experts who commented on the statements made by the recorders following the use of Discussion 66. We had been fortunate in securing for the panel Dr. Ruth S. Cavan, a prominent sociologist. Dr. Cavan extended her remarks from the particular film to the whole subject of intergroup relations, thus leading into a general discussion. With Dr. Cavan, Tobie Zion, Director of the Radio Department of the Chicago ADL Office (Miss Zion had led the discussion on the record), Peers Ray, and Oscar Tarcov, of the ADL staff, handled the bulk of the questions in the general discussion.

[2] Information on "Discussion 66" can be obtained from Don Phillips, Michigan State College, Lansing, Michigan.

Film Review and Rumor Clinic

The evening session began with a sixty-minute screening of the films *Boundary Lines, Brotherhood of Man, Make Way for Youth, Film and You,* and *Sing a Song of Friendship.* There was no introduction or discussion.

In the last hour of the program, an interesting use of the filmstrip was presented when Oscar Tarcov of the ADL staff conducted a "Rumor Clinic". The filmstrip *Rumor Clinic* consists of only three frames, each presenting a different scene. Eight volunteers are obtained, seven of whom leave the room. A scene is screened before the audience and the eighth volunteer. After two or three minutes, volunteer number eight moves to a position where he can no longer see the screen and then tells volunteer number seven, who is called in, what he has seen. Number seven tells six, six tells five, etc. From the time that volunteer number eight moves to a position in which he can no longer see

(*Continued on page* 370)

AUDIO-VISUAL MATERIALS
Used in ADL Group Relations Workshop

16mm SOUND FILMS

Boundary Lines—1 reel, color. International Film Foundation, 1600 Broadway, N.Y.C. 19.

Brotherhood of Man—1 reel, color. Brandon Films, 1600 Broadway, N.Y.C. 19.

Film and You—2 reels. National Film Board of Canada, 400 W. Madison St., Chicago 6. (Information on obtaining the film can be had also from the Film Council of America, 6 W. Ontario St., Chicago 10.)

Film Tactics—2 reels. Castle Films, 1445 Park Ave., N.Y.C. 29.

Make Way for Youth—2 reels. Association Films, 35 W. 45th St., N.Y.C. 29.

One People—1 reel, color, study guide. Anti-Defamation League, 212 Fifth Ave., N.Y.C. 10 (national offices).

Sing a Song of Friendship—2 reels, color. Anti-Defamation League or Official Films, 25 W. 45th St., N.Y.C. 19.

For other sources for these films, consult a film catalog or your local dealer.

FILMSTRIPS

None So Blind—silent, 57 frames, or sound, with commentary on disc, 67 frames, study guide. Anti-Defamation League.

Rumor Clinic—silent, 3 frames, study guide. Anti-Defamation League.

RECORDING

The Lesson—15-minute transcription (33⅓ RPM). Institute for Democratic Education, 415 Lexington Ave., N.Y.C. 17.

Suburban Film Council

IN AN ATTEMPT to explore possibilities in the use of educational films where no extensive collection was available, Summit, New Jersey has been the testing ground for an experimental program, initiated by the Summit Library Board. This experiment was carried on with the advice of Glen Burch, Executive Director of the Film Council of America, and with extensive cooperation from national film producers and others interested in audio-visual materials.

The program has involved widespread cooperation with local organizations. It had three objectives: the provision of information on films—where they may be obtained and how they may be used advantageously; a survey of the needs of the associations, companies, or individuals interested in the use of films; and a broadening of the knowledge of quality films and of their application to current problems and developments.

As the quickest and most effective way of reaching these objectives, the Library arranged a series of previews or samplings of films in many fields. On Monday evenings meetings were held regularly at 8 P.M. in the Public Library. Their purpose was the screening of diversified informational films to indicate the range of subjects covered and their relation to current local interests. Over sixty films were shown and from all categories. The range was from *Does It Matter What You Think?* and *How Nature Protects Animals* to *Three Little Kittens* and *Making of a Mural.*

The original attendance was developed through invitations to organization presidents. Direct invitations were sent to individuals who indicated interest. By this means people with association responsibility and others aware of today's problems had an opportunity to participate.

As a result of this series of showings and related discussions, a Suburban Film Council was organized, centered in Summit but including representatives from other nearby communities. The provisional officers are: Chairman, Allen R. Devenney, General Secretary, Y.M.C.A., Summit; Vice-chairman, Mrs. Wanda K. Farr, Research Chemist, Celanese Laboratories, Summit; Secretary, Mrs. Gerald H. Winser, President, Summit Library Board; Treasurer, Mr. Arthur W. Baker, commercial dealer in films.

The first project planned by the Council was a Film Festival to provide the community with an opportunity to see many films in various categories of immediate community concern. Although no local film resources were available, generous help from New York offices of producers and the Princeton Film Center solved the problem of securing films. Equipment dealers responded generously in demonstrating their equipment for the film showings. Also, information resources on films were displayed through the cooperation of the Public Library.

In connection with the showings in specific categories, community leaders who were authorities on the subjects were asked to act as leaders, stimulating discussion, getting evaluations of films, answering questions as to how they could be secured, and in general lending their prestige to the enterprise.

GIVE-AND-TAKE. Film Festival dinner meeting of the Suburban Film Council provided opportunities for informal discussion of films and film use in the community.

During the Film Festival, two groups of films were shown simultaneously at both afternoon and evening sessions. Besides these showings two special features were a small dinner for round-table discussion of film use and a general evening showing of feature films.

The dinner meeting was successful in developing fairly informal give-and-take consideration. Discussion by a panel of research consultants and local community leaders on effective ways to use films was the feature; how to apply taxpayers' money to the best advantage in community use of information films was a topic of recurring interest.

Mr. J. R. Bingham, president of Association Films, emphasized the need for utilizing every channel for informing possible users of the variety of films available for use in civic forums, mental hygiene programs, discussions on religious education, world understanding, and other fundamental questions. He pointed out that the Film Council, by an exchange of experience and information, could do much to develop wider knowledge of the limitless resources in this educational medium.

The function of the Council in arranging previews of films in different categories for representatives of various groups—to help them select those most valuable in relation to Summit problems—was brought out by Miss Marguerite Kirk, director of the Newark Board of Education Division Libraries.

The use of films as teaching aids as well as their most profitable use by the whole community was discussed. That many teaching films are of great value and interest to civic groups, service clubs, and other organizations was emphasized by Miss Gloria Waldron, film associate of the Twentieth Century Fund. Mrs. Gerald H. Winser, president of the Summit Library Board, pointed out that Summit is advantageously situated to inaugurate a broad community program since as yet no heavy investment in films for the exclusive use of the schools has

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by MARIAN MANLEY WINSER
Secretary, Suburban Film Council, Summit, New Jersey

Football Filming Techniques

by JOEL A. BENEDICT
Director, Bureau of Audio-Visual Aids
Arizona State College

THE VALUE of motion pictures for training purposes has long been recognized by football coaches. Motion pictures correctly taken reveal many errors and weaknesses of players that may not be detected otherwise. A football player is easily convinced of his mistakes when he actually sees himself making them.

So important are films in the training program that nearly all universities and colleges are now filming every game play by play, and many junior colleges and high schools are doing the same. These films are hurriedly processed and projected for the coaching staff and players. They are often in demand for screening by alumni organizations, other interested groups, and the public generally.

Using telephoto lenses and taking the picture at slightly slow-motion speed often result in a motion picture that shows more of the actual situation in a game than a spectator could observe from his stadium seat.

But to be of maximum value, a football film has to be carefully made and many special techniques must be observed. Football filming requires careful consideration of equipment and a cameraman who can eliminate every possibility of failure. Almost any person with a basic knowledge of photography, however, can develop the necessary skills and can turn out films he will not be ashamed to have used.

A good football film shows the entire game from the kickoff to the final gun. Every play must be filmed from beginning to end. The film should have opening titles naming the teams that are playing and the date and place. It is appropriate to have a credit title naming the photographer. Every score should be shown on the film immediately after the play in which it was made. All penalties should be recorded by a scene showing the official as he calls them. With these scenes properly recorded in sequence, a valuable and satisfying record of the game results.

Any advanced amateur 16mm camera is entirely adequate for football filming. Roll-film cameras taking 100-foot rolls are usually preferable to magazine cameras. It is absolutely essential that a telephoto lens be used and that the camera be capable of running at different speeds. It is necessary to insure continuous filming of each play without missing any action. There is time to wind the camera between plays, but there is not time to rethread if the film runs out. When roll-film cameras are used, it is necessary to have two cameras to prevent loss of plays while threading, or one can use the Cine-Kodak Special, which uses interchangeable film chambers. An assistant loads one chamber while the other is being used, and the chamber can be changed between plays without loss of any part of the game. At the Arizona State College, at Tempe, we chose the Cine-Kodak Special and then proceeded to work out our own techniques and adaptations to meet our problems.

All our football games are played at night, which posed a number of problems. The fastest amateur film made today requires from 70 to 80 footcandles of light for exposure when an f/1.6 lens is used. This is more light than is found on most football fields. We measured ours and found it to be from 25 to 30 footcandles.

Poor lighting can be compensated for in a way by overdeveloping the film in the first developer. This is the system we use. The laboratory we patronize does this for us in addition to processing the film on Sunday and sending it back via air express so that the coaching staff has it Monday after a weekend game.

The scoreboard may also be a problem. It may be located so that it cannot be conveniently filmed as scores are made or it may not be well enough lighted for filming. We have solved this problem by building a titler that can be mounted on the tripod, as shown in Figure 1. Our camera is equipped with a turret and two lenses. The telephoto lens is used for filming the game. The one-inch lens, equipped with a supplementary lens with a focal length of about 10 inches, is used when a score is made. The assistant cameraman immediately types the scores on a card that already carries the names of the teams; the card is slipped in place on the raised card holder; the one-inch lens is turned into place, a light held at a predetermined distance to light the card, and a scene taken of the score. The card holder is then dropped out of the way, the telephoto lens returned to filming position, and the camera is ready to go on with the game. We have found there is plenty of time to do

GET THAT SCORE

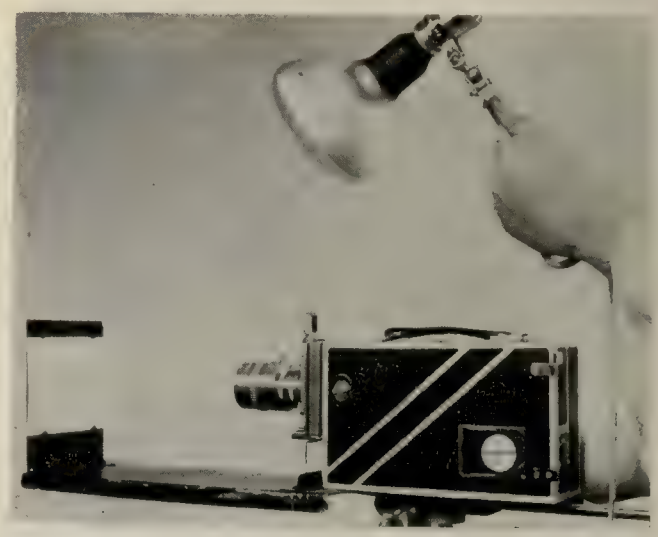


Figure 1. Camera and titler setup for filming scores during the game.

this before the teams get back in position for the next kickoff. Putting the scores on the film as the game is filmed saves time in editing and eliminates mistakes.

This titler was made to serve another purpose also. The changing of film chambers in a hurry often causes trouble. After watching one cameraman fighting film chambers off and on the camera and getting excited and occasionally missing plays, the writer altered this titler bed to serve also as a guide in placing the film chamber on the camera. This is shown in Figure 2. The chamber is first placed on the guide bent down from the film bed. The chamber then comes against the angle iron stop, which stops it in exactly the right place for the drive coupling to engage. The rear of the chamber is then lifted into place and locked.

Another difficulty encountered in night football games is lack of ability to keep track of the ball through the viewfinder. The average viewfinder reduces the size of the image, making it very difficult to follow night plays. A sports-type finder was designed that clips on the regular front and rear finders (Figure 3). This can be made of sheet metal and a wire frame. The size of the wire frame and alignment can be easily accomplished by using as a guide the reflex finder all Cine-Kodak Specials have.

A good exposure meter is a convenient aid in football filming as in all photography. During a daytime game the exposure may change considerably from the beginning to the end of the game. At night an exposure meter that measures incident light may give more accurate readings than a meter measuring reflected light.

A sturdy tripod with a pan head is absolutely essential in all motion picture photography. When two cameras are used in football filming, two tripods are needed.

Careful planning and preparation are necessary long before the football season starts if good results are to be had in football filming. The cameraman will be sure his equipment is in order. Film will be on hand. Before purchasing the film, the cameraman will have checked with the processing laboratory to be certain they can process his film rapidly and also give him special processing if required for night games. He will also check with the express company or air mail service to be sure that the processing laboratory will receive his film promptly and that it will be returned promptly. Some cameramen are careful to select film having the same emulsion numbers for any one game. This means that the film was made in the same batch and there should be no variation in tones or densities from one roll to another.

Before a game is filmed, it is best to cover a few scrimmages to test the equipment, focus and coverage of the lens, and in case of night games the exposure and development that may be required. The coaching staff should have an opportunity to examine these test films and to make suggestions as to their improvement before the season starts. Coaches have different opinions as to what they want on the film. Some prefer a lens that shows the players in large size on the screen. When this is done, it will not be possible to have every player in every scene. It will be possible to follow the ball and important action. Usually a lens that covers about two stripes in the center of the field will cover the important action and still make a large enough image to observe the detailed activities of most of the players.

Some coaches prefer motion pictures made at 32 frames per second. They can then show them at 16 frames (normal silent speed) and reduce the action by half. Most seem to prefer having the film made at 24 frames. It may then be projected at silent speed, slowing the motion one-third, or at sound speed (24 frames) for normal action.

Before the game the camera and accessories should be thoroughly inspected, cleaned, and tested. The position from which the game will be filmed will have been determined. Usually this will be from the press box or from the press-box roof. The cameraman should not try to get too close to the game. When the camera is used on the sideline or close to the field, excessive panning is required, which is distracting—and less of the action can be seen from a low angle.

In nearly all football filming, considerable panning is necessary. However, panning should be as slow and smooth as possible. The cameraman should be familiar with the plays of the teams, if possible. He can smooth camera action if he knows in which direction each play is likely to go.

(*Continued on page 373*)

CHANGE THAT CHAMBER

Figure 2. Titler adapted to aid in rapid change of film chambers.

FOLLOW THAT BALL

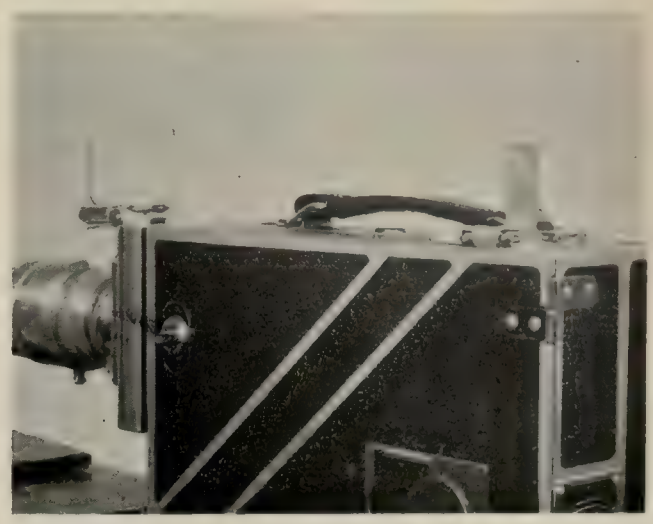
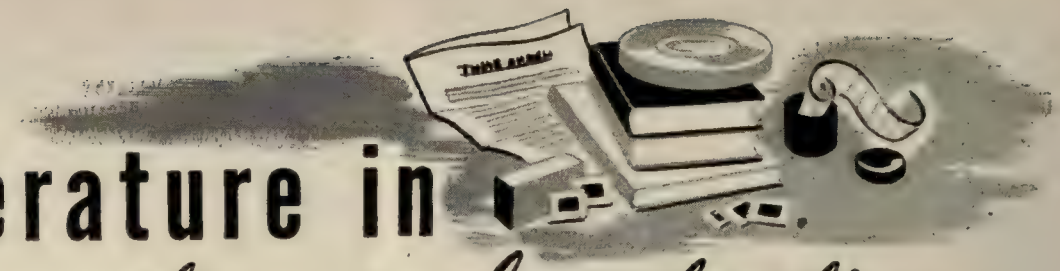


Figure 3. Sports-type viewfinder that clips on regular finder.



the literature in audio-visual instruction

MRS. ETTA SCHNEIDER RESS, Ed. D., Editor

Film Yearbook for Britain

● **Film User Yearbook, 1949**—John Montgomery, comp. Published by Current Affairs Ltd., 19 Charing Cross Road, London W. C. 2. 256 pp.

This is the first volume of an annual service by the publishers of the magazine *Film User* "to bring some kind of order into the chaotic state of 16mm film and filmstrip in Great Britain."

The volume contains a miscellany of valuable information to meet the needs of film workers in industry, education, or entertainment. It is difficult to convey the range of material it contains, but as an example:

1. There are signed articles on the trends and activities of 1948 relating to factual films, entertainment films (for 16mm distribution), school administration, filmstrips, and new kinds of equipment.
2. Technical information for projectionists and those engaged in production include a kind of glossary, basic information on current models of film and filmstrip projectors, sources of sound effects—listing specific sounds and where to get them—addresses for such accessories and services as amplifiers, projector spring belts, film storage cans, cutting rooms, lamps, chemicals, projector parts, etc.
3. Directories include the names, addresses, and officers of national and local organizations and societies in Great Britain; a list of periodicals; a list of books and pamphlets published in 1948 and before that time; list of 16mm films of 1948; list of filmstrips of 1948; list of sponsored-film libraries; and a resume of the films and filmstrips mentioned in the monthly issues of *Film User*.

It is interesting to note the great impetus being given to the use of these visual aids by the British government through grants to local authorities and through centralized production facilities. The Central Office of Information, of which John Grierson has recently become a member, has produced over 100 films and at least 200 were produced by other agencies. Only about 60 of the 200 films were independently produced by film production companies, all others having been sponsored by associations, councils, or societies.

The C.O.I. films released during 1948 were made for the Ministry of Education, the Board of Trade, the Ministry of Labour, Agriculture, Food and Health, the Foreign Office, and others. Some 70 film companies working on a contractual basis produce most of the factual films in Great Britain, either for a government agency or for outside sponsors.

With special reference to schools, there are two national organizations that are the spearhead for visual education: the National Committee for Visual Aids in Education and the National Federation of Educational Film Groups. The latter group functions mainly in local evaluation of new materials, in promoting teacher training and conferences, and in enlisting teacher support in the use of visual aids.

The National Committee has created an Educational Foundation for Visual Aids to promote the preparation, distribution, maintenance, and use of visual aids. Among its activities, the Foundation is to purchase or obtain visual aids for disposal to local education authorities, to assist in the formation of regional and local libraries, and to secure production of visual aids through commercial organizations.

The National Committee has proceeded with a production schedule which in 1948 called for 100 films, 200 filmstrips, and many wall charts. It has held five practical courses, has set up local previewing groups, and has published booklets for teachers.

An interesting development in the national picture is the fact that the long-established British Film Institute has been replaced by the National Committee for Visual Aids, but that the Institute will now function as an agency to help raise standards of theatrical film taste.

Final CMP Report

● **Planning Films for Schools: Final Report of the Commission on Motion Pictures**—Mark A. May, Chairman. 1949, 34 pp. 50c. American Council on Education, 744 Jackson Place, Washington, D.C.

This is the final report of a five-year project administered by the American Council on Education and financed by the Motion Picture Association of America, Inc. (Hollywood). The Commission was created because educators and film producers agreed that something should be worked out to make greater use of the technical facilities of the industry, in collaboration with the specialized knowledge of educators, to produce good educational films.

The Commission consisted of outstanding leaders in the field of education. Its guiding principles were to find areas in which films were needed to meet the challenges to education of the postwar world situation; to select areas in education that had been neglected by film-makers; to recommend film units in a series rather than as discrete titles; to recommend films that were desirable, without consideration of whether they could be produced commercially at a profit; and to organize the film content along a middle course between the extreme educational philosophies.

Five significant areas were selected: 1. Global geography for junior high schools. 2. Problems of democracy for senior high schools. 3. Mathematics for secondary schools. 4. Art for various levels of instruction. 5. Music for various levels of instruction.

For each of these areas, advice was sought from specialists in the field, and the Commission undertook to prepare film treatments (not shooting scripts) as a guide to producers who might be willing to use them. Great care was taken in the writing of the treatments to assure accuracy and approval among educators, so that each subject is the result of long and expert research.

Plans for 141 films are on file with the American Council on Education, and mimeographed copies of 117 of these have been sent to all producers who requested them. At the time of this report, the only series that approached realization was the geography series. United World Films, in its long-range plans, contemplates a series of junior high school films based on the film treatments of the Commission. These would follow the 36 films already produced with the aid of experts, such as Dr. Wallace W. Atwood (a member of this Commission), in elementary geography.

The final report lists proposed titles in mathematics, art, music, and social studies. They have been well chosen and would delight most teachers in these fields—were they ever to be produced. The Commission has thus achieved what it set out to do: to suggest films for production. This was

regarded as a first step in a larger cooperative endeavor between educators and film producers. "We shall all follow with keen interest the production progress of these and related films.... The Commission hopes that the spirit of cooperation between education and film production will extend into the production phases of this program."

International Periodicals

● **Quarterly Bulletin of Fundamental Education**—United Nations Scientific and Cultural Organization, 19 Avenue Kleber, Paris 16, France. vol. 1. no. 1. Jan. 1949; no 2. April 1949.

This publication offers an inspiring glimpse into the significant advance under way on many fronts to eradicate illiteracy and to promote self-help among the underprivileged peoples of the world. The fundamental education program of UNESCO is designed to help men and women live fuller and happier lives in adjustment with their changing environment, to develop the best elements in their own culture, and to achieve the social and economic progress which will enable them to take their place in the modern world. How does this differ from the everyday task of all educators everywhere? Only in terms of the level of economic or industrial development that exists in the particular community.

The fundamental education program inevitably affects every teacher, and among these are the teachers who are promoting greater and more efficient use of audio-visual materials. The experiences described in this bulletin range from the "fundamental" experiences of using the immediate environment through trips and personal observation to experiences depicted through filmstrips and films.

One section of each issue, devoted to "Mass Media in Fundamental Education," is particularly pertinent. The January number gives an excellent resume of the 1948 report of the UNESCO Commission on Technical Needs in Press, Film and Radio (EDUCATIONAL SCREEN, March, 1949, p. 119). The April issue contains an account of an address by Dr. K. L. Little of the London School of Economics on "Film Themes for Audiences in Colonial Areas," with special reference to West Africa.

The Quarterly Bulletin of Fundamental Education should be added to your bibliography of audio-visual periodicals.

● **International Film Review**—Quarterly. International Catholic Cinema Office, 12 Rue de l'Orme, Brussels, 4, Belgium. $4.00 a year. vol. 1. no. 1. Jan. 1949.

At first glance this appeared to be a welcome revival of *Intercine Magazine*, the organ of the International Institute of Educational Cinematography under the League of Nations. That magazine, still valuable in audio-visual archives for its exchange of research findings and visual experimentation, once paved the way for international cooperation in this field.

This new magazine, however, has a more limited scope, since it has as one of its chief purposes the spread of Catholic influence upon the cinema, both educational and theatrical, throughout the world. The views of prominent Catholics will appear in its pages on "the present and future role of the cinema in promoting art, science and literature."

For Reading and Reference

● **Audio-Visual Handbook**—Ellsworth C. Dent. Society for Visual Education, 100 E. Ohio St., Chicago 11, Ill. 6th rev. ed. 1949. 220 pp. $3.50.

The announcement of the newly-revised edition of this perennial source book is worth noting. The book's outline form makes it a useful reference and basis for discussion at meetings and in courses.

● **The Library and Audio-Visual Materials: A Bibliography**—Kurtz Myers, Chief, Audio-Visual Dept., Detroit Public Library. Published by Audio-Visual Materials Consultation Bureau, Wayne University, Detroit. 1949. 24 pp. 50c.

This fine bibliography was prepared for a summer course at Wayne University and has been made available in printed form to meet the many requests for it. Its main purpose is to provide a reference reading list for librarians everywhere.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆NEWS NOTES☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

FCA Executive Committee

☆ At a meeting of the Film Council of America Board of Trustees in New York City, September 20, Evans Clark, Twentieth Century Fund, was elected chairman; Stephen M. Corey, Teachers College, Columbia University, vice-chairman; and Paul C. Reed, EDUCATIONAL SCREEN's Editor, third member of the Board's executive committee. The Board of Trustees is responsible for policy and administration of FCA's program.

UFPA Workshop

☆ The third annual workshop of the University Film Producers' Association was held August 22-27 at Pennsylvania State College. The program was under the direction of Frank Neusbaum of Penn State.

A large part of the program was devoted to critical analysis of films produced at the universities represented. Julien Bryan of the International Film Foundation showed the film *Princeton* and outlined problems in producing public relations films for educational institutions. Dr. C. R. Carpenter and other members of the staff of the Navy's Instructional Film Research Program reviewed their research findings. Charles F. Hoban, Jr., Catholic University of America, led a panel discussion on producer-client relationships on the campus.

Officers elected were Don G. Williams, Syracuse University, president; John Ross Winnie, University of California at Los Angeles, vice-president; John Mercer, University of Nebraska, secretary-treasurer.

New Season for Cinema 16

☆ Cinema 16, New York City film society (59 Park Ave.), will present more than 47 art, fact, and avant-garde 16mm films during its forthcoming third season. The program will include such films as *Picture in Your Mind*, international prize winner, Belgium, 1949; *Valley Town*, Willard Van Dyke's social reportage classic; Professor D. H. Menzel's *Explosions on the Sun;* and *Feeling All Right*, a film about syphilis.

This winter for the first time Cinema 16 programs will be presented in Washington and Chicago, and arrangements are being made for a branch in Los Angeles.

Freedoms Foundation Awards

☆ Cash awards totalling $5,000 will be presented to the producers of the finest 16mm films on the Amerian way of life on November 21 at Valley Forge, Pennsylvania.

The awarding organization, Freedoms Foundation, Inc., was created to provide annual cash awards for American citizens who do the most outstanding job each year of bringing about a better understanding of the American way of life. Every American is eligible in some classification but must be nominated by some other American. A brochure describing the awards can be secured by writing directly to Freedoms Foundation, Valley Forge.

"This visual education is the latest thing, I hear."

TEACHER-COMMITTEE Evaluation OF NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Assistant in Selection, Audio-Visual Center
Indiana University, Bloomington

The Loon's Necklace

(*Cover*)

(Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois) 10 minutes, 16mm, sound, color, 1949. Produced by Crawley Films Limited. $100 less 10% educational discount. Teacher's and Discussion Leader's Guide available.

Description of Contents:

This film presents a legend of the British Columbian Indians by means of authentic wooden ceremonial masks, silent actors, and a narrator.

Kelora, a blind old medicine man, is shown sitting in the sun as his wife berates him for his idleness. He ignores her and shows signs of interest only when he hears in the distance the cry of a loon, which he considers his animal father and protector. He follows the sound of the loon through the forest, sometimes for many days.

One winter when Kelora's village is suffering from famine, wolves attack while the young men are away seeking food. Kelora decides to use the magic powers he has gained through his close contact with nature. Putting on his sacred collar of shells, he uses his magic bow to send an arrow into each howling wolf, thus saving his village.

When spring comes, Kelora once more desires to hear the loon. He wanders through the forest all day in vain and stays near a small lake through a thunderstorm. When the moon appears, Kelora calls to the loon, begging it to restore his sight. The loon has Kelora get on its back and carries him under the water to the far shore. Kelora finds that he can now see dimly. Four trips restore his sight completely, and in gratitude he offers the loon his shell collar. As he tosses the collar, it wraps itself about the loon's neck and some of the shells scatter across the bird's back, thus giving the loon the necklace it wears today.

EBFilms

Wooden masks, silent actors, a narrator

Committee Appraisal:

A skillful and extremely artistic combination of colorful carved wooden masks, movement created chiefly by the camera, strikingly simple painted scenery, occasional sound effects, and a very good narration make this film a breathtaking experience for a variety of audiences. It should be of interest to all age levels from intermediate to adults in the areas of art appreciation, folklore, arts and crafts, and language arts. Excellent color photography is in evidence throughout. The lighting and the movement of the masks produce uncanny impressions of actual changes in facial expression and mood. The wolves, in one sequence for example, are portrayed vividly by means of the disembodied masks moving across the screen to the accompaniment of weird howls.

Who Will Teach Your Child?

(McGraw-Hill Book Company, Text-Film Department, 330 West 42nd Street, New York 18, New York) 24 minutes, 16mm, sound, black and white, 1948. Produced by National Film Board of Canada. Discussion Guide available.

Description of Contents:

Contrasting the poor teaching of a poor teacher with the good teaching of a good teacher, the film attempts to develop a recognition and appreciation of the importance of good teaching and its effect upon the boys and girls. As the film begins with a close-up of a newly-born baby, the narrator asks, "Is it possible this helpless little creature will heal the sick or pilot a ship or write poems?" The film proceeds to follow young children through their pre-school activities and to point out how these experiences are teaching experiences. Scenes of children going to school serve to show that schools are designed to direct children's curiosity into useful channels. As the film pictures an unsympathetic teacher who considers the question, "How high up is the sky?" as silly, the commentary states that it is possible that those who are absent are the lucky ones.

The film shifts to follow an understanding teacher as she unobtrusively guides the play activities of her class and stops to help one in particular. Mike, she learns, does not enter into the group play because the other children call him a "Polack." The teacher finds out that he sings well. Mike is shown later singing for his classmates as they listen spellbound. Mike leaves the room at the end of the class with the group and appears to be accepted.

The film again shifts to another classroom and shows the terrible waste of time and effort of both students and teacher because of the teacher's inability to develop the activities of boys and girls into worthwhile experiences.

A third sequence depicting good teaching shows an interested teacher with her class on a hilltop on a starlight night studying constellations. The rapport between the

McGraw-Hill

How far away is the moon?

teacher and pupils is evidenced by her genuine interest in their questions and their eagerness to ask questions. Together, for example, they work out a meaningful answer to the question, "How far away is the moon?"

The concluding sequence shows and records adults' varying attitudes toward the importance of good teachers and the need for progressive education. Contrasting teaching in a classroom of fifty years ago with teaching in a modern classroom, the film concludes with the thesis that since teachers affect eternity, they should be the best.

Committee Appraisal:

As a public relations film, *Who Will Teach Your Child?* should serve in adult groups concerned with the problems of the school in our modern society to stress the importance of good teachers, to emphasize the responsibility of the community in demanding and supporting teachers of superior quality, and to contrast the effects of poor and good teaching. The feeling of the committee that the film attempts to cover too much and seems to lack coherence may be due to the editing of the original longer Canadian version.

The Safest Way

(American Automobile Association, Traffic Engineering and Safety Department, Washington, D. C.) 17 minutes, 16mm, sound, black and white or color, 1948. Produced by Pennsylvania State College. $50 or $150. Teacher's manual available. Available for free loan from the A. A. A.

Description of Contents:

David Lane, a fourth-grader living in a small city, describes how his class at school has been learning how to find the safest way to walk from one place to another.

The opening scene shows David's group outside the school observing such traffic aids as stop signs, crosswalks, traffic signals, a school safety patrol member, and a policeman. Returning to their classroom, the children arrange a work area around a large map of their section of the town. After the teacher suggests that each child can study his own route to school by indicating it on the map, she places a model of the school in the correct location and helps the group become oriented.

As each child points out his route, the teacher writes in street names and adds models to indicate homes and the various traffic aids. She helps the group formulate each rule for pedestrian safety as an example is met. David soon realizes that his habitual route to school is not the safest way, so he decides on another one.

A committee of children next makes small copies of the large map so that each child can have one to mark for his parents' approval. When David shows his map to his family, his father agrees to accompany him to school the next morning to check the route, as suggested by the teacher. When they reach the school, David's father signs the map, giving his approval of the route, and reminds David that there is a "safest way" to get to other places too, such as church and the movie.

Committee Appraisal:

This film presents an outstanding example of a well-motivated study of pedestrian safety in a school situation. Designed for the dual purpose of interesting children in carrying out a similar study and showing teachers how such a unit might be handled, the film should be very effective with either group. The classroom atmosphere is completely natural and the children and adults alike seem unconscious of the camera's presence. The activities carried out and the materials in use in the classroom are easily within the means of any teacher, and the treatment is such that the film content could be readily adapted to other age groups and other types of school communities. The color photography and the sound recording, which includes a variety of voices, are very good. The film is recommended for use on the intermediate grade level for the study of pedestrian safety, on the college level for teaching prospective and in-service teachers improved methods of safety instruction, and with parent groups for interpreting the work of the school in safety education.

How to Avoid Muscle Strains

(Bray Studios, 729 Seventh Avenue, New York 19, New York) 15 minutes, 16mm, sound, black and white, 1949. $60.

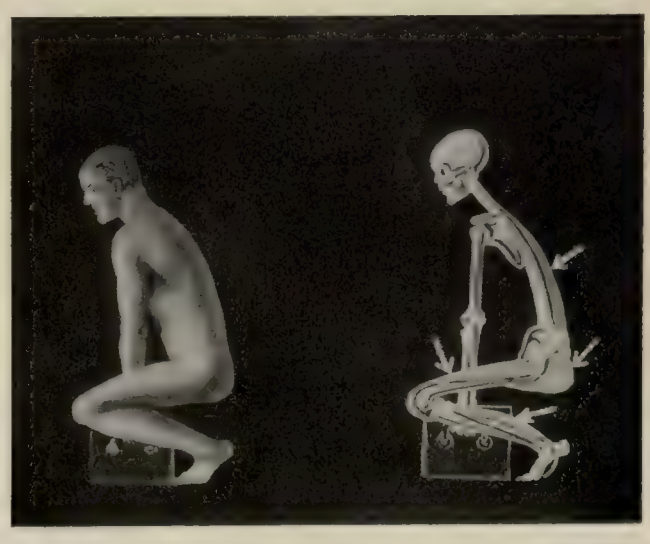
Description of Contents:

This film describes and demonstrates some of the ways that body muscles may be strained and the complications that result. Opening with scenes of a young man straining the muscles of his back while lifting a heavy can of milk, the film switches to scenes of a well-developed man demonstrating muscle operation and control. Diagrams show the structure of a muscle and its connection to bone by means of tendons and indicate where strains are most likely to occur. The use of opposing muscles is also shown.

The next sequence relates muscular action to the principles of the lever and uses animation and regular photography of the nodding of the head, the raising of the heel, and the bending of the arm to illustrate this relationship. Next demonstrating proper and improper methods of lifting, and pointing out possible rupture points, the film concludes with scenes showing the advisability of using as many muscles as possible in such operations as lifting and pushing.

Committee Appraisal:

An excellent instructional film, *How to Avoid Muscle Strains* should be useful for the following purposes: (1) to teach the proper use of the body in lifting and pushing heavy weights, (2) to show some causes of muscle strain, and (3) to identify the three orders of levers and their functions. Good photog-



Bray Studios

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raphy, lucid diagrams, and practical applications to everyday situations enhance the teaching value of the film. It was the feeling of some of the committee that the pacing was too fast.

Attitudes and Health

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 10 minutes, 16mm, sound, black and white or color, 1949. $45 or $90. Teachers' Guide available.

Description of Contents:

Relating the story of a boy whose worries about personal affairs and being taken off the team were beginning to cause certain psychosomatic symptoms, the film shows the relationship between unhealthy attitudes and worry and mental and physical health. After the doctor visits Alice, who has become ill, her mother explains that Alice has been greatly concerned over an expected promotion at the office. Flashbacks show Alice doing poor work at the office because of tension and pressure.

The doctor explains to Alice's mother and brother Marv that a person may become actually ill because of worry and improper attitudes. He says that worry causes tenseness and may harm one's life and happiness unless he sees his problems in relation to life and gains the proper perspective on things. The formula the doctor gives is: (1) get the facts about what causes the worry; (2) make plans in relation to the facts; (3) carry out the plans.

Using this advice, Marv, who has been worried about failing to make the school basketball team, changes his attitudes about his problem and meets it successfully.

Committee Appraisal:

The simplified treatment of a complex subject makes this film useful primarily with junior and senior high school groups. It should also be interestingly and profitably discussible in college and adult groups. The selectivity and organization of content, the practical and positive solution suggested, and the importance of the subject help account for the significance of this film. The unnatural acting and sets may be noticed by some.

Desert Nomads (French Morocco)

(United World Films, Inc., 1445 Park Avenue, New York 29, N. Y.) 22 minutes, 16mm, sound, black and white, 1949. Produced by Louis de Rochemont Associates. $100.

Description of Contents:

This film pictures the life of five Mohammedan families from a nomadic tribe in French Morocco.

Their whole life governed by the extremely dry, hot climate of the Sahara Desert, the nomads are shown to be dependent on their herds of camels and goats for transportation, milk, meat, skins, and the money for the necessities they must buy. While the men watch the herds, the women carry water from small pools and prepare the food. They are pictured preparing several dishes, including soup and steamed barley meal. The responsibility of the chief in governing all activities of the group is explained as the men are shown eating together.

The highly efficient routine of packing for another move, the value of the camel as a pack animal, and the re-establishment of a camp are pictured. The children are seen studying the Koran in an informal school session presided over by one of the adults of the group, their only teacher.

When a trip to the trading center becomes necessary, the men take camels to sell and others to carry back the barley and tea which they must buy. They observe life at an oasis when they stop for the night. There the farmers share precious water from the irrigation system, growing date palms, barley, and maize.

At the leading camel market in Morocco, the men sell their camels to traders from the north, buy firewood and food, and start back to their camp, which they much prefer to a permanent home at an oasis or in the city.

Committee Appraisal:

As in other films of "The Earth and Its People" series, the content of this film should be of interest to geography

classes on the intermediate, junior high, and senior high school levels. The emphasis on the camel as the basis of the desert nomad's economy is clear, although the hardships of life on the desert are mentioned more than shown.

FILMS TEACH PEOPLE

(*Continued from page* 351)

because about fifty percent of the members of the Mission are colored. In the discussions following the use of these films, the new staff members revealed their own prejudices, and this provided an opportunity to relate many of these matters to the content of the previous films.

In group four we placed only one film, *Human Reproduction.* It was believed that staff members should have an opportunity to discuss certain aspects of sex behavior so they would have some security and competence in dealing with the questions of children. It was pointed out that many of the fears and anxieties of children are related to the refusal of adults to deal adequately with children's sex questions.

The method of using the films consisted of (1) setting the stage by discussing the general problem of working with groups and explaining how the film was related to this task; (2) showing the film; and (3) providing the right social climate so that all points could be clarified through discussion and comment.

While no effort was made to evaluate the program through detailed personal interviews with those attending the sessions, the general reaction toward the method used was very favorable. Later in the summer conversations with these new staff members brought out evaluations like the following concerning this kind of intensive film-based training period:

1. That films provided much needed information, quickly, interestingly, and clearly.
2. That it is possible to interrelate a great deal of information from different films when they are used in sequence on consecutive days.
3. That information and ideas did take hold since many staff members who knew all the answers the first day were asking questions on the last.
4. That the films provided a common background of information which had been referred to frequently when dealing with specific behavior problems.
5. That the films helped the supervisor since she found it helpful to refer to various film situations when trying to convey an idea to her staff.
6. That many of the staff members became aware of their own needs and difficulties and found it easier to discuss them with the supervisor and in staff meetings.
7. That some staff members became so interested in human relations that they have expressed an intent to continue the study upon their return to college.
8. That the time was probably too short for the amount of information used. It might have been better to extend the program over a two-week period.
9. That information like that provided by the films and the discussions should be a part of all future training programs.

Because the results of the program were surprisingly good, this report is made in the hope that others may be encouraged to attempt similar experiments. The need for better understanding of human relations by group workers—by all people—is a tremendous need. Films, properly used, can help fill that need.

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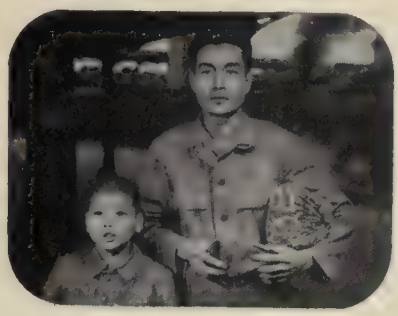

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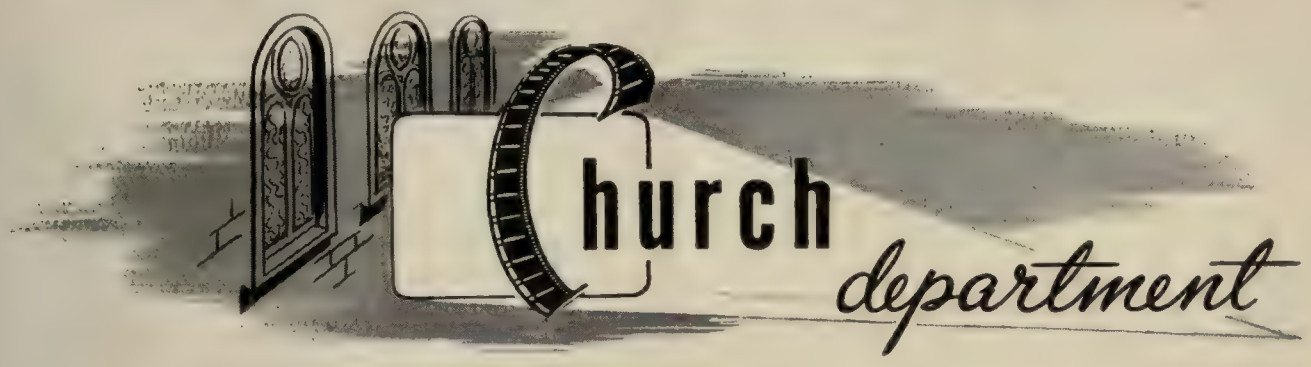

POINTS OF QUALITY in a Religious Film

No. 1 in a series of articles

by Dr. ROBERT M. PERRY*

IN DEALING WITH ANY FILM, be it for religious or entertainment purposes, there are certain qualities which we take for granted. The acting must be professional, the photography must be artistic, the sound must be audible and comprehensible. We don't look for such qualities, but when they are missing we are jarred and even angry.

Beyond these qualities, what do we positively look for in religious films? *First and foremost, we want a film which affects our emotions,* a film which, in the words of one of my students, "packs a wallop." I would dare say that nine hundred out of every thousand feet of film under the "religious" heading in any film catalog definitely do not make the blood of the beholder run faster. In other words, nothing *happens* to the viewer; he is the same lump of protoplasm before and after the screening. Of course, there are reasons for such sluggish motion pictures, as there are reasons for all failures. Some cautious but misguided soul set up the standards that religious films must be: (1) Biblical (King James version); (2) inoffensive for all ages; and (3) completely divorced from any issue or problem vitally affecting anyone.

The result of religious pictures following such standards can be summed up in one horrible word: boredom. Alas, we are paying for our sins. We have bored people and now we must pay the price. A few years ago children and adults were happy and excited to have the prospect of a film in conjunction with their religious interests. The showing of a film no longer brings crowds into a church on its own powers. Innocence is gone, never to return. The public is wise—and wary. Too often have they expected a *moving* picture and have ended up sitting through a movie. We grant that some pictures are produced primarily to instruct, such as the excellent "2000 Years Ago" series, just as some sermons are primarily to instruct. But the sermons which affect people's lives are those that have an emotional quality, something that touches the heart. The same can be said about religious films. Fortunately, some films have achieved this quality, such as *Answer for Anne, I Am With You,* and *Letter from China,* to mention but three which were released within the past year. These pictures prove that the job can be done and that we are not demanding the impossible in asking for an emotionally powerful drama.

The second quality to be sought is reality. We Americans have blushed for years over the way that the American commercial film industry, scornfully known as "Hollywood", has distorted the picture of American life. When people in Vienna say that our nation is made up of gangsters, we know where they got the idea, and we labor to rectify it. One would think that adult and socially responsible producers of religious films would strive to give a true representation of American life. Yet the germ of distortion is apparently an easy one to catch. And so we see ministers portrayed as miracle workers and churches as chock-full of happy saints.

Fortunately, I have forgotten the title of a particularly nauseating effort in which is depicted a young and troubled girl who comes to her minister for help. She is depressed. After one short interview with him, she acts on a heaven-sent hunch and completes a real estate deal which sends her up several income brackets! Naturally she is quite joyful with her new-found gold and God. God may move in mysterious ways but there are limits to human credulity. Personally, I thought it the most immoral film since the wartime picture in which Margaret O'Brien sells the idea that if you have faith and pray, your soldier-boy will come home to you—in spite of telegrams with contrary information from the War Department. Margaret O'Brien's soldier did come back, but how about the thousands who didn't? All truth is important, but religious truth is frightfully important. To distort it consciously simply to serve the purposes of church groups is little short of blasphemy.

(This is the first in a series of articles on this important subject by leaders in the audio-visual field in church and school. Our readers are cordially invited to react to these articles by sending in their comments and their own lists of the points of quality that films in the church field should have. Producers, distributors, evaluators, and users will be interested in your thoughts on this subject. Please set them down and send them along to me.—WSH.)

(Church Department continued on next page)

*Assistant Professor of Education, Department of Religious Education, School of Education, New York University.

Fifth Graders and High School Pupils Make Etched Glass Slides

by CONSTANCE RUMBOUGH*

MAKING A SET of etched glass slides was creative work that fifth-grade boys and girls in the weekday religious classes in the public schools of Staunton, Virginia found thoroughly fascinating. To see their handiwork thrown on the screen was a delightfully sophisticated experience. It was a means of sharing what they learned during their unit on "How We Got Our Bible" with other classes of the school. From the teacher's standpoint it gave an opportunity to correlate religion, art, and language.

Toward the beginning of the unit they made slides illustrating the main points as they learned them. Toward the close of the study they planned the set, listing the additional pictures needed to tell the story of how we got our Bible. To my continual surprise, there was always someone ready to attempt any picture on the list we made up. They hunted up illustrations in school texts to guide them in making their own free-hand drawings. The hundred boys in the fifth-grade classes produced enough different illustrations to complete the set of 18 slides. The art teacher was called upon to choose the best slide when there were good ones illustrating the same subject.

What did we do with these slides? A committee planned and wrote a script to explain them. I made a few typewritten slides which seemed necessary. At a closing program, the set was shown to an assembly of the three fifth-grade classes and their guests. A boy and girl alternated in reading the script and a third-grade pupil operated the machine. In addition to the slides, the program included appropriate songs, a story, and a prayer to dedicate a contribution the classes had raised for the work of the American Bible Society. There could have been no more fitting program with which to close the study.

How were the slides made? The pupils drew pictures from a list we made up. If a child's picture was chosen for a slide, he would trace it onto the frosted glass, leave the proper margin, color it with special crayons, flash it on the screen to see how it looked, improve it, and finally, when it was "perfect", he would place clear glass over the etched side to protect it and bind the whole with black gummed tape. One slide was made of a silhouette. Two lighted candles were cut out of black paper and between them, on a stencil, was typed, "Thy word is a lamp unto my feet and a light unto my path." The whole was bound between two pieces of clear glass.

The high school Bible classes each made a set of stereopticon slides. One chose Moses for their subject and traced pictures which they sought in the library and elsewhere. They did very good work in blending the colors. Each pupil wrote the explanation for his slide, and a committee completed the script.

One other class chose "Learning to Understand the Old Testament" as its subject. This class made original drawings and typed slides on important subjects such as authors and books of the O. T. This set was used in Friday morning home rooms, carrying its message to a number of pupils not in religious education classes.

What did the project cost? Only $11.65, and we had some materials left over. We got everything, including a handbook, "How to Make Handmade Lantern Slides", from the Keystone View Company (Meadville, Pa.).

What was the essential role of this slide making? There were several aspects—it provided motivation for investigation and work, gave pupils a chance to work together, and enabled them to create something which could be used and left as a gift to the school.

*2024 Rivermont Avenue, Lynchburg, Virginia.

Sixth International Workshop

HUNDREDS OF INTENSIVE hours on projects were combined with thousands of reviews of audio-visual materials by individuals and scores of lectures and discussions to make up the Sixth International Workshop in Audio-Visual Education, held from August 29 through September 5 under the auspices of the International Council of Religious Education.

The workshop at Green Lake, Wisconsin, was attended by 295 persons from 32 states, the District of Columbia, Canada, England, and Sweden. Missionaries from Mexico, India, Japan, and Africa were also in attendance. Altogether, 35 denominations were represented. Miss Pearl Rosser, director of audio-visual and radio education for ICRE, was workshop director. Rev. Howard Tower, director of audio-visual education, Methodist Board of Education, was the chairman.

Work group subjects included utilization, administration, curriculum integration, the teaching of audio-visual education in college and seminary, and the teaching of audio-visual methods in local church and community leadership training schools. Script writing for radio,

ICRE WORKSHOPPERS look, listen, and evaluate in projection room set up for them at Green Lake meeting.

filmstrips, and motion pictures was taught. Afternoon group meetings were devoted to still and motion-picture photography, production of non-projected materials, slides and filmstrips, recordings, motion pictures, radio and television, visualization of printed materials, and architecture and room arrangement.

Ten denominational conferences were held. Producers discussed a set of minimum standards for religious films, which are being considered by an ICRE policy committee. Many delegates worked on individual projects for the organizations they represented. Summarized reports on some 75 studies in the fields of general education, industry, and military services were made by Miss Helen Spaulding, ICRE's associate director of research.

A report was made of a study of the influence of films on human relations attitudes, sponsored by ICRE. Volunteers will carry on further testing and analysis during the coming year. A major feature of the workshop was the review of more than 900 titles in the film library furnished by 85 producers, distributors, and others. Of these, more than 350 were motion pictures. Slides, filmstrips, and transcriptions were also included.

An elaborate setup in one large room of eight motion picture projectors and four slide and filmstrip projectors, each with three earphones and its own screen, allowed scores of individuals to see pictures continuously throughout afternoon and early evening hours. Group reviews, large and small, with evaluations were held each day.

A film festival, the first of its kind in religious circles, was staged on the Labor Day weekend, with the public of the surrounding community invited to attend. Premiere screenings were given three Cathedral films in the St. Paul series as well as *Into the Good Ground* and the 16mm edition of *Prejudice*. Other new films were also shown. A review board composed of the country's outstanding religious education people evaluated more than a dozen new films submitted by producers.

An Oscar For ANNE!

The 40-minute film, *Answer for Anne*, which Caravel Films Inc. produced for Lutheran World Action (231 Madison Ave., N. Y. 16) was awarded the "oscar" in the Religious Film Division of the Second Annual Film Festival of the Cleveland Film Council. It competed with more than a dozen outstanding American and British films and took first place easily.

It tells the story of Anne, high school student, who goes out to interview the townsfolk on the displaced person question. She is astounded at the reactions she gets from her fellow citizens; goes to her church to meditate; there helps her pastor preview a film from Germany on the D. P.'s plight, hopes, and fears. As the film closes, she is in her room ready to write her essay on the D. P. problem for her civics class.

The film is technically good—well cast, well acted, intelligently directed, and carefully edited. The soundtrack, whether dialogue, music or narration, is clear and crisp.

Who should see the film? The church people of America, who should be urged to ask themselves a sobering question: What do we more than others? It should be seen by every citizen, who should be prodded

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These three latest releases were favorably evaluated and shown at the recent Green Lake Workshop of the International Council of Religious Education.

On The Right Side

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The Stranger at our Door

2 reels
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Walking with God

3 reels
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to ponder this question: Who am I to shut America's doors of hope?

How can this film be used? First, for the purpose for which it was made—to place the D. P. program squarely before the people of America, especially the church people. It can supply information, provoke discussion, and motivate action.

After it has been so used, it can be used by the preacher with imagination and insight as a background for short sermons on the evil of gambling, the sin of racial discrimination, and the hydra-headed evil of legalized liquor. For, if some other Anne were to interview her fellow citizens on these great moral issues, she would get the same deplorable rationalizations and pious excuses and seek in her depression and sanctuary of the church to meditate and pray. Let the preacher discuss how the callused adult indifference of the community wilts the idealism of youth. Let him point out *to youth* that they will grow into the same kind of Christians and citizens as their elders unless they lay hold of the deeper resources of their Faith. And, for this preaching, stop the film just before Anne and her pastor leave the sanctuary.—WSH.

Your Christmas Program

Whether in church or school, keep your Christmas program simple, dignified, and brief. In following the principle of participation (out the window, even!) many grade-school teachers have literally worn out their pupils in creating the materials to be used in the Christmas program for the assembly just before the holidays. So much energy often goes into the production of the objective materials required for the program that little time and energy are left for the more important job of capturing and interpreting the meaning of Christmas.

The First Christmas is a 28-frame filmstrip, in color, which was photographed by Henry Clay Gipson from miniature figures and sets created by John Howard Obold. This material may be secured also in 2 x 2 slides. A manual gives suggestions for children and adult programs. Great care has been exercised to keep costumes, color and settings authentic.

Using this material as a starting point, leaders in church and school can concentrate the creative energies and ideas of the children upon building the total service and rehearsing it enough to insure beauty and effectiveness when it is given. By keeping to materials of this kind, Christmas programs are less likely to be marathons of endurance for those who participate and attend.

It should be noted that these color pictures of still sets have none of the psychological weakness that inheres in the filming of animated puppets. (Information can be had from your dealer or the producer—Filmfax Productions, 995A First Ave., N. Y. 22.)—WSH.

Three New Films

Family Films, Inc. (Hollywood 28, California) has released three new films announced as "moral teaching films based upon the Bible." They are of interest to the church.

The Stranger at Our Door gives several episodes in the life of a refugee family as it gets settled in a typical American community. The story pivots upon young Josef and his contacts with the boys of his community. He returns good for evil and wins his way through truthfulness and honesty. His family is one of culture, high standards, and religious faith.

This film has excellent technical qualities. Some users may feel that the story works out a little too smoothly for reality and that ethical behavior "pays off" a little too readily. Others may capitalize upon this aspect of the film in drawing lessons from it. The film can be used for what it "says" and implies, and it can be used to raise questions on the general subject of the D. P., the refugee, and the newcomer to America.

On the Right Side holds the mirror up to gambling. We see a young man who is caught in its toils. He neglects his home and family. He is allergic to honest work. He makes weak excuses for his delinquencies. His case is typical. He gets into a serious jam with the law and his gambling associates. Their fists—and the counsel of a friend—bring him to a decision. He will try the other side of the street. As the film closes, he is portrayed as a happy family man living in a fine house.

Few films have dealt with this subject. While there are several "Hollywood" embellishments (such as the beating), the film presents an acceptable story. It can be used to launch adult and youth groups into a discussion of the evil of gambling. What the film "says" is generally acceptable. Some church users may be troubled by the way the "right side" of the street pays off. There

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by W. S. HOCKMAN, Church Dept. Editor

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is only a hint that the ex-gambler found the adjustments and sustained effort of honest toil a bit difficult. The film has good technical qualities.

The last film, *Walking with God,* shows us a physician counseling his patient to turn to religion to save his health and business. When the patient scoffs at religion, the doctor tells him the story of Joe Sherman—a realtor who took his family, prosperity, health, and everything for granted. Then a crisis came. His moral and spiritual " prop" was gone. He was unhappy, sour on life; his business began slipping. Suddenly he decided to try "walking with God." From that instant his sick wife got better; his health improved; and his business perked up amazingly. This story convinces the patient. He thanks the doctor, tells him to send him a "stiff bill," and goes out to try "walking with God" as the cure for his ulcers and declining business.

Here we must look beyond technical excellence to see what this film is "saying." In story treatment—and in narration—it says that religion pays—pays off in objective and tangible things as well as in the intangibles of the mind and heart. It often does. What about the times when it does not? Are the prosperous to be reassured of their piety? This version of religion is, in essence, the Old Testament version—prosperity follows piety. The Book of Job is concerned with this thesis, and its inspired author left this proposition in tatters. Neither the mind nor the experience of man has validated this O. T. formula since his time. It is a pre-Christian version of religion.

Again, this film tends to equate the Golden Rule with the central teachings of Christianity. Many churchmen will rightly question this and will use the film for the questions it raises rather than for what it has to say about religion. Even here we do well to remember that it is not good education to use the powerful medium of the film to establish an idea that we will then try to correct through discussion. In most churches *Walking*

CHRISTOPHER MOUSE

CHRISTOPHER MOUSE is the story of a little mouse who goes with his grandfather to a nearby town where a Carnival was being held. He enjoys everything in the Carnival—a ride on a merry-go-round, on the train, etc. In fact, he and his grandfather enjoy themselves so much they forget it is getting late and when they start to look for a place to sleep they can find none. Eventually the grandfather remembers Farmer Brown's barn and they trudge out to the barn and get ready to go to sleep in the hay loft. Christopher doesn't like the rough straw as it irritates him when he lies on it. His grandfather, seeing his plight, begins to tell him the story of a little mouse many, many years ago who used to live in the hay loft of a barn and had a wonderful straw bed. One night some strangers came to the barn, a little baby was born, and there was no clean straw on the ground. The mouse's mother gathered all the straw she could to keep the ground dry and in order to get enough the little mouse had to give his own bed of straw. Then a little baby was born who was the Christ Child. The Wise Men came from the East to see the babe and after the telling of the story to Christopher, he went sound to sleep without another murmur.

CATHEDRAL FILMS, DEPT ES 10 , 1970 CAHUENGA BOULEVARD, HOLLYWOOD 28, CALIFORNIA

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with God will be used for its content and not as a discussion starter.

The principal criticism of these three films is that they are not quite in focus when considered from the standpoint of ethical and religious motivation. The producer may be able to mend this in future films. The "ethics" and "religion" of the films fall considerably short of being Christian. Since they employ the terminology of the Christian church, we must assume that they are trying to portray the morals and religion of the Christian church; it is, therefore, not unfair to say that they fall short of their goal.

In this reviewer's opinion, the first film is acceptable for general use in the church. The second film is acceptable for careful use to motivate discussion. The third film is acceptable for limited use by trained leaders, but it is not recommended for general use where its content will be accepted uncritically.—WSH.

THE EYES AND EARS

(*Continued from page* 354)

the screen until volunteer number one has told his story, the audience alone is able to see the screen. The distortions that occur as the story travels from one person to another are obvious to the audience. After the final frame has been shown and the "game" played, the discussion leader analyses the kinds of distortions that occurred and presents a brief analysis of the psychology of rumor. The audience is then able to discuss the subject with the discussion leader.

The presentation of the *Rumor Clinic* followed the evening film review and concluded the program.

Results—Tangible and Otherwise

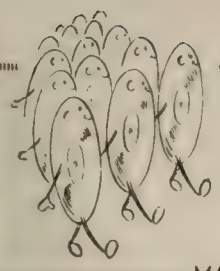
Several weeks after the workshop, a film council was formed in Rockford. We believe that the workshop played a part in making this possible. At the workshop, conversations were initiated that are leading to the establishment of a film library in the local public library. The Rockford Mayor's Committee on Human Relations has purchased several of the films that were presented at the workshop. Further, a community audit of the status of civil rights is being considered in Rockford. Miss Dorothy Wolfson, Director of the Springfield Jewish Federation (Miss Wolfson and her office contributed much to the organization of the Springfield workshop), reports increasing requests for the use of films that were shown at the workshop there.

These, and numerous other incidents, lead us to believe that a dual-purpose workshop such as the one described can effectively stimulate the interest of a community. The long-term results depend, of course, upon the alertness and progressiveness of the community leaders. In Rockford and, later, Springfield, Illinois, the efforts of the ADL and other groups have found such leaders. What about your community?

☆ ☆ ☆

Chicago Film Council

☆ The Chicago Film Council is planning a series of film screenings and discussions, each on a specific subject or problem of community interest. The series is tentatively scheduled to open on October 24, United Nations Day, when a group of films on the UN will be shown.



Records on Review

MAX U. BILDERSEE

Report on Audio Equipment Survey

● AUDIO EDUCATION SPECIALISTS and material and equipment manufacturers have been working under the severe handicap of not knowing what equipment is available in schools and what is most needed. The survey undertaken by the United States Office of Education—Radio Manufacturers Association Joint Committee on Specifications for School Audio Equipment, in conjunction with "Scholastic Magazine," indicates answers to many of these questions. The survey was undertaken through a printed questionnaire, and it should be noted that most of the responses were received from junior and senior high schools. It is presumed that the survey figures represent a reasonably accurate summary of audio equipment availability and need. The survey is nationwide in scope, representing 47 of the 48 states and the District of Columbia, Hawaii, Alaska, and Puerto Rico.

The questionnaire itself was a simple check list of twenty-three different items of audio equipment and three columns headed "We now have", "We need" and "We want reliable information concerning." Participants were asked to use numbers in the first two columns and checks in the third, and in addition they were asked to indicate which instructional areas the audio tools served as well as whether or not the survey participants were considering installing an educational FM radio station.

There is no doubt that the schoolmen who voluntarily answered the questionnaire administer the better equipped schools and are the most interested in audio education. These leaders, too, are best equipped to indicate the general trends and the most immediate needs in this area.

● IT COMES AS NO SURPRISE that there are more radios available in schools than any other single type of audio machine. Yet more than half as many more are needed. The radio is still a most potent tool of audio education, and the lack of more purposeful school broadcast programming is the greatest limiting factor in the wide development of this medium as an educational device.

The standard speed phonograph is the machine in second greatest demand and the second most popular machine. These figures indicate that real need develops with the expanding in-school program; and with greater use, still greater the need becomes. These figures indicate, too, that the immediate future for utilization expansion lies with intelligent use of the radio and the phonograph as well as the preparation of more and better material for learning.

It is interesting to learn which instructional areas are most affected by the impact of audio devices. The survey indicates that music is still the subject most widely taught by use of audio devices, but it is both gratifying and surprising to discover that students in English and the social studies are making practically equally wide use of these tools. Following in order are speech, sports, and foreign languages.

Although languages are essentially "ear" subjects and studies indicate that the use of recordings and broadcasts accelerate language learning, only 37 percent of the responses indicated that audio devices were used in foreign language training. Either there is a pressing need for good language recordings or instructors and supervisors in the field have not thoroughly investigated existing devices and are depriving students of a valuable learning opportunity.

● DISREGARDING existing multiple ownership of such equipment, there is less than an average of one recording machine per reporting school. It is both interesting and significant that magnetic recorders (wire and tape) outnumber the longer established disc recorders by almost two to one. But in re-

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School-Made Motion Pictures

As a special service to its readers, Educational Screen offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, Evander Childs High School, New York City. To obtain a copy of the list, write to the Service Department, Educational Screen, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

porting the number of recording machines needed, schools indicate a four to one preference for magnetic recorders over disc recorders. It is obvious that schoolmen generally consider tape recorders more valuable than wire recorders because, although about the same number of tape and wire machines was reported as being in use, the needs expressed for tape recorders outnumber the demand for wire recorders by almost two to one. In this respect, disc recorders run a poor third, the demand for them being less than one fourth of that for magnetic machines.

The information on dual-function machines and multi-function machines is no less revealing. The radio-phonograph, a school standby for many years, is losing popularity. The demand is for about one third of the number reported as being in use while the demand for tape recorders is twice the existing supply. Schoolmen are recognizing that dual-function machines are cumbersome compromises that can be used for only one purpose at a time. Similarly, combination phonograph-recorders, which have not been acquired by a great many schools, are wanted by fewer than a sixth of those participating in the survey.

The only multi-function machine popular with schools is the central sound system—an expensive device that serves a real educational function under competent supervision.

Radio workshop equipment of various types evidently will be needed in a number of schools. This mirrors the expansion of courses in radio practice that are becoming part of the English curriculum in many parts of the country. According to the USOE-RMA survey, two microphones are needed for every five already in use; turntables, control consoles, intercommunication equipment, loudspeakers, and other radio workshop equipment are also in demand.

● It is interesting to note a wide interest in the field of television and a demand for information despite the fact that approximately only one school in a hundred reported actual ownership of television equipment. Presumably these few TV sets are owned by metropolitan schools, or by schools located close to those major communities now offering regular broadcasts. But—almost one school in four indicated a need for television equipment.

A third question which the USOE-RMA Joint Committee asked was designed to guide the future work of the committee. Schoolmen were to indicate which pieces of equipment they needed specific information about. The compilation indicates that tape recorders have aroused the greatest curiosity, closely followed by wire recorders. Then, in order, are transcription players, television receivers, and central sound systems.

A simple table drawn from the available data indicates ownership, need, and interest in the following order:

We now have	We need	We want reliable information concerning
1 Radios	Radios	Tape Recorders
2 Phonographs	Phonographs	Wire Recorders
3 Microphones	Transcription Players	Transcription Players
4 Radio-phonographs	Tape Recorders	Television Receivers
5 Transcription Players	Microphones	Central Sound Systems

Approximately seven percent of the schoolmen indicated more than cursory interest in the establishment of educational FM radio stations by answering, "We are considering installing an FM transmitter".

One final word of summary brings information available only by close scrutiny of replies. It is definitely indicated, although no statistics are available to support this, that those schools owning and using equipment need more equipment, while those which have few or no machines indicate need for very little. Some of this is the result of conservatism in launching a new program, but much of it is because those schools using audio devices recognize their value and plan to expand already existing programs. It is reasonable to paraphrase a favorite old saying into "Thems as has, wants"!!

☆ ☆ ☆

☆ For the 13th consecutive year the School Broadcast Conference will meet October 18-20 at the Hotel Sherman in Chicago. The meeting is given over to demonstration and discussion of classroom use of radio, television, transcriptions, recordings, and other technological-electronic aids.

SUBURBAN FILM COUNCIL

(*Continued from page 355*)

been made. Methods followed by other communities such as Stamford, Connecticut, for pooling community resources and making films available through the Library for both schools and general community use were under consideration as possible models for Summit.

In commenting on future plans for the Suburban Film Council, Allen R. Devenney as chairman called attention to the fact that two definite steps in broadening the use of films had already been taken. The Public Library had established an extensive collection of film catalogs, evaluative materials, and books and pamphlets on effective film use. Through the series of film programs at the Library and through the Festival's intensive two-day showing of films, the community had been provided with an opportunity for wide general familiarity with the great range of available materials.

Summit's experience in the Film Festival sums up along these lines. With the help of the radio, the press, and through direct mail to organizations and key people, some idea of the scope of film use was developed not only in Summit but in nearby areas. Many people came to these showings of selected films on special subjects. Community leaders accepted specific responsibilities in connection with the program and so increased their own familiarity with this educational medium. The participation of outside leaders in the film world resulted not only in broader community understanding but in greater interest and support. Most of all, the members of the Suburban Film Council had seen the spirit of enlightened cooperation that prevails among film producers and the companies interested in film equipment.

That the Suburban Film Council is "going places" is certain.

FOOTBALL FILMING

(*Continued from page 357*)

The camera is usually started after the offensive team comes out of the huddle and just before the quarterback starts counting signals. Enough film should be exposed so that three or four seconds of the lineup will be shown before the ball is snapped. The ball is then carefully followed until two or three seconds after the whistle blows. If a penalty flag is dropped by any official, the cameraman must be alert to film the signal for the penalty as it is given. Some coaches want signals for first downs shown also. On kickoffs it may be desirable to switch to a lens of shorter focal length to cover the entire line of the offensive team as it advances down the field.

There is a tendency for beginning cameramen to cut plays too short. Short, choppy scenes make the film uninteresting and less useful. Each scene should start early enough so that the audience may observe the exact lineup before the play starts and should continue long enough so the audience can observe exactly what happened.

A carefully-filmed college football game will usually require from 1400 to 1600 feet of film to cover every play, penalties, and scores. High school games can be filmed with 1000 to 1200 feet of film.

Following techniques suggested, the football filmer will turn out a film that is interesting and valuable for many types of audiences.

Why Exhibit At the ICRE Workshop?

About a score of the audio-visual industry's leading manufacturers of motion picture and still projectors, recorders, screens, and accessories spent a busy week at the sixth annual workshop of the International Council of Religious Education. The entire Garden View House at Green Lake, Wisconsin, was turned into an exhibit hall, and without exception the exhibitors were loud in their praise of the cooperation extended on behalf of ICRE, particularly by H. S. Van Deren, in charge of exhibit arrangements, and Rev. Floyd Watt, in charge of projection.

The exhibitors welcomed the chance to meet nearly three hundred of the country's leaders in church use of audio-visual materials, practically all operating on the national or regional level. It was a chance to discuss how their equipment and materials fit the needs of religious education, to compare experiences, to suggest new applications.

While the church market presently does not show quite the volume found in school sales, its potential is at least as great and its tempo of growth during the past ten years has been greater. Exhibitors still have much to learn about the use of what they sell to the church; church workers have much to learn about what is available for them to put to use. In the school field the relationship between vendor and user is closer, but this better understanding has had many more years to develop. In an equal span of time the church field is likely to be better developed and the opportunities for audio-visual services even greater.

The effect of these annual workshops cannot be gauged solely from the interest shown (and business developed) just at Green Lake. More and more frequent are local and regional workshops that apply the lessons of Green Lake to local conditions. At least three such meetings are scheduled for next month—Dayton, Ohio on November 3; Sheboygan, Wisconsin, November 17-19; Wichita, Kansas, November 3-December 2.

While such workshops are conducted in the main with local and denominational forces, many of them with Green Lake experience, ICRE Visual Education Department staff will take an active part—Pearl Rosser at Dayton, Rev. Elmer G. Million at Sheboygan, and Rev. Donald Lantz at Wichita. At most such meetings leading local audio-visual dealers are invited to participate with exhibits, demonstrations, etc. The effectiveness of such local dealer cooperation can be increased considerably if the manufacturers' national representatives are able to pass along the experiences they gain at the national (Green Lake) meeting.

Not only does the influence of the national meeting extend out into the local Church Federations and Councils in the form of grass-roots workshops, but it takes on worldwide importance through its stimulation of such workshops in other countries. At least in Canada and in China such direct results have been observed. So the export departments of the various exhibitors also have a stake in the growing success of each year's national meeting.

Minor difficulties remain in the planning of such exhibits, especially in the matter of time; the participant's day should not be so crowded that there is little time for exhibit visiting. But the ICRE staff is aware of this problem, which, after all, is one encountered also at the NEA or Master Photo Dealers annual meetings. It is certain that in coming years the results of exhibits such as those at the ICRE annual workshop will be even greater—both for the men who make and sell the equipment and materials and for the thousands of churchmen who use them.—Wm. F. Kruse.

SMPE Convention

Latest advances in the techniques involved in making color motion pictures and in high-speed photography will receive major attention in papers scheduled for the 66th semi-annual convention of the Society of Motion Picture Engineers at the Hollywood Roosevelt Hotel in Hollywood, October 10-14. An eminent scientist and authority on television will speak at a special television session.

At a business meeting, SMPE members will discuss the proposed new constitution for the SMPE and the proposal to change the organization's name to "Society of Motion Picture and Television Engineers."

Audio Fair

The nation's first "Audio Fair" is to be sponsored by the Audio Engineering Society at the Hotel New Yorker in New York City October 27-29, 1949, according to an announcement by C. J. Lebel, president of the Society.

In addition to exhibits of the latest audio products and developments, the Society will hold technical sessions featuring papers on recording and reproduction on tape, disc, and film. Microphones, loudspeakers, and amplifying equipment will also be demonstrated and discussed.

New Name For NAVED?

The members of the National Association of Visual Education Dealers are now voting on the recommendation of their Board of Directors that the NAVED name be changed to "National Audio-Visual Association." The result will be made known at a special meeting to be held in October.

In calling for the vote, Don White, Executive Secretary, informed his membership that "it was one of the terms of the ANFA-NAVED merger that 'the Board of Directors . . . as soon as convenient consider the adoption of a name to be more descriptive of the functions of the entire combined membership of both associations.'" In its meetings before and during the 1949 convention, the Board discussed the change of name at great length. After discarding for various reasons the other names submitted, the Board resolved to recommend "National Audio-Visual Association" as the new name for the organization.

When this unanimous recommendation was reported to NAVED members present at the convention, it was subjected to a consultative vote and sustained by 29 to 14. Thereupon Jasper Ewing of New Orleans circulated a letter signed by, among others, several past presidents and charter members, urging that the old name be retained. Their position was that NAVED had been organized by and for the benefit of visual education dealers and that the change of name would nullify efforts put forth the past eleven years.

A counter-statement signed by ten present directors, including "Jack" Carter (president), Keith South (secretary) and Ken Lilley (treasurer), gave detailed reasons why the Board had come to its unanimous decision regarding the change. It pointed out that "visual education" has evolved by technical and educational progress into "audio-visual", a term now used by practically all dealers as well as by educators' organizations; that the word "educational" was dropped because most members are now as much interested in religious, industrial and other film fields as in the

strictly educational; and that the word "dealer" has been outgrown by the very progress of the organization itself, which "may of right lay claim today to being an organization representative of the industry as a whole, while nevertheless remaining definitely and unchangeably under the control of its dealer members."

The proposed change, if sustained by membership, would be an amendment of the NAVED constitution.

* * *

Coronet in NYC

Coronet Films announces the opening of an office in New York City at 207 E. 37th St. Wendell Shields and Robert D. Faber, Coronet Films eastern representatives, will have their headquarters at this address.

Sterling Move

Sterling Films, Inc. is now located at 316 W. 57th St., N.Y.C. 19. Sterling announces that expansion of the business, plus the addition of a TV department and educational division, made necessary the move to larger quarters from the old location at 61 W. 56th St.

Nation-Wide FON Network

Films of the Nations, a non-profit organization sponsored by representative agencies of foreign countries, announces a new system of distribution through a network of regional distributors. A complete FON library will be available in New York City, St. Louis, Atlanta, Salt Lake City, Los Angeles, Chicago, Seattle, Minneapolis, Detroit, Raleigh, and Dallas.

New High for DeVry

That a realistic program of product development pays off when industry sales trends are down is being proved by DeVry Corporation, Chicago manufacturers of motion picture equipment. DeVry 16mm and 35mm sound projector sales currently are reported to be the highest in the company's 36-year history, whereas photographic industry sales are reported 20 to 25% below those of 1948.

Credit for DeVry's reversal of the industry sales trend, W. C. DeVry, the company's president, gives to a product development program started in 1943. In step with its product development program, DeVry has materially expanded its plant and production facilities and effected a completely new sales and distribution set-up.

Close-Ups to be Continued

Young America Films, Inc., will continue its special newsletter "Close-Ups" which the company inaugurated in the fall of 1948, according to an announcement by Godfrey Elliott, executive vice president of Young America. This special 4-page newsletter is a feature of the YAF promotional and service program, and has been designed as an informal source of news about new releases and other activities of the Young America organization.

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NATCO, 4401 West North Avenue, Chicago 39, Illinois

Equipment

Flame-Proof, Fungus-Proof

Radiant Manufacturing Corporation, 2627 W. Roosevelt Road, Chicago, announces that two major projection screen hazards—fire and mildew—are overcome in the new Radiant glass-beaded fabric named "Vyna-Flect."

Vyna-Flect, according to the announcement, gives complete safety from flame danger and mildew growth plus longer-lasting whiteness and great improvement in brilliance.

"Sound Reel"—New Audio Aid

The "Sound Reel," a new magnetic tape recorder with one-hour continuous recording in one direction on a 1200-foot tape, has recently been introduced by Mark Simpson Manufacturing Company.

"Masco" tape recorders are currently available in two models. Both models have separate inputs for recording from microphone, from radio, and from records. Playback is instantaneous. The same recording can be played back any number of times or it can be erased and a new recording made on the same tape. Tape can be used over 5,000 times. Single-track recording permits easy editing of tape, without concern about cutting out upper or lower track recording. Each model may also be used as a public address system. The one-hour tape recorders are available with or without built-in radio.

Masco Tape Recorder

"Masco" sound reel tape recorders are sold through sound equipment dealers and distributors of Mark Simpson Manufacturing Co., Inc., 32-28 49th St., Long Island City 3, N.Y.

"Automatic" Sound Slidefilms

At the 1949 National Audio-Visual Convention in Chicago, R. L. Shoemaker of Operadio Manufacturing Company, St. Charles, Illinois, demonstrated a method of making low-cost "automatic" sound slidefilms. Known as the signal-on-film method, the system is the basis of operation of Operadio's Explainette "Automatic 150" sound slidefilm projector.

The tool that makes this method possible is the Explainette Synchronizing Film Punch, developed by Operadio. By punching a signal window in the proper track on the film and at predetermined, specified time intervals, an "automatic" film is processed. The focus frame, important to assure proper automatic operation, can be scratched into the emulsion of the film by means of the Explainette Focus Template.

With this template it is possible to convert any manually-operated slidefilm to "automatic." On one side is the focus frame template, a guide for putting the focus frame in the proper place. On the other side is a time scale, divided in minutes and seconds. Directions for use are imprinted on the template.

An aid in the production of automatic slidefilms is the DuKane Tape Recorder, the newest addition to the Operadio line. It permits inexpensive, on-the-spot recordings; is easily edited and re-recorded onto records.

Right to the Point

Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, have developed and introduced an electric pointer that should prove a valuable companion to teacher and lecturer in the projection room.

The pointer consists of a case and batteries with a built-in optical system permitting focusing from any location. It is so designed that a press of a button throws a point of light on the screen subject to be discussed.

Not only does the pointer save the screen, it aids in commanding attention and holding audience interest. The speaker can easily call attention to any part of the projected illustration without ever moving from his original reading or lecturing position.

New Hollywood Splicer

Manufactured by Schoen Products Company, 519 E. 31st St., Los Angeles 11, the Hollywood 8 and 16mm splicer is now available with improved design and quality. Made with all stainless steel splicing plates and machine-ground cutting edges, the Hollywood splicer now comes equipped with special molded rubber vacuum base, providing a "no-mar," "no-slip" feature for the user.

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STRANGE!
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POE . . . FOR THE FIRST TIME in 16mm

THE TELL-TALE HEART by Edgar Allan Poe with Richard Hart

The eerie classic by the father of the mystery story masterfully interpreted and brilliantly acted. Imaginative photography captures perfectly the haunting atmosphere of this fascinating drama.

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National Cine Labs., Washington, D. C.
Photo & Sound Co., San Francisco, Cal.

Filmstrip Library System

A filmstrip library system, housed in a 6-drawer, all-steel cabinet, has been announced by the Jack C. Coffey Co., 205 W. Wacker Drive, Chicago.

The system is designed to provide an efficient filing, storing, and booking plan

for filmstrips. Each of the six drawers contain 45 individual, numbered compartments for an equal number of filmstrip titles. The total number that can be stored in one cabinet is 270. The system is expandable indefinitely through the addition of cabinets which can be lock-stacked on one another, making it suitable for the large or small filmstrip library, individual school building, or a department.

Instructions and suggestions for setting up a filmstrip library or integrating the plan with present filmstrip library operations are provided with each Filmstrip Library Plan.

Fold-Away Projecto-Editor

Craig Manufacturing Company, 1053 S. Olive St, Los Angeles, is now marketing a new "Fold-Away" Base for use with its line of 8 and 16mm Projecto-Editors.

Made entirely of light die-cast metal, the Fold-Away Base has a special heavy hinge and locking screw that, according to the manufacturers, assures complete rigidity and freedom from warping or wobble when the base is locked flat for editing. Folding and unfolding the base is simple and quick, since there are only two locking knobs to work with.

Kodak Slide File

A simple new type of file box for 2 x 2-inch slides has just been introduced by the Eastman Kodak Company. The new Kodaslide Compartment File consists of twelve compartments hinged together in such a way that they form a complete file box when closed. The compartments are open along the top and sides, but will hold from one to 20 cardboard slides or up to 8 glass-mounted slides in each compartment.

In use, any compartment of the file may be swung out from the base of the box, at which time all slides become conveniently accessible. An index sheet on the inside of the Kodaslide Compartment File cover provides space for identifying the contents of the file. The cover, when closed, locks all compartments into a fixed position.

New Peerless Film-Treating Unit

Peerless Film Processing Corporation has developed a new model Peerless film-treating unit, specially designed for locations where space is limited and the amount of film handled does not require a large machine. Model VK-16 needs only about 2 x 3 feet of floor space, uses standard 110-volt AC current and does not necessitate special installations. Its capacity is up to sixteen 1600-foot reels of 16mm film per hour (or 8 reels of 35mm).

The first of these units was recently installed at Telefilm, Inc. in Hollywood, which thus became an official licensee for Peerless Film Treatment. A second is now installed in the Special Service Station which Vick Krupa, Vice President and West Coast Representative of Peerless, has opened at 959 North Seward Street, Hollywood.

Peerless has recently issued a new edition of its informational folder, "20 Questions on Film Protection," which is available without charge on request to Peerless Film Processing Corporation, 165 West 46th Street, New York 19, N. Y.

Portable Dark Room

The Camera Specialty Company, 50 W. 29th St., N.Y.C. 1, has been appointed exclusive distributor for the new Bendick Portable Dark Room. The new unit makes it possible for photographers to process their film, load holders, make prints anywhere at any time of day. The photographer can get right into the bag-like dark room, switch on the light, and prepare his accessories for processing. The dark room folds up smaller than a rain coat; is absolutely light tight; and is made of high-grade porous material.

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People

● British Information Services has announced the resignation of **John L. Hamilton** from the position of Films and Publications Officer in their Chicago office. Mr. Hamilton has been with BIS since 1944. He is resigning to take a position with the U.S. Department of State. After a period of consultation and orientation in Washington, D.C., he will leave to take up the post of film officer at Tehran, Iran, where he will be attached to the U.S. Embassy.

● **Harold Baumstone** has resigned his position as advertising and sales promotion manager of Post Pictures Corporation to become general sales manager of Family Films Inc., of Hollywood. **Milt Salsburg**, whose resignation from Post Pictures was announced last summer, will remain with Post.

● Bell & Howell Company has announced the appointment of **Carl Stauff** as coordinator of government sales.

● The appointment of **H. R. Lamberton** as educational director for General Films Limited, major Canadian distributor of educational films and photographic equipment, is announced by the head office of the company at Regina, Saskatchewan.

● **Charles W. Dobbertin** has been appointed manager of Ideal Pictures Corporation's office at 7338 Woodward Ave., Detroit, according to **A. L. Blinder**, president. For the past two years religious editor for the "Audio-Visual Guide," Mr. Dobbertin has been active in the film field for many years.

● **John G. Bradley**, who served for more than 10 years as chief of the motion picture division of the Library of Congress, has retired. He has been on furlough for the past year.

● At the 1949 National Audio-Visual Convention, **William K. Hedwig**, founder of Nu-Art Films and the Allied Non-Theatrical Film Association (now merged with NAVED), was presented with a bronze plaque in commemoration of his work in behalf of the 16mm film industry.

Current Materials

Recent 16mm Releases

16mm films announced on this page and following pages are **sound** and **black and white**, unless otherwise indicated.

■ Capital Film Service, 224 Abbott Road, East Lansing, Michigan.

Band Techniques Series (1 reel each, color)—seven films covering fundamentals of marching, baton directing, drum majoring, formations; produced with 65-piece band.

■ D. D. Livingston, 220 Clinton St., N.Y.C. 2.

The Highland Fling (1 reel, silent)—James Jamieson, prize-winning dancer, demonstrates the Scottish folk dance section by section.

Ballet Technique, Lesson 1 (1½ reels, silent)—Albia Kavan, young American ballerina, demonstrates the Cecchetti technique of ballet.

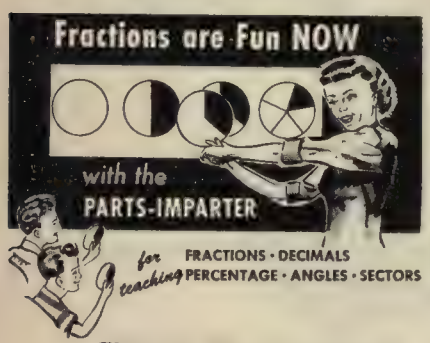
Spanish Technique, Lesson 1 (1½ reels, silent)—La Meri, noted ethnic dance authority, and her partner, Peter di Falco, demonstrate basic positions of Spanish dance and illustrate three coplas of the Sevillanas, which are combined to form a complete dance.

■ Cooperative League, 343 S. Dearborn St., Chicago 4.

Beyond the Land (3 reels, color)—with the 1948 Iowa State Fair as its background, the film describes the services of local and regional cooperatives to farmers.

■ Arthur T. Brice, P. O. Box 423, Ross, Marin County, California.

Cell Division—The Basis of Growth in All Living Things (1 reel)—the living cell, suspended in liquid medium, is shown in its development through a 21-hour division cycle by means of phase-contrast cinemicrography; de-



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signed to present in form understandable at secondary school levels the factual evidence underlying the life concepts of growth and regeneration.

■ STERLING FILMS, 316 W. 57th St., N. Y. C. 19.

Merry Christmas (1½ reels)—behind-the-scenes views of the world-famous Vienna Boys' Choir as the boys prepare a festive Christmas party and sing familiar carols.

■ CORONET FILMS, Coronet Bldg., Chicago 1. Each film 1 reel and available in color or black and white.

Spain: The Land and the People—an overview of the country from Madrid to the fertile river valleys of the south.

What Is a Corporation?—a fundamental presentation showing the three principal forms of business ownership and the advantages and disadvantages of each.

Describing an Incident—a demonstration of an incident poorly described and well described designed to stimulate interest in the development of descriptive ability.

Preserving Food—knowledge and skills necessary to preserve foods.

Law and Social Controls—explanation of the three broad areas of social control and some of the levels of law; designed to develop an understanding of law and a sense of responsibility toward it.

Life in the Central Valley of California—story of man's conquest of nature; how a hot, dry land was converted into a prosperous area of many crops and thriving cities.

Writing Better Business Letters—the three principal characteristics of a good business letter and how to write it.

Attitudes and Health—a film story showing that self-confidence and right attitudes are vital to good health.

Choosing Your Occupation—self-appraisal, occupational possibilities, preparation requirements, and guidance facilities.

Archery for Girls—expert demonstration of the fundamentals.

■ INSTITUTE OF VISUAL TRAINING, 40 E. 49th St., N. Y. C. 17.

For Us the Living (2 reels, color)—some of the reasons the government health service came into existence and how cooperation between government departments and drug manufacturers works to assure the purity of modern medicines. Available for free showings in school and community groups.

■ FILMS OF THE NATIONS, 55 W. 45th St., N. Y. C. 19.

The Dutch Way (2 reels, color)—the story of the Dutch and their country; their struggle against their friend and enemy, water. Produced for the Netherlands Information Bureau.

■ ENCYCLOPAEDIA BRITANNICA FILMS, 1150 Wilmette Ave., Wilmette, Illinois.

Care of the Skin (1 reel)—demonstrates cleanliness techniques by showing three children as they carry out their bedtime preparations; animated drawings describe the structure of the skin; designed for use in primary and middle grades.

Save Those Teeth (1 reel)—practical, first-hand demonstrations of several aspects of tooth care; primarily for health and hygiene courses in middle grades but also appropriate for use with primary grades and adult groups.

A Visit With Cowboys (1 reel)—authentic picture of the modern American cowboy, narrated in western dialect; designed primarily for use at primary and middle grade levels.

Schoolhouse in the Red (4 reels, color)—presents issues involved in question of replacing old one-room schools in rural districts with larger administrative units and better facilities. Produced by W. K. Kellogg Foundation of Battle Creek, Michigan, the film is being distributed for sale and rental by EBFilms as a public educational service.

■ BRANDON FILMS, 1600 Broadway, N. Y. C. 19.

The Roosevelt Story—Feature-length biography of the life and times of Franklin Delano Roosevelt awarded a prize at the 1947 World Film Festival in Brussels for "doing the most for world

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peace and world neighborliness." During October pre-release previews will take place across the nation, with 16mm preview prints immediately available. The film will be available for general rental and lease towards the end of October.

■ A. F. Films, 1600 Broadway, N. Y. C. 19.

Living Silver (1½ reels, color)—story of handwrought silver, its history, contemporary production, beauty and practical uses.

Ski de France (3 reels)—demonstration of the French method of skiing made famous by Emile Allais; who appears in the film as one of the instructors.

Scientific Work of Pasteur—Louis Pasteur's scientific activities and discoveries in the fields of chemistry and micro-biology from 1856 until his death in 1895.

Mother's Day (2 reels)—a surrealist film which attempts to recapture some of the pictorial atmosphere in everyone's emotional world of growing up. The original musical score by Howard Brubeck was performed by members of the San Francisco Symphony Orchestra with the composer conducting.

Henry Moore (1½ reels, color)—a documentary based on the great English sculptor's exhibition at New York's Museum of Modern Art.

■ American Foot Care Institute, 1775 Broadway, N. Y. C. 19.

The Walking Machine (1½ reels)—essentials of foot care—proper foot hygiene, selection of shoes, etc. Available free to schools, industry, and community organizations.

■ U. S. Bureau of Mines, Film Library, Pittsburgh.

Tinplate (3 reels, color)—the making of tinplate from the raw materials to the finished product with narration in non-technical language. Sponsored by the Weirton Steel Company in cooperation with the Bureau of Mines. Produced by the Atlas Film Corporation.

■ Audio Productions, 630 Ninth Ave., N. Y. C. 19.

The Problem of Early Diagnosis (3 reels, color)—first film in a series on cancer for professional audiences, sponsored by the American Cancer Society and the National Cancer Institute of the U. S. Public Health Service. The film is designed to show that the family physician offers the only immediate hope of reducing the annual toll of deaths from cancer. Prints may be purchased from the producer, Audio Productions, or borrowed from your State Cancer Society, your State Health Department, or the four regional depots of Association Films.

■ Ralston-Purina Co., St. Louis, Missouri.

Partners (2 reels)—the role dogs have played in human happiness and welfare, working as shepherds, as "eyes" for the blind, as playmates for children, aids to the hunter, and "watchmen" for property. Produced by the Jam Handy Organization, Available for free showings.

■ Oil Industry Information Committee, District Offices in Boston, New York, Chicago, Tulsa, Philadelphia, and other cities.

The Last Ten Feet—story of the oil industry and its contributions to the welfare and prosperity of the American people.

■ Contemporary Films, 80 Fifth Ave., N. Y. C. 11.

Circling the Square (1 reel, color or b&w)—story of New York City's Annual Outdoor Art Exhibit—sidewalk displays, closeups of paintings and sculpture.

Card Shark (1 reel)—methods employed by professional gamblers to fleece their unsuspecting victims.

■ Africa Films, Bureau of Communication Research, 13 E. 37th St., N. Y. C. 16.

Wild Life in Africa (1 reel, color)—African birds and animals photographed in the Belgian Congo, including a rare shot of the elephant charge.

A Journey to African Lakes (1 reel, color)—scenic African lakes, lava fields, market scenes, dances, a school play by an all-African cast on "The Life of Our Lord."

■ United States Steel Corporation, 208 S. La Salle St., Chicago 90.

An Orchid to Mr. Jordan (2½ reels, color)—illustrates many of the present-day applications of stainless steel; features Hollywood cast and special musical score.

■ Standard Oil Company (Indiana), Public Relations Dept., 910 S. Michigan Ave., Chicago.

Lubricating Oil's Amazing Molecules (2 reels, color)—animations of oil molecules help show how all kinds of lubricating oils are made; the film will be distributed by the United States Bureau of Mines under the title *The Story of Lubricating Oil.*

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Catalogs

■ Association Films, 35 W. 45th St., N.Y. C. 19, announces the availability of the 35th edition of its Catalog of Selected Motion Pictures. More than 1,300 titles of educational, religious, and entertainment films are listed and described. Also included are high-grade free films totalling 100 in number. Requests may be sent to the New York office or branch offices in Chicago (206 S. Michigan), Dallas (3012 Maple Ave.), and San Francisco (351 Turk St.).

■ Ideal Pictures Corporation, 28 E. 8th St., Chicago 5, has announced the release of its 30th Anniversary Catalog, including more than 5,000 educational, religious, and entertainment 16mm sound films. Each title in the Educational Films section is classified according to grade level and subject matter.

■ International Film Bureau, 6 N. Michigan Ave., Chicago 2, has available its new catalog of 16mm films listing and describing more than 1400 titles, all grouped under appropriate subject-matter areas.

■ Educators Progress Service, Randolph, Wisconsin, announces the Ninth Annual Edition of the Educators Guide to Free Films, listing 1716 titles. Also available is the Sixth Annual Edition of the Elementary Teachers Guide to Free Curriculum Materials, listing maps, bulletins, exhibits, charts, scripts, transcriptions, books, etc. For further information and prices, write directly to Educators Progress Service.

■ Cooperative League of the U. S. A., 343 S. Dearborn St., Chicago 4, has combined its literature and film catalogs and now offers one catalog of Co-op literature and films. Included are the recent films *Beyond the Land* and *What Is a Co-op?* as well as nineteen other films.

Booklets on School Radio

■ General Electric Co., Advertising Division, Electronics Park, Syracuse, N.Y., has available a new brochure describing the establishment of FM radio centers in high schools and colleges. In addition to specifications for radio center layouts, the brochure suggests types of programs that may be presented. Pictured is Syracuse University's radio center, begun 11 years ago and now having its own low-power FM broadcasting facilities.

■ Freed Radio Corporation, Educational Products Division, 200 Hudson St., N.Y.C. 13, has published a new 20-page booklet "Radio—The Classroom's Newest Teaching Tool", The booklet summarizes ways in which school systems are using radio today and suggests ways for setting up in-school radio listening projects using educational programs now on the air or the facilities of privately-owned FM stations. A list of organizations that can assist schools in such projects and a list of educationally-owned radio stations are included.

Recent Filmstrip Releases

■ Popular Science Publishing Co., Audio-Visual Division, 353 Fourth Ave., N. Y. C. 10.

Regional Geography (6 filmstrips, color)—a series showing how differing ways of life arise out of geographic conditions; designed for 5th, 6th, and 7th-grade geography and social studies. Titles are: *Northwestern Holiday; Mexican Journey,* Parts I, II, and III (3 strips); *Land of the Mayas—The Yucatan; Nova Scotia and the Gaspe.*

All Children Need Guidance (2 filmstrips, color)—a series of two filmstrips produced in cooperation with Childcraft under the direction of David J. Goodman, Editor-in-Chief of the Audio-Visual Division of Popular Science, for use in child psychology, guidance, teacher training, and parent organization work. Titles are *Child Needs Guidance* (stressing guidance in the home and early life) and *The Why and How of Guidance* (emphasizing the role of the teacher).

■ Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Illinois.

Clothing and Shelter (6 filmstrips)—a series providing background experience in the part played by modern technology in supplying man's basic

(*Continued on page* 384)

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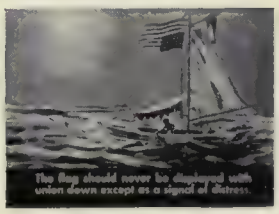

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Trade Directory For the Audio-Visual Field

To increase the usefulness of this Trade Directory, symbols have been inserted to distinguish original sources (producers, manufacturers, primary importers, etc.) from audio-visual dealers and film rental libraries. KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

FILMS

Academy Films (P)
P. O. Box 3088, Hollywood, Cal.

Association Films, Inc. (PD)
35 W. 45th St., New York 19, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
3012 Maple Ave., Dallas 4, Tex.

Bailey Films, Inc. (PD)
2044 N. Berendo St., Hollywood 27, Cal.

Bray Studios, Inc. (PD)
729 Seventh Ave., New York 19, N. Y.

Castle Films, Div. of United World Films, Inc.
445 Park Ave., New York 22, N. Y. (PD)

Catholic Movies (D)
220 W. 42nd St., New York 18, N. Y.

Coronet Instructional Films (P)
Coronet Bldg., Chicago 1, Ill.

Council Films (D)
100 Academy St., Antwerp, N. Y.
200 Park St., Central Square, N. Y.
439 Parsells Ave., Rochester 9, N. Y.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc. (PD)
Wilmette, Illinois

Films, Inc. (PD)
330 W. 42nd St., New York 18, N. Y.
64 E. Lake St., Chicago 1, Ill.
101 Marietta St., Atlanta 3, Ga.
716 S. W. 13th Ave., Portland 5, Ore.
209 Browder St., Dallas 1, Tex.
8414 Melrose, Los Angeles 46, Cal.

Films of the Nations, Inc. (PD)
55 W. 45th St., New York 19, N. Y.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

General Films, Ltd. (PD)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Heidenkamp Nature Pictures (P)
538 Glen Arden Dr., Pittsburgh 8, Pa.

Hoefler—Paul Hoefler Productions (P)
612½ S. Ridgeley Dr., Los Angeles 36

Hoffberg Productions, Inc. (PD)
620 Ninth Ave., New York 18, N. Y.

Institutional Cinema Service, Inc. (D)
1560 Broadway, New York 19, N. Y.

International Film Bureau (PD)
6 N. Michigan Ave., Chicago 2, Ill.
15 Park Row, New York 7, N. Y.

The Jam Handy Organization (PD)
2821 E. Grand Blvd., Detroit 11, Mich.

Knowledge Builders Classroom Films (PD)
625 Madison Ave., New York 22, N. Y.

Library Films, Inc. (PD)
25 W. 45th St., New York 19, N. Y.

March of Time Forum Edition (P)
369 Lexington Ave., New York 17, N. Y.

Mogull's, Inc. (D)
112-114 W. 48th St., New York 19, N. Y.

Nu-Art Films, Inc. (PD)
145 W. 45th St., New York 19, N. Y.

Official Films, Inc. (P)
25 W. 45th St., New York 19, N. Y.

Ott—John Ott Film Library, Inc. (PD)
730 Elm St., Winnetka, Ill.

The Princeton Film Center (PD)
55 Mountain Ave., Princeton, N. J.
625 Madison Ave., New York, N. Y.

Religious Film Assn., Inc., Libraries (D)
347 Madison Ave., New York 17, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
3012 Maple Ave., Dallas 4, Tex.
351 Turk St., San Francisco 2, Cal.
1505 Race St., Philadelphia 2, Pa.
209 Ninth St., Pittsburgh 22, Pa.
2722 Pine Blvd., St. Louis 3, Mo.

Simmel-Meservey, Inc. (PD)
321 S. Beverly Dr., Beverly Hills, Cal.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Swank Motion Pictures, Inc. (D)
614 N. Skinker Blvd., St. Louis 5, Mo.

Vocational Guidance Films, Inc. (P)
215 E. Third St., Des Moines 9, Ia.

Wholesome Film Service, Inc. (D)
20 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILM PRODUCTION

KEY: Width 16mm or 35mm. Educational; Television; Commercial; Home.

A. B. T. Productions, Inc. (16, 35, ETCH)
460 W. 54th St., New York 19, N. Y.

MOTION PICTURE PROJECTORS AND SUPPLIES

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Bell & Howell Co. (M)
7117 McCormick Road, Chicago 45, Ill.

Comprehensive Service Corporation (M)
245 W. 55th St., New York 19, N. Y.

Eastman Kodak Stores, Inc. (D)
356 Madison Ave., New York 17, N. Y.

Forway Corporation (M)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
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Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Mogull's, Inc. (D)
112-114 W. 48th St., New York 19, N. Y.

Natco, Inc. (M)
4401 W. North Ave., Chicago 39, Ill.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Revere Camera Co. (M)
320 E. 21st St., Chicago 16, Ill.

Rice—Carroll W. Rice Co. (D)
Audio Visual Center,
424 40th St., Oakland 9, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

S.O.S. Cinema Supply Corp. (D)
602 W. 52nd St., New York 19, N. Y.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Victor Animatograph Corp. (M)
A Division of Curtiss-Wright Corp.
Davenport, Iowa

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILMSTRIPS

Church Screen Productions (P)
5622 Enright Ave., St. Louis 12, Mo.

Encyclopaedia Britannica Films, Inc. (P)
Wilmette, Ill.

Informative Classroom Picture Publishers (P)
40 Ionia N. W., Grand Rapids 2, Mich.

Long Filmslide Service (P)
944 Regal Road, Berkeley, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Visual Sciences (P)
599E—Suffern, N. Y.

SLIDES

KEY: Kodachrome 2 x 2. 3¼ x 4¼ or larger; Made to Order.

Breed Productions, Jack (PD-2)
42 Longview Drive, Marblehead, Mass.

Fason Films, Jack (P-O)
2100 S. University, Denver, Colo.

Hirsch & Kaye (D-2)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (P-4)
Meadville, Pa.

Nu-Art Films, Inc. (D-2)
145 W. 45th St., New York 19, N. Y.

Ryan Visual Aids Service (D-2)
409 Harrison St., Davenport, Ia.

FILMSTRIP, SLIDE and OPAQUE PROJECTORS

American Optical Co., Scientific Instrument Division (M)
Buffalo 15, N. Y.

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Beseler Company, Charles (M)
60 Badger Ave., Newark 8, N. J.

Comprehensive Service Corp. (D)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (M)
Meadville, Pa.

LaBelle Industries (M)
Oconomowoc, Wis.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

SCREENS

Da-Lite Screen Co., Inc. (M)
2711 N. Pulaski Rd., Chicago 39, Ill.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Radiant Manufacturing Corp. (M)
1215 S. Talman Ave., Chicago 8, Ill.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

RECORDERS—WIRE

Webster-Chicago Corp. (M)
5610 W. Bloomingdale, Chicago 39, Ill.

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Recent Filmstrip Releases

(*Continued from page* 381)

needs; designed chiefly for use in the middle grades. Titles are: *Cotton, Wool, Making Shoes, Building a House, Making Bricks for Houses,* and *Making Glass for Houses.*

■ Filmfax Productions, 995a First Ave., N. Y. C. 22.

The Story of the American Flag (3 filmstrips, color)—a series produced by Henry Clay Gipson and designed to develop a greater appreciation of the American heritage. Titles include *The Flag Is Born* (showing flags flown over America from the time of the Vikings to the first Stars and Stripes adopted in 1777); *The Flag Develops* (tracing the growth of the flag from its early form to its present form); and *How to Honor and Display the Flag* (based on the Federal Flag Law of 1942).

■ British Information Services, 30 Rockefeller Plaza, N. Y. C. 20.

Colonial Empire: Introducing West Africa (50 frames)—traces the history of West Africa and shows how the British and Africans are working together to turn the backward colonies into prosperous, independent countries.

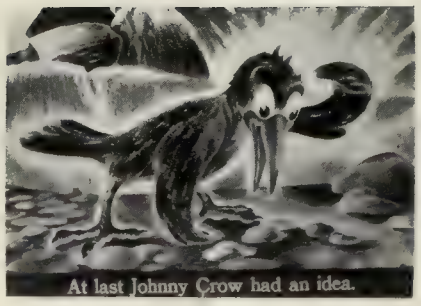
Colonial Empire: Battle Against Disease (42 frames)—describes Britain's efforts to combat disease in the Colonies by research treatment, and the improvement of native living conditions.

■ Society for Visual Education, 100 E. Ohio St., Chicago 11, Ill.

Communication of Ideas and Ideals (8 filmstrips)—a new series of filmstrips prepared by Bess Sondel, University of Chicago, and using cartoon illustration techniques to teach effective communication; the first release available in the series is titled *How to Prepare a Speech.*

Holiday Series (color)—a series of filmstrips using original color drawings; first two releases are *The Story of Thanksgiving* and *The Story of Johnny Appleseed.*

Primary Reading Textfilms (8 filmstrips)—produced cooperatively by Laidlaw Brothers and SVE, the series aims to develop a primary reading vocabulary and reading techniques beginning with reading-readiness and extending through grade three. Included are seven color filmstrips (*We Go to School, We Learn to Read, Up the Reading Road, On the Way to Story Land*—Parts I and II, *Making Story Book Friends*—Parts I and II) and one



"The Crow and the Pitcher"

black and white strip (*Reading Readiness Skill Development*).

Friendship Fables Series (4 filmstrips, color)—produced by Filmfax Productions, the series tells the stories of four of Aesop's famous fables: *The Country Mouse and the City Mouse, The Fox and the Stork, The Crow and the Pitcher, The Rabbit and the Turtle.*

■ Life Filmstrips, Time & Life Building, 9 Rockefeller Plaza, N. Y. C. 20.

LIFE Filmstrip Series (color)—a new series based on Life Magazine's History of Western Culture articles and on other major essays in science and social history. The first three releases are *The Middle Ages, Heritage of the Maya,* and *Giotto's Frescoes of the Life of Christ,* from the Arena Chapel in Padua. A fourth filmstrip, *The Atom,* is based on the article by that name appearing in Life Magazine last spring. Life Filmstrips will contain an average of 50 frames and will be accompanied by extensive lecture notes.

Film News Notes

■ Sterling Films, 316 W. 57th St., N. Y. C., announces that its new children's film *The Princess and the Dragon* was awarded a gold "oscar" in the recent Second Annual Cleveland Film Festival.

■ Ideal Pictures Corporation and associated offices will distribute 15 Alexander Korda productions in 16mm versions. Included are the following titles: *Drums, Elephant Boy, The Ghost Goes West, Jungle Book, The Man Who Could Work Miracles, Catherine the Great, Henry the Eighth, Rembrandt, That Hamilton Woman, The Challenge, Four Feathers, Lydia, Men Are Not Gods, Thief of Bagdad, Things to Come.*

■ Commonwealth Pictures Corporation, 723 Seventh Ave., N. Y. C. 19, has acquired for exclusive 16mm distribution the following major-company productions: *Miss Annie Rooney* (9 reels, starring Shirley Temple); *Friendly Enemies* (10 reels, featuring Charles Winninger and Charlie Ruggles).

■ Current Affairs Films, a division of Key Productions, 18 East 41st St., N. Y. 17, is now handling the distribution of the series of current affairs filmstrips produced by the Wayne University Audio-Visual Materials Consultation Bureau. Titles include: *The United Nations at Work; The Marshall Plan for European Recovery; Statehood for Hawaii; Planning Our Cities; and others.*

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EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

WHO'S BOSS?

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- A Sixth Grade Goes to College
- The Dreams of Oddeyo Vidayo
- The Information Film

NOVEMBER 1949

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Marie C. Greene, Publisher

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EDUCATIONAL

SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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Volume XXVIII — Number 9, Whole Number 276

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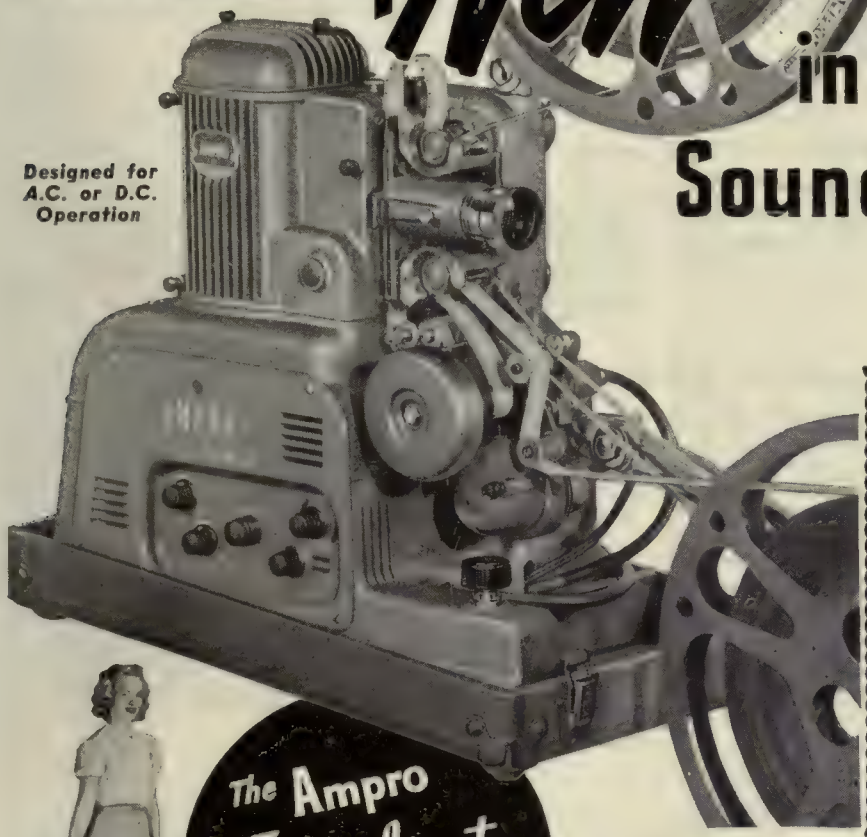

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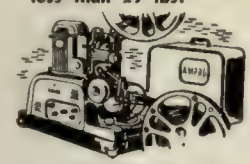

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15 minutes **Rental $5.00**

COLOUR IN CLAY

This is the story of modern pottery, a skillful combination of art and science. The film shows clay being worked at the potter's wheel and the turner's lathe. After being baked in electrically fired ovens, the pottery is ready to be decorated with various patterns, either by the transfer method or by freehand painting. Glazing completes the process and the pottery is ready for use.

11 minutes **Rental $2.50**

GARDENS OF ENGLAND

The English people have always been keenly interested in gardens, whether they are formal estates, cottage gardens, or the small strips in front of suburban houses. In this beautifully photographed film the camera tours many different types of gardens, each one a proof of its owner's skill and patience.

10 minutes **Rental $2.50**

GOLD COAST PEOPLE

A study of the life and ways of Gold Coast people. Scenes from the film show Accra, the Gold Coast capital, and Kumasi, the chief city of the Ashantis, a warrior people whose country is now the home of the cocoa and gold mining that bring most of her prosperity to the Gold Coast. The film also contrasts life in these cities with the simple life in the villages.

10 minutes **Rental $2.50**

LET'S SEE

The lens is an accessory to the human eye, and the science of making lenses has produced the optical industry. This film shows the painstaking skill needed to melt, mold, and polish lenses so accurately that they come within one-millionth of an inch of specifications.

17 minutes **Rental $5.00**

MAKE FRUITFUL THE LAND

British eighteenth-century farmers were the pioneers of crop rotation. Pre-rotation and rotation methods of farming are contrasted in this picture, and there are many shots and diagrams of the "Four Course" system in operation. By a scientific crop rotation and up-to-date machinery British farmers today get the maximum yield from their limited acres.

17 minutes **Rental $5.00**

POWER ON THE LAND

Old-fashioned manual methods of planting and reaping are compared with modern machines which pick root crops, reap, bind and thresh grain, and plant and water vegetables. Trenching machines and bulldozers prepare land to meet the need of increased food production.

17 minutes **Rental $5.00**

THE ROYAL WEDDING

This film shows the grandeur and solemnity of the wedding of Princess Elizabeth and the Duke of Edinburgh. The camera turns back to show charming glimpses in the lives of the bridal pair, and fully records the processions and celebrations of the wedding day.

30 minutes **Rental $7.50**

THE ROYAL WEDDING PRESENTS

This film presents the dazzling show made by hundreds of wedding presents which were sent to Princess Elizabeth and the Duke of Edinburgh. The presents were displayed in a magnificent setting at St. James Palace.

29 minutes **Rental $7.50**

SNOWDONIA

Situated in northwest Wales, Snowdonia is famous for its beautiful scenery. This skillfully photographed film offers scenes of its broad lakes and low-lying valley farms. It shows famous castles of great historic interest standing within their old fortifications. The camera follows the roads that wind through the mountain country. The Lyrian Singers present vocal accompaniments.

17 minutes **Rental $5.00**

STEEL

This film describes the steel industry in Britain and the processes used from the time when the iron ore is dug out of the ground until the finished product leaves the plant. The film shows the processing of small precision instruments as well as that of huge keels for ocean-going vessels.

34 minutes **Rental $10.00**

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The Readers Write

Short and Sweet

EDITOR:

Thank you very much for...the article by Constance Rumbough ("Fifth Graders and High School Pupils Make Etched Glass Slides") in the last number (October issue). It is most comforting to see THE EDUCATIONAL SCREEN get something besides long, vague discussions of motion-picture projects.

G. E. HAMILTON

President, Keystone View Co.
Meadville, Pennsylvania

Filmstrip-Conscious

EDITOR:

My copy of the (September) SCREEN has just arrived. . .and I am hastening to write. . .This issue is full of articles of interest and food for thought. Do I detect a slight increase in the filmstrip side of the A-V world, or am I just filmstrip-conscious at present?

ANGELICA W. CASS

A. E. Films
New York City

Probably both. SCREEN *reflects as closely as possible the interests of its readers.*—ED.

Newsfull

EDITOR:

Your September issue seemed filled with news and gave a good summary of what was happening in the audio-visual world during the summer months while schools were closed. You opened my eyes about the Chicago conference, and I am going to make every effort to be there next summer.

Another change I like in the last couple of issues of SCREEN is your new way of listing films and filmstrips in the "Current Materials" section. These announcements have always been a "must" reference for me, and now your listings are much clearer.

EDWIN WAHL

Philadelphia, Pa.

Missing Link

EDITOR:

Some of our teachers have shown an interest in the children's recordings produced by Young People's Records, Inc., as listed in the September issue (Records on Review). . .I did not notice any address given for this company.

AMOS L. CLAYBAUGH

Co-ordinator of A-V Instruction
Davenport, Iowa, Public Schools

For reader Claybaugh and other interested readers . . . Young People's Records, Inc., 40 W. 46th St., New York 19, N.Y.—ED.

Address letters for "The Readers Write" to The Editor, EDUCATIONAL SCREEN, 64 E. Lake St., Chicago 1, Illinois.

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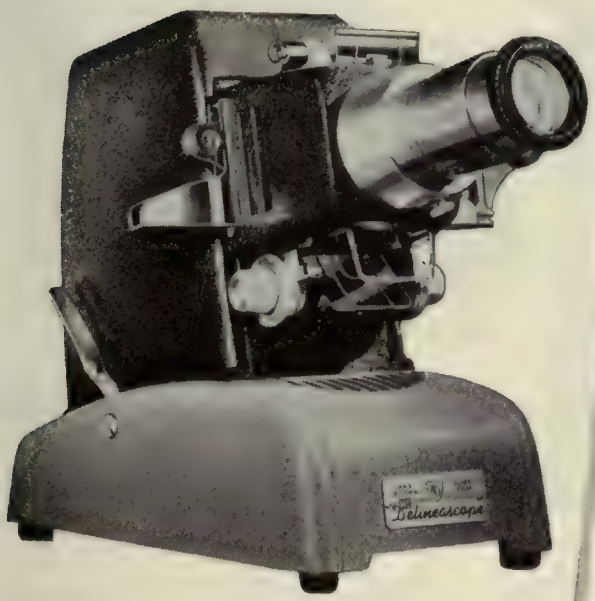

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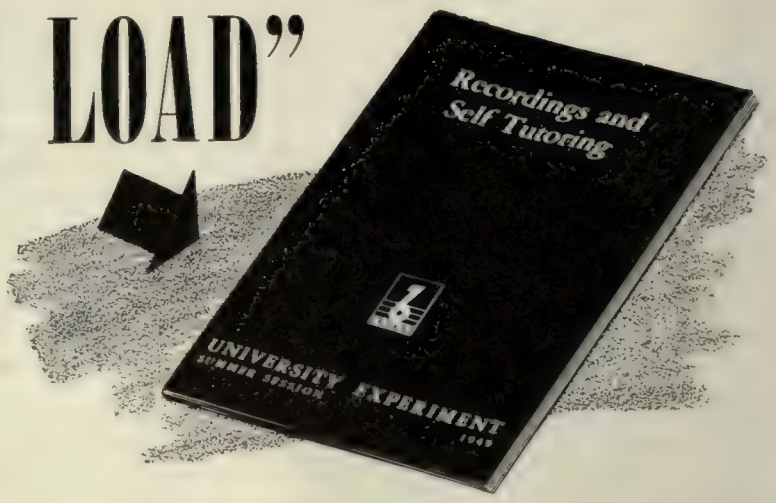

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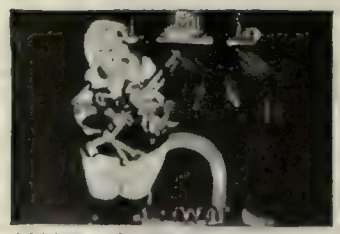

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Thus writes Hazel Calhoun in announcing the establishment of the C. R. Reagan Memorial Fund by the National Audio-Visual Association (formerly NAVED) to further the cause of visual education and to honor a man who gave so much to that cause. Miss Calhoun, D. T. Davis, and Jasper Ewing are trustees for the Fund, for which two projects have already been suggested: a student loan fund—a rotating fund that could be loaned without interest, and audio-visual research, especially in the commercial field.

C. R. Reagan was a founder of the National Association of Visual Education Dealers, its first president, and always an ardent and active member. He was a leader in the U. S government 16mm film program, in the organization of the Film Council of America, and in many other activities directly and indirectly related to the audio-visual field. His faith in the visual media of communication—his ability to guide and, above all, to inspire others—will not soon be forgotten by those who knew him or by those who share his faith.

And those who sincerely share C. R.'s faith in the visual media of communication now have a chance to prove it in a very tangible way. They can help make the Fund established in his name a truly useful, a truly living memorial by contributing to the C. R. Reagan Memorial Fund; by pledging yearly contributions to build the Fund for ever-growing usefulness; and by suggesting ways in which the program can be made most useful.

Contributions, pledges, and suggestions should be sent directly to the National Audio-Visual Association, 845 Chicago Avenue, Evanston, Illinois. Checks should be made out to NAVA and marked "C. R. Reagan Memorial Fund."

U. S. Signs A-V Convention

The audio-visual convention proposed by the United Nations Educational, Scientific and Cultural Organization was signed for the U.S. Government on September 13 at Lake Success by its representative, Warren R. Austin.

Designed to permit the duty-free movement of educational films, recordings, and other teaching materials, the convention will become effective among signatory countries after acceptance by ten member nations of UNESCO. Mr. Austin's signature marks the first step toward adherence to the convention on the part of U.S., with completion of the action dependent upon approval by Congress.

A-V Publications to UNESCO Members

A library of outstanding books, pamphlets, and periodicals** dealing with audio-visual materials has been provided to UNESCO member states through the cooperation of the U. S. National Commission for UNESCO, the U.S. Department of State, and the publishers concerned in support of the UNESCO program to promote the free flow of audio-visual materials for educational, scientific, and cultural purposes.

The Commission is also preparing an evaluated catalog of U.S.-produced films suitable and available for use abroad. Both activities are being carried on by the Panel on Films of the U.S. National Commission for UNESCO, under the chairmanship of Dr. Edgar Dale of Ohio State University. Other panel members include George F. Zook, American Council on Education; Roger Albright, Motion Picture Association of America; Floyde Brooker, U.S. Office of Education; Glen Burch, Film Council of America; and Herbert Edwards and Miss I. A. Wright, Department of State.

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*C. R. Reagan died of a heart attack July 31, 1948, in Paris, where he was representing the U.S. at a UNESCO conference of world audio-visual experts.

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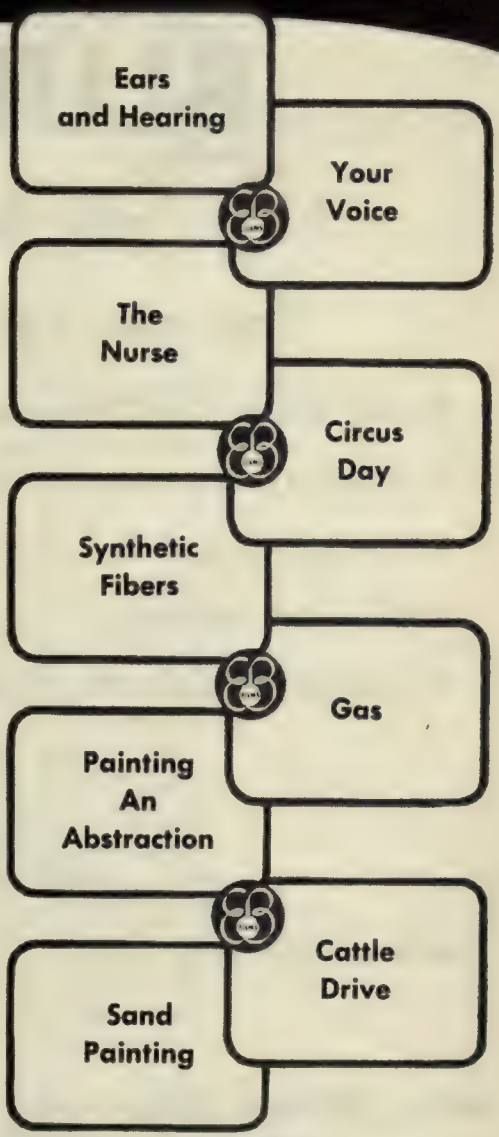

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WORDS vs. PICTURES

"Try to teach people with a picture and you may find that you need a thousand words to tell them exactly what to look at and why."

● Those are strange words quoted above for you to be reading in a magazine devoted to the use of audio-visual materials. They seemed like fighting words to us, too, when we first read them in Dr. Rudolf Flesch's recently published and very readable book, "The Art of Readable Writing".[1] But then we stopped to think about them.

They reminded us of something Joseph Wood Krutch had written in an article in "The Nation" several months ago—to the effect that a hundred words are often worth more than a thousand pictures. "What is this, anyway?" we wondered. Are the word writers attacking our vested interest? Is a conflict being promoted between words and pictures? Who's trying to make this a simple "either-or" situation? Who started this?

Well, we're not quite sure who did start it; but we suspect the inventor of that too-often-quoted "Chinese proverb".[2] And the word people have probably been further incensed by people like Mr. Oddeyo Vidayo *before* his dreams brought him wisdom. When you read about Oddeyo on page 400 of this issue, you'll see what we mean—he was awfully enthusiastic about audio-visual materials, and woefully ignorant too. But he learned.

Those who have really learned to understand pictures and their use as materials for communication know well that there is no conflict between words and pictures. They know of the important interrelationship between printed picture and text. They know that the most effective sound motion pictures are those in which the soundtrack words are most closely related to the pictures. They know that the words used in group discussion before pictures are projected are mighty important words. And they know that the meaningful generalizations that should result from intelligent teaching with pictures cannot be expressed without words.

So you see, Dr. Flesch, even we who value pictures the most as a means of communication think you're right. We know that you have to use a lot of words when you try to teach people with a picture. We're in complete agreement—well, almost complete agreement. We think you may have overlooked one simple fact: that it takes concrete experience—including the kind that pictures provide so well—to give words any meaning at all.

—PCR.

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[1]Harper and Brothers, New York. 1949.

[2]See "What Is a Proverb Worth?", EDUCATIONAL SCREEN, October, 1948, page 382, and letters from readers in subsequent issues—December 1948, page 484; February 1949, page 54; March 1949, page 102. Dr. Flesch says the proverb is still a favorite of the "picture-and-diagram lovers".

by HELEN F. WINFIELD
Coordinator of Audio-Visual Aids
Public School 107, Queens*
Flushing, New York

Teachers • Students
Parents

all have a role in

Organizing t

OUR SCHOOL ORGANIZATION for the use of audio-visual materials is not a simple one, but we think it is an efficient and a worthwhile one. It involves many groups—teachers, pupils, parents—organized so that each can contribute its part to the total effectiveness of the program.

Our elementary school is a comparatively large one with 1150 pupils and 33 teachers. Audio-visual materials are an integral part of classroom teaching in social studies, sciences, home economics, health, language arts, arts and crafts, and physical training. We also use them as a basis for common experiences during assembly programs involving the American heritage, holiday background, and wholesome entertainment, which should never be overlooked in a well-rounded education.

We have an opaque projector, a stereopticon, two filmstrip projectors, and three motion picture projectors, one silent and two sound. A radio has recently been added. There is no set time for the use of any of this equipment, except for the sound projectors. For them we have to use a special room because our building has five stories, the equipment is heavy, and we have no elevator. At the beginning of each term, teachers select one period a week to use "213," our visual-ads room. If a second or third period is desired, they use the auditorium as a classroom or "special-book" 213 during one of its free periods. This insures greater flexibility in use of both equipment and materials.

An extensive visual-aids program involves large quantities of materials and many outside agencies. Materials in our school library consist of lantern slides, filmstrips, and a flat picture collection covering all study areas. These are used in the homeroom at any time and are booked any morning by the teacher or class visual-aids monitor through a Visual Aids Squad Librarian, who prepares orders and books equipment as requested. The librarians also check returned material at the end of each day. Our library is available at any time because the key hangs at the side of the door and a program card for each machine is posted on the bulletin board, again insuring flexibility at all times.

From outside agencies we get museum collections, which are delivered every two weeks and circulated among the classes studying the subject of the exhibit. Field trips are a matter of course in our building; most classes take at least two a year. This involves arranging for class appointments with the museum authorities, getting permission from the superintendent, and securing bus transportation to and from the school. Although we like to arrange these excursions well in advance, we do not discourage sudden decisions if the unit of study will be enriched.

To insure smooth functioning, the ordering of motion picture films is very important. Committees from each grade level meet in April and outline their probable grade needs for the following year. This outline is submitted to the coordinator, and the basic films are ordered in May for the following year. Each grade orders at least fifteen films in the social studies. These are supplemented by special orders if individual teachers so wish or by films coming into the building for other grade levels. For example, last semester *Colonial Children* was ordered for the fifth grade but was also used by grades three and eight. *Golden Foods* was ordered for home economics classes but was used as well by a sixth-grade class having a health unit on foods. *Peiping Family* was used by the parent group and also the seventh grade.

A list of all films in the building is posted each week

*P.S. 107, Queens, is part of the New York City school system, and the audio-visual program described in this article is part of the general program of the school system's department of visual instruction, of which Miss Rita Hochheimer is acting head.

Visuals Aids Squad members check and book materials and equipment.

chool A-V Program

Older Squad boys initiate newcomers in the audio-visual way.

Mothers' Club members work untiringly at filing . . . and finance.

on the teachers' bulletin board and on the bulletin board in room 254, the office of the coordinator. This system insures the fullest use of the films.

Our audio-visual program requires the closest cooperation of all teachers and the Visual Aids Squad. The boys and girls on the squad are selected for their reliability and cooperation as well as for their skill in handling equipment and materials. From the first year they see and, in many cases, handle the filmstrip, stereopticon, and opaque projectors and accept the responsibilities involved in their stride. From the fifth grades, teachers and members of the squad suggest boys for apprenticeship. These children are put through a comprehensive training program by the older boys and after a probationary period are admitted to the club. Each class from the fifth year through the eighth year has two boys on the squad.

This squad proceeds on democratic principles and functions under the General Organization. Through the regular meetings and activities of the Visual Aids Squad, members have had good experience and practice in:

A. Voting for officers of the squad—this develops judgment, critical thinking, respect for leadership, and appreciation of privileges and duty of voting.
B. Selection of committee—responsibility of chairmen and committee members.
C. Simple parliamentary procedure—minutes of meetings, nominations, and formulation of own code of duties: "The duties and responsibilities of a member of the Visual Aids Squad are as follows:
   1. To operate and care for all machines—change bulbs, fuses, oiling.
   2. To prepare the room for projection.
   3. To control lights.
   4. To insure smooth running of any visual aid—mechanics of projection are not to be evident.
   5. To act properly at all times.
   6. To decide whether or not report cards are satisfactory to the group—suspension follows careless work in class or while on duty."

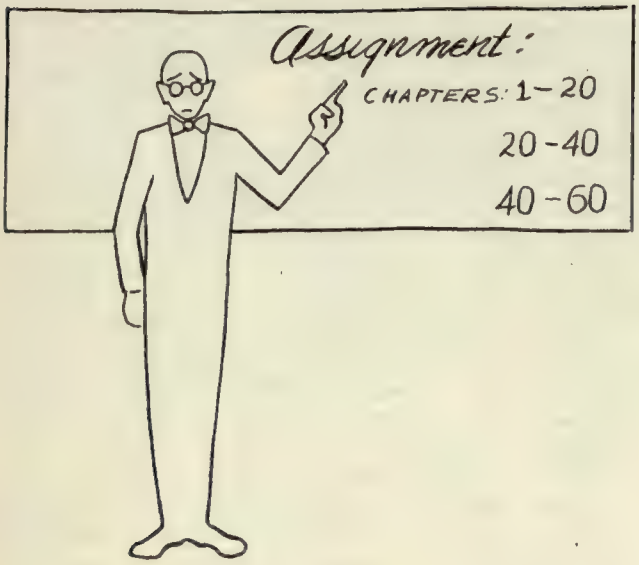
The squad relieves the teacher of all mechanical complications since these, rather than the projected picture, can become the focal point of the lesson if they are not handled inconspicuously. The mechanics seem to be the essence of simplicity to the youngster who has always been exposed to them. Since the squad consists of boys from the fifth grade up, there is no exploitation. If a class projectionist is absent, the teacher calls upon a boy from another class of the same grade level.

Assembly programs are handled by boys having the assembly, except for the kindergarten—second year and the third-fourth year assemblies; here boys are assigned from a call list, posted in the Visual Aids Office, which indicates squad boys having club, gymnasium, shop, or science (nearly every period finds a projectionist available). Teachers do not object so much to boys' missing these particular classes, and the children are willing to make up the work missed.

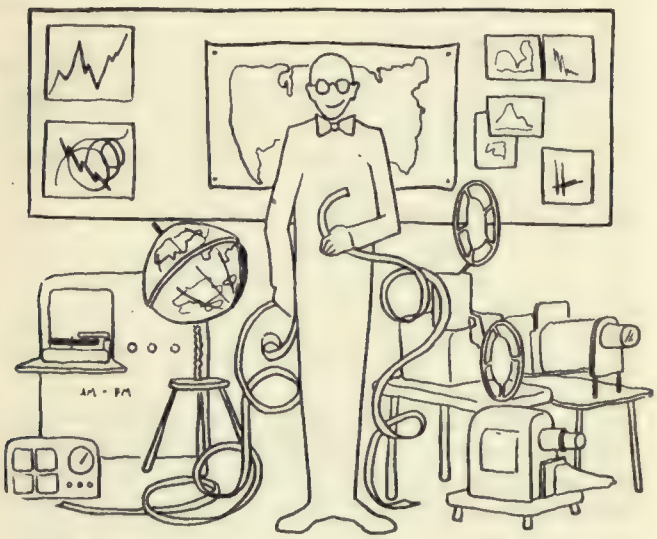
There are many values that come to the children who are members of the Visual Aids Squad. They themselves recognize that the group enjoys high prestige. Each boy gets a certificate at the final school assembly if he has done his work well; and the skill he has gained in handling equipment is noted on his high-school entrance application and permanent record card. Teachers have

(*Continued on page 422*)

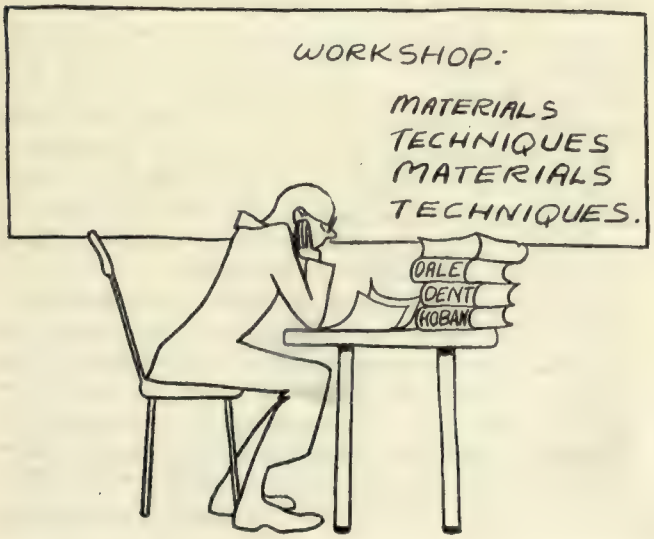
HUMDRUM



GREAT FUN



UNDONE



by WILLIAM H. HARTLEY
State Teachers College
Towson, Maryland

THIS IS THE STORY of Oddeyo Vidayo, an enthusiastic if somewhat misguided school teacher. It chronicles his routine, run-of-the-mill existence, then the great period of exhilaration, the day of disillusionment, and finally his dreams. The tale would be funny were it not so pathetic and so probable.

Oddeyo taught the sixth grade and sometimes the seventh and eighth. He taught in a straightforward and humdrum manner. He was indeed a dull and tedious fellow. Life lacked flavor for Oddeyo, and those who were alive were not too enthusiastic about him.

It took an atomic bomb to awaken Oddeyo and to shake him out of his lethargy. Not that any radioactive waves actually touched him, but there did come a day shortly after Hiroshima when news of the effectiveness of certain multi-sensory techniques reached the big red schoolhouse in which our hero held forth. The news, blown up and glamorized by certain popular magazines, even got as far as the state capital. Here the legislators, faced with a surplus in the state budget and anxious to keep up with their neighbors, voted a sizable sum to the schools for the purchase of projectors and films, wire recorders, maps, globes, charts, and posters.

"Let learning in this state now profit from lessons learned in the armed forces," they legislated. "Here's the material! It's the law! Go to it!"

Oddeyo Vidayo was puzzled at first; a little resentful, second; but finally, reluctantly, he was forced to try some of the new material. "Well, if I must, I must," said he. "Now let's see, what will it be? Why, a movie, of course. That's sight and sound, and if seeing is believing, then seeing and hearing simultaneously must be twice as good."

The first movie was so enthusiastically received by the children that Mr. Vidayo was convinced that if one film was good, then another would be better, and still another would be best. Boy! This was fun. No more disciplinary problems. No more lessons to prepare. Learning is easy the Oddeyo Vidayo way.

But someone is always taking the joy out of life. This time the ogre proved to be a supervisor who insisted upon variety in the lessons. "Variety?" queried Oddeyo. "Don't I give them variety—a different film every day?"

To satisfy the "powers that be," our hero looked around for other aids to vary the glorious movie monotony. His eyes beheld, and his ears were entranced by, a wire recorder. It looked like good fun. So he recorded the pupils' voices, the assembly programs, radio programs, street noises, and the announcements that came over the school's central sound system. Then, between movies he played back the recordings and the pupils were amused. Oh, they thought Mr. Vidayo a bit odd, but then, this was better than studying so they played the game.

Oddeyo Vidayo's classes were really something to behold . . . portable sound systems so the children could be heard throughout the entire classroom, filmstrips before

. . . a tale with a moral . . . or two or three

The Dreams of Oddeyo Vidayo

and after movies, the loveliest decorative charts, nothing but the very latest maps—all azimuthal equidistant projections, dramatizations every Tuesday afternoon at 2:15, models and exhibits everywhere, bulletin boards with the prettiest pictures, miniature slides following the playing of each album of records, flannel boards with the most interesting jigsaw cutouts, mockups contributed by the U. S. Army tank corps, a link trainer, an FM-AM radio to bring in the best daytime serials—and, thanks to automatic promotions, no need to worry about the course of study.

But Oddeyo Vidayo's success proved his undoing. Uneasy indeed rests the head that wears a crown. Workshops became the order of the day. Mr. O. Vidayo was scheduled to serve as consultant for a workshop in audio-visual materials and techniques. Now he would have to read and quote from authorities. Long nights with Hoban, McKown, Wittich, Dale, Dent, Dorris, Cypher, Trolinger, Knowlton, Levenson, et al. led to disturbed sleep—to dreams—to nightmares—to the truth that often comes with Morpheus.

Come now into the cerebellum of Oddeyo Vidayo on a certain night in mid-semester when the busy little axons and dendrites were manufacturing the things which dreams are made of.

FIRST DREAM

The Tail That Wagged the Dog

And there was a big, shaggy, friendly dog with a stubby little tail that wagged in response to the dog's joyous feelings. But the tail grew and grew until it was the wagging of the tail that moved the dog. And the dog answered to the name of "education" and the tail became a monstrous thing called "audio-visual."

Into the scene moved a professor in full cap and gown with a set of charts and a pointer under his arm. Using the dog as an object lesson, he pointed to the following moral:

"When the tail begins to wag the dog, it is high time that we begin to think of an operation. What has caused this condition? Let us look first at this business of film use in the classroom. We plan our course with care; we find that there is a place for a good film to illustrate, to vitalize, to make our learnings concrete.

"We search the H. W. Wilson Company's 'Film Guide' or a certain 'Blue Book' to find a film that will do the job we want done. Then we investigate film libraries to find which one has this film. So we order this film well in advance, months in advance, to be sure to get it. How do we know just what we will be teaching months from the date of our order? We don't, but we estimate as best we can and then adjust our program to fit the booking schedule of the film library. *The dog is beginning to wag.*

"Then the film arrives; we preview it and set up our plan for its use. We motivate the lesson and present the film smoothly. After the showing we follow up with discussions, with well-planned questions. The pupils respond; they begin to get the idea. Another showing of the film might do the trick. But no, the film must be returned promptly. We can't hold it over another day. *The dog sways drunkenly.*

"Is there any answer? Yes! Decentralization of film libraries. A select library of oft-used films in each school. Does this mean the death of state and university libraries? Not at all. They will serve as a source of supplementary films to enrich the regular program. A change of policy will be in order, however, whereby films are loaned for three-day periods at a reduced rate.

"But can every school afford its own films? Yes, for every sizable school with many class sections studying the same units, it is good economy to own instead of rent films; and increased production of films will result in lower prices per unit. That's simple economics."

SECOND DREAM

The Steps Where Herbart Fell

The scene now changes to a barren, desert-like spot in the center of which is a set of steps leading to a lush, green oasis. A figure approaches in the distance, and then, as in a movie shot, he zooms into the foreground. As he approaches the steps, we can see they are plainly labeled:

Fifth Step—Reteach
Fourth Step—Examination
Third Step—Application
Second Step—Presentation
First Step—Preparation

The figure is, of course, Johann Friedrich Herbart. This is obvious from the loving way in which he car-

(*Continued on page* 420)

FIVE STUDENTS in the School of Education, University of Southern California, recently presented a "project-demonstration" to their audio-visual class to show clearly how many different audio-visual materials could be used in an actual teaching situation. This unit emphasized a modern, and perhaps somewhat new, trend in bringing teacher and pupils to the college classroom. Not only did they bring the audio-visual materials to the class; they also brought real, live children to demonstrate how the materials could be used.

The unit itself and the objectives were chosen as a result of a letter received from Miss Marie Krotter, vice-principal and sixth-grade instructor at Burnside Elementary School, Los Angeles.

She wrote: "I'm working especially on the basic idea of 'We, the people' . . . trying to establish in the pupils' minds that it is how the people respond that makes ideas workable. Use anything you want that I can hitch to this general stem of 'people' . . . how they work *together* to make their lives better or how they work together to conquer obstacles to progress.

" . . . if it is social studies, I think we should appreciate some experiences in South America because (1) I'm trying to stimulate curiosity and (2) the desire for more information which will (3) get the children in the habit of using more books. Any audio-visual materials used for these general purposes will be most valuable."

With these general objectives in mind, the audio-visual students, working cooperatively under the chairmanship of Hal Levich, drew up the following specific pupil objectives for their unit:

(1) To work toward a genuine interest in and a sympathetic understanding of the people of South America.

(2) To become acquainted with and be mentally clear as to the location of these countries, their physical features and climate.

(3) To become acquainted with and be mentally clear as to the natural resources and industries of these countries.

(4) To progress toward the ultimate goal of sincerely wanting, making, and keeping these countries as "Good Neighbors" of the United States.

To make a beginning in accomplishing these objectives Mr. Levich and his committee selected and prepared the following material for use in the two-hour demonstration:

(1) MOTION PICTURE. *Good Neighbor Family,* 1 reel. This sound motion picture was selected because it most satisfactorily met the major objective of the unit. The picture deals with people—how they cooperate both in the family and out. It makes a vivid comparison between our way of life and that of South America. It makes point of our similarities, which was highly desired in this unit.

A-V education is a LIVE experience when . . .

A Sixth Grade Goes to College

". . . it was all very interesting, and I had a very good time."

". . . we learned about other people, friends like you and me."

". . . when we went to U.S.C. we saw a Doctor of Philosophy."

by MERTON B. OSBORN
Curriculum Coordinator
Hermosa Beach City Schools
California

(2) Typewritten, Handmade Slides. These were used from time to time during the demonstration to bring out important points concerning South America and also to show the use of the Keystone overhead projector.

(3) An Exhibit. Under the direction of Dr. Luhrs, Hancock Foundation anthropologist, an exhibit was prepared. Dr. Luhrs was present to explain the various items to the children.

(4) Charts, Posters, and Maps. Ten different ones were used functionally during the two-hour period: (a) Spanish-American vocabulary chart; (b) airplane posters to introduce the ideas of transportation in South America; (c) "Customs and Manners of the People"—a poster showing a rubber hunter making his shoes out of latex secured from the forest; (d) poster—"Methods of Transportation", donkey cart, rafts, boats, and railroads; (e) chart of natural resources—oil, minerals, rubber, chicle, and coal; (f) music map—a large map of Latin America (presented by opaque projection). On either side of this map were placed large posters showing native musicians, dancers, and musical instruments of the various countries. The individual photos were culled from a mass of travel literature, and each photo was linked to the country to which it pertained by means of brightly-colored string running from the photo to the map; (g) pictorial map of South American industries; (h) physical map of South America; (i) natural resources map; (j) pictorial road map.

(5) Mounted Pictures and Bulletin Board Material. These included: (a) wall display showing industries, sports, recreation, cities, villages, transportation, communication, and natural resources. (b) current news and pictures of South America gathered from newspapers, *Time, Newsweek* and *Life* magazines.

(6) Book Display. Books were chosen on the sixth-grade level, displayed on a book table, and a book list was prepared. A copy of the book list was given to each child before he left.

(7) Collection. A mineral and resources collection of South America (borrowed from the local museum).

(8) Record Collection. Eight albums of Latin American music were selected although time permitted the playing of excerpts only.

The two-hour demonstration was packed with thrills for the children and afforded the college class a real opportunity to see the integrated use of a wide variety of audio-visual materials in an actual teaching situation. Mr. Levich and his committee handled each part of the demonstration in such a way that interest was high and learning evident at every step.

In commenting upon the results of the school journey to college, Miss Krotter wrote the committee:

"It was a valuable experience in every way. We have no way of estimating the total value because an experience like this opens doors, so many doors, for the children and will color so many future experiences.

"I had talked 'co-operation' and 'assuming responsibility for the good of the group,' but great gains were made by their seeing your group doing just that. Did you notice how quickly the children mentioned that you'd not only planned but each of you had to do his part?"

The children, too, had a chance to evaluate their experiences through creative art and writing. Elizabeth's story of the trip is typical. She called it: "When We Went to U.S.C."

Dr. Luhrs told us about some things of the early civilization and some of the early customs of the people. It was very interesting. We heard some South American music and Mr. Parker told us a little about their music and fiestas. Then Mr. Butz told us about and showed us some of South America's products and things of that sort. After that we saw a movie of South America. I do not remember the name of it but it was good and answered most of the questions we had asked at the beginning of the class. As we went out of the lab, two men handed us a piece of paper with a list of good South American books and a little booklet which translated some Spanish words into English. It was all very interesting, and I had a very good time and I know the class did too.

Nancy expressed herself in an original poem, which revealed that she understood something of the "Good Neighbor Policy":

Our trip to U.S.C. was very nice,
What Mr. Levich told us was right.
He told us about South America,
And all the things around it.

But we learned about other people
Far across the sea;
We found out they are just like us,
Friends like you and me.

Miss Krotter mentioned some subsidiary results that had not been anticipated: ". . . Dr. Luhrs' being an anthropologist. I could have talked that word forever or shown it to them in printing, and goodness only knows what mental image they'd have gotten, but now they know—it's a person who has become expert in that science. Carleen expressed it in a poem:

I used to think doctors only gave pills,
Or when you were sick all they did was cure your ills,
But when we went to U.S.C.
We saw a Doctor of PHILOSOPHY.

"The Doctor," continued Miss Krotter, "opened up a whole field of knowledge about degrees . . . the very important concept being the realization that there is a future *need* and *value* in being able to do good research and organize it in a manner that makes it interesting and in having the ability to write and use good sentences."

"We'd worked on the words 'audio' (audible, auditorium, etc.) and 'visual' (vision, visible, etc.)," explained Miss Krotter, "so there was great value in the immediate application of these new words. You introduced 'laboratory' in the same way to add to the learning situation. But there was a hubbub when the children got back to school.

"Asked one student, 'You mean they have to do all that to learn to be teachers?' One boy was so bewildered about it, I finally asked him how he figured people became teachers; his answer convulsed me: 'Well, gee, I always thought they were just smart and knew everything and that's why they were teachers'."

It's indeed a genuine and rewarding learning experience for everyone involved when a sixth grade goes to college!

From a talk given at the University of Chicago Conference on the Reports of the Public Library Inquiry

Comments on "The Information Film"

by PATRICIA BLAIR, Library Film Advisor, American Library Association

THE INFORMATION FILM by Gloria Waldron has been awaited by librarians with much interest and considerable hope. Those of us working with films were delighted when we learned that the Public Library Inquiry was to include this relatively new aspect of library work in its study and that Miss Waldron of the Educational Department of the 20th Century Fund had been commissioned to do this part of the survey.

The book which has grown out of this work, "The Information Film," gives a broad picture of the 16mm film field. For the librarian the first five chapters contain worthy, if somewhat secondary, background material on film history, film production, film distribution and nomenclature of the field. The next three chapters apply directly to film library problems and finally there is a summary chapter.

Considering the fact that Miss Waldron started from scratch and had a limited amount of time to give to the project, she has succeeded in giving a remarkable panorama of the whole 16mm field. "The Information Film" can certainly serve as a satisfactory general introduction to newcomers in the library film field, so long as certain reservations are borne in mind.

From our point of view, the important limitation to the book's usefulness stems from the fact that the author does not relate the text, especially the first five chapters, to librarians. It seems not to be addressed to any particular audience, apparently with the idea that to angle the text that way would limit the circulation of the book. As it stands, however, Miss Waldron's familiarity with the field is not profound enough to be of great value to those already within the film field, and the librarian does not feel taken into the family until half way through the book. The early chapters are full of background detail which is built up to a fine crescendo, but for the librarian there is no hint of what things are building up to or why.

On the other hand, the book is written in a bright, entertaining style which holds interest. Miss Waldron writes imaginatively and with a colorful turn of phrase that makes for entertaining reading.

Now let's consider the last three chapters on public library film circulation. It is this part of the book which we, as librarians, have waited for, since this is the *one* published effort, since Gerald McDonald's book in 1942, which was to be *directly* applicable to our situation, to our problems, and to our potential usefulness to the public.

Because of the rapid development of film service in libraries, these chapters are now out of date. It is pleasant to report this fact and I am sure Miss Waldron will agree with me that it is a healthy sign that there are now 63 public libraries circulating films rather than the 28 referred to. The numbers of staff, budget figures, and even administrative chains of command as they exist in some of the libraries described have now been revised, in all cases upwards and for the improvement of standards for film service.

The first of the library chapters opens with a quotation from John Grierson and Mary Losey. It is the premise, apparently, on which the author bases the case for films in public libraries. It states the case as follows:

> The problem is to find a national authority whose roots are in the local community, where films are used, but whose membership has a common national purpose and can exert national leadership.
>
> The unique qualification of the public library to act as a coordinator for the visual media lies in the fact that it is the only community institution which serves the whole public . . . In every community there is a diversity of schools, religious institutions, business, professional, labour, civic, service welfare clubs and farm groups. There is just one public library. Service to the whole community plus responsiveness to varied needs of its respective sections are the keys to a dynamic development of the non-theatrical film.

That was a good statement when it was made several years ago. It still is. However, many of the comments which follow are negative and do not appear to support the case for the library. Nor is there any discernible effort made to help the librarian, who sees all this and more, and who *does have* the initiative to wish to overcome the many problems enumerated and to establish film lending service.

Throughout the three library chapters and in the Appendix there are repeated numerous irrelevant remarks (received from some libraries in return to the questionnaire), confusing *the basic film question* of whether the library is the most suitable and logical agency to assume community responsibility for film service with *other basic problems such as library administration, recruiting, finance, and public relations.* The author's replies to these library comments do not, to my mind, sufficiently distill and extract the basic film question from the morass of basic, *broad* problems to be faced squarely by the modern public library if it is going to exist as a forceful social institution at all.

ABOUT "THE INFORMATION FILM"

"The Information Film" by Gloria Waldron is a 281-page report (Columbia University Press, 1949) recording the results of a study sponsored jointly by the Public Library Inquiry and the Twentieth Century Fund.

This report on the information film is part of a general inquiry into the functions and problems of American public libraries undertaken by the Social Science Research Council at the suggestion of the American Library Association and made possible by a grant from the Carnegie Corporation of New York.

We have all sadly observed the apathy and confusion of some members of our profession. We would not wish to see that confusion compounded. In fact, the recitation of these confused and depressing comments led one reader to ask, "What percentage is there in reading the casualty list at the recruiting rally?"

I realize that the Public Library Inquiry was intended to report facts rather than to sell new ideas. However, I am willing to step onto shaky ground and say that from where we stand we hoped the facts uncovered would be the basis for some positive recommendations, some exploration of ways and means of breaking out of the costly pattern of *individual* library service and into joint operations.

One of the most interesting chapters of the book, Chapter 7, does, however, describe film service as it existed in eight *individual* libraries about a year and a half ago. This chapter will be of the greatest interest to those considering the feasibility of inaugurating film service, for it is here that the reader gets some idea of what goes on in a public library film department.

Three quite long direct quotes from the first three of the eight case studies are given, and they combine to give a reasonably clear picture of what it is all about.

Libraries A, B and C are quite obviously Cleveland, Cincinnati, and Akron respectively, and we are greatly indebted to Virginia Beard and Quincy Mumford in Cleveland, Karline Brown and Mr. Vitz in Cincinnati, and Russell Munn and Ida Goshkin in Akron for the thoughtful answers in which they outline the reason and purpose for film service, together with the professional responsibilities of the person responsible for the selection, utilization, and administration of the film materials.

Much briefer case studies are given for the other five libraries and they are nearly unidentifiable even to those of us working in the field. Library D we guess to be Racine because of the interloan system described; Library H, we think, is Stamford, Connecticut, because that is the only library we know that accepts advertising films and circulates them for two and three-month periods without ever having screened them. By putting two and two together we assume that the remaining three public libraries, together with Stamford, are in the New York area—places like New Rochelle and Montclair. These places are adjacent to large film rental sources in New York, they are near much sophisticated film activity, they have access to the national sources of free, sponsored films. In short, their problems, their procedures, their opportunities, even the public they serve are not typical.

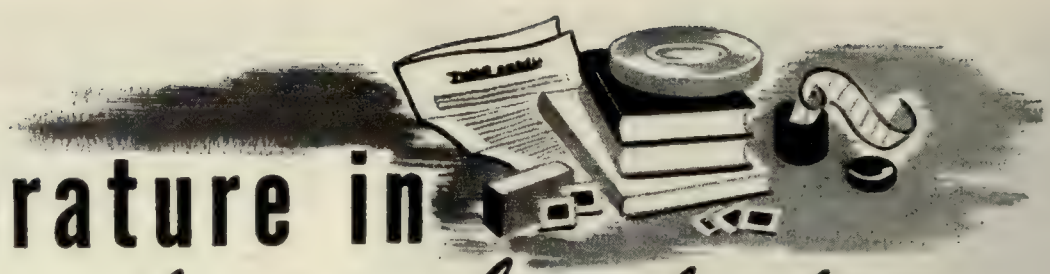
This may account for two facts: First, this book seems remote to the core of tremendously active, hard-working film librarians who have become during the past two or three years a closely-knit coordinated group. This group has given large amounts of the time of its individual members to help other libraries get started, and the institutions have given uncounted dollars' worth of materials for distribution and staff time to permit in-service training for personnel from other libraries. But with the exception of Gerald McDonald and Mildred Matthews in the New York Public Library, these individuals do not come from the New York metropolitan area; they come from the libraries of Detroit and Dallas, Milwaukee and Seattle, Charlotte and Grand Rapids, Gary and Minneapolis.

This concentration upon a group of semi-suburban libraries may account for the second fact I wish to mention—that is the author's conclusion that no pattern of library film service exists. Under the superficial differences of the title of the person in charge and the title of the film department as described in libraries A, B and C (Cleveland, Cincinnati, and Akron)—a "pattern" exists. It is shared by Detroit and Dallas *and* all the other places; and what is more important, that pattern has now been shared with Toledo and Peoria, with St. Louis and Fort Worth, with the Missouri State Library, the Louisiana State Library, and even with little Dunklin County Library down in the cotton-picking country of Missouri.

It is a pattern which rests squarely upon our professional training and standards. It is based upon: (1) Careful selection procedures—the application, or the transfer, if you will, of our training and developed judgment in the selection of first-class material. (2) The building up of balanced collections—the inclusion of material on all points of view. (3) The emphasis upon community group service, which is a growing one. (4) The responsibility for planning for good utilization through active adult education programs.

Another pattern which has definitely emerged and which was emerging even two years ago is the co-operative plan for some type of joint film service in contrast to the individual library service we're most familiar with. This joint film service comes about through a banding together of small-budget libraries, serving small population areas (where films reach a saturation point), with a large library agency, thus allying themselves with the large budget and a large reservoir collection of films. It has been quite obvious from the beginning that larger units than those now in existence would have to be created before widespread film service through libraries became feasible. This

(*Continued on page* 419)



the literature in audio-visual instruction

MRS. ETTA SCHNEIDER RESS, Ed. D., Editor

Readable Research

● **The Information Film**—A Report of the Public Library Inquiry—Gloria Waldron. Columbia University Press, New York. 1949. 281 pp. $3.75.

Comments on the library aspect of this book appear elsewhere in this issue. Since most of the book is a survey of the status and trends of the information film in general, a supplementary review is here offered.

Miss Waldron has written an interesting, sophisticated book about the non-theatrical film. It is reminiscent of Elizabeth Laine's study for the New York State Regents Inquiry (1938). The facts are there, although they are obviously written by a competent researchist and not by one who has been part of the information-film movement.

The conclusions of the study are best summarized in the foreword by Robert D. Leigh, Director of the Public Library Inquiry:

"". . . Although this investigation is part of a general inquiry into the functions and problems of American public libraries, the report deals broadly with information films in general and with public libraries as only one part of the complicated—and confusing—machinery now developing for the production, distribution, and exhibition of these films. Miss Waldron paints a glowing picture of the great potentialities of the information film as a new instrument of communication and education, but a discouraging picture of the actualities of present-day production and distribution.

". . .Because of the high cost of production and distribution, the author believes that the adult information film, like education, research, music, and art, will have to enjoy some degree of subsidization if it is to fulfill its greater potentialities. As a step toward the production of more and better documentaries, she urges the establishment, possibly with foundation support, of a national film center. Such a center, which could be partially self-supporting, would have as its main function the encouragement of business and other agencies to produce needed films and the financing of worthy films which no individual agency wishes to support.

". . .Even if production problems could be overcome, however, formidable distribution problems would remain. Here the author paints a dismaying picture of confusion, instability, and inefficiency. . . . Miss Waldron believes that the public library and local film councils provide the main answer to distribution problems."

"The Information Film" is well worth reading for its interesting style and its summary of what is being done in production, distribution, and—in a limited way—utilization. Miss Waldron has wisely come to the same conclusion as veteran audio-visual educators: that something must be done to coordinate and subsidize production and, simultaneously, to organize distribution.

To the public library and the local film council, whose important roles she emphasizes, should be added the local school system, university, teacher-training institution, museum, labor organization, and other community groups. Their power, in the aggregate, to create a mass outlet for non-theatrical films cannot be underestimated. For these groups "The Information Film" should be a useful guide.

As for the suggested film center, beyond the mere idea of such an agency Miss Waldron has not been able to give practical details. Should it be perpetually seeking philanthropic subsidy? This was the weakness of the American Film Center, which Miss Waldron has aptly interpreted. Should it be a government agency? Sponsored by the film industry or by industry generally?

The idea as presented is but a vague pattern. Some competent group of those who have for years been doggedly blazing the trail toward better production, distribution, and utilization should now be permitted to proceed with the warp and woof. There you have it; what we need is another worthy study.

● **The Film and Composition**—W. F. Lindsay, Assistant Director of Education, Fife, Scotland. Research Publication No. 4, Scottish Educational Film Assn., 2 Newton Place, Glasgow. 1949. 16 pp. 1 shilling.

This is a very interesting study, especially in the light of the outcomes, to determine to what extent educational films help children in the writing of English composition.

The purpose of the study was to test whether films do bring about an improvement in children's compositions. A distinction was made between factual compositions and imaginative compositions. Two typical primary (elementary) schools were asked to provide three equivalent groups of pupils in the 10-12 age group, as far as possible alike in age, intelligence, and ability, to be called the A, B, and C groups. The A group was shown a general interest film on citizenship, *The Postman,* depicting a day in the life of a postman. They were then asked to write a composition with that title. The B group, after a lesson on the subject (the teacher was familiar with the film, but it was not shown), wrote a similar composition. The C group saw the film and had a lesson about it before writing their essay. Papers were marked according to a rating scale which had been carefully pretested.

At a third elementary school, another film, *The Engine Driver,* was shown according to the same general pattern. There was no C group. The results of the compositions were so negative that it was thought desirable to go on to films specially designed for composition writing. Tabulated scores show the mean composition score for Group A as 20.45 (out of a possible 30 points), for Group B as 24.00, and for Group C as 19.50; at the second school, Group A, 16.17; Group B, 15.25; and Group C, 16; and at the third school, Group A, 20.42 and Group B, 20.17.

The imaginative compositions next studied were based on two films of the "What Happens Next?" series. Four schools took part, each providing two groups of 30 pupils in the 10-12 age group. The A group were told that they were to see a short unfinished film that they were to complete in their own way as a composition. Group B in an adjoining room read the story from the blackboard and were told to write a composition to complete the story in their own way. A third school had an additional C group, where film and lesson were used. The same marking scheme was used, and each teacher marked one third of the papers in each group. Results: Mean composition score for all groups showed no superiority of the film group over the story group and, moreover, it has no

advantage. At one school, where the A group had a higher mean I.Q. than the B group, the difference between the composition scores is statistically significant in favor of the story group! In the C group, the children seemed to have been influenced too much by the teacher's lesson after seeing the film to make the compositions truly imaginative. The influence of the film, then, is concluded to be negligible.

As for the claim that the pupil of low I.Q. is especially benefitted from films, this was not shown in the experiment. In nearly every case when the lowest thirds in I.Q. were compared, the film group had a lower score than the story group, though the difference was not statistically significant.

Here are quotations to show the key to the whole situation:

"The child of limited experience and limited vocabulary finds it hard to clothe his film memories in speech." (Consitt)

"It's a lot easier to write from a lesson; you have the words, and you've only seen it with a film." (Student)

Although this study was made on a small scale, it does indicate that films do not help children of the 10-12 age group to express themselves in words. A child may have clear mental pictures, but until he has been given and learned the words for them, he cannot give expression to these pictures either orally or in writing. Yet the film may help to impress on the memory what has already been taught; it may stimulate in the 11-year-old boy ideas beyond the film, but unless he has the vocabulary to express himself, little, if any, improvement will be seen in his composition.

Curriculum and A-V Workshop

● **An Evaluation of the Curriculum-Audio-Visual Workshop**—California State Dept. of Education, Sacramento. August, 1949. 15 pp. mimeo.

This brochure is a great contribution to the audio-visual field. It presents in outline form the experiences of a group of educators at a joint workshop for directors and supervisors of curriculum and audio-visual services, held August, 1948, at Donner Summit Lodge under the auspices of the California State Department of Education and the San Francisco State College.

The course emerged from suggestions made at a previous workshop. The sixty participants represented thirty-seven county and city school districts, including thirty-seven engaged in audio-visual administration, twenty-seven in curriculum, and six from the staff of the State Department who served as resource persons and as follow-up consultants.

The workshop functioned through three major committees: in-service education of teachers, group work techniques, and curriculum planning. Smaller committees were set up within each to help work out the problems of each member. For two weeks the group ate, slept, and worked at the Lodge.

The workshop members produced various reports, units of work, and study guides. The members of the State Department staff sent a follow-up questionnaire three weeks after the session to find out how much the members had accomplished. Their testimony is worth noting:

(1) Curriculum and audio-visual people gained insight into each other's problems and shared their experiences in meeting them.

(2) They obtained meaningful experiences in producing instructional materials.

(3) Understanding of and increased skill in the use of democratic processes to solve educational problems were advanced.

(4) Members gained confidence in their ability as leaders to solve local problems and to improve public relationships from the experience obtained in working on them on a statewide basis.

(5) Members recognized evaluation as a process or way of working in which measurement best serves its purpose when achievement is thought of in the light of their own goals or purposes.

(6) In working and living together, the informality of the setting contributed to better personal relationships.

If this report is an indication of the direction along which the California State Department is moving to improve the effectiveness of audio-visual materials, then it is surely up front in its educational thinking and functioning.

Evaluation Helps

● **A Guide for Film Evaluators**—Edward T. Schofield, Newark, N. J. Educational Film Library Assn., Suite 1000, 1600 Broadway, N. Y. C. 19. 12 pp. mimeo. 1949.

● **Fitzwater Educational Film Appraisal Scale**—James P. Fitzwater, Director of Division of Visual Education, Chicago. Stanford University Press, Calif. Forms A, B. 15c each. 1949.

The EFLA bulletin is a valuable handbook for evaluation committees and is based on the EFLA Evaluation Form in use since 1946. The Fitzwater Scale consists of Form A, a printed double-faced sheet for classroom use, and Form B, a file card for use at preview showings. This scale, the publishers inform us, was used in the preparation of the author's thesis. It is to be used as a basis of film experimentation by "Scholastic" magazine.

Now that evaluation forms are available in abundance, we might direct our future attention upon the basic question: Who shall be the evaluators? A quotation appearing on page 6 of the EFLA Guide is highly recommended in this connection:

"The main criticisms of evaluation practices are that: the evaluations are ordinarily by a small panel of persons, often of questionable competency to evaluate instructional materials . . . seldom include a representative group of educators, as subject matter specialists, classroom teachers, educational psychologists, and audio-visual specialists. The materials are evaluated in a vacuum, by the method of 'armchair philosophy'. . . . Under such conditions, the evaluation process is too far removed from the classroom situation."

For Reading and Reference

● **The EFLA Redbook of Audio-Visual Equipment**—Robert E. Schreiber. Educational Film Library Assn., Suite 1000, 1600 Broadway, N. Y. C. 19. 1949. 87 pp. $2.00. Discount on quantity orders.

Here is the textbook for laboratory students in audio-visual education; here is the guide for teacher and student operators; here is the reference work to be used in consumer research when buying equipment. The useful spiral-bound booklet describes each major type of equipment: projectors—motion picture, filmstrip, slide, opaque; public address systems; record players; disc, wire, and tape recorders; accessories; etc.

Pictures and descriptions distinguish the various machines of different manufacturers. Information is given, briefly and simply, on the steps of setting up, operating, and servicing each type.

● **Films of Special Interest to Teachers**—School and Theatre Committee, N. Y. C. Assn. of Teachers of English. "High Points", 31: No. 5, p. 52. May, 1949. Board of Education, N. Y. C.

This is a monthly feature in which pertinent films that would be of interest to students of English are reviewed in detail—an excellent and useful service.

● **Audio-Visual Materials of Instruction**—Reviewed by Esther L. Berg and Dina M. Bleich. "High Points," 31: no. 5, p. 42. May, 1949. Board of Education, N. Y. C.

Here is a highly favorable review of the N.S.S.E. Yearbook, with special reference to its value for teachers of New York City. (The Yearbook was reviewed in this department in the September, 1949 SCREEN.)

● **Producing School Movies**—Eleanor D. Child and Hardy R. Finch. National Council of Teachers of English, 211 W. 68th St., Chicago 21. $1.50. Special rates on orders of 10 or more.

Announced as still available is this book to help teachers and students make motion pictures and study techniques of film making.

TEACHER-COMMITTEE Evaluation OF NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Assistant in Selection, Audio-Visual Center
Indiana University, Bloomington

March of the Movies

(March of Time Forum Films, 369 Lexington Avenue, New York 17, N.Y.) 20 minutes, 16mm, sound, black and white. $55. 1949. Discussion outline available.

Description of Contents:

This film reviews the development of the entertainment film in the United States as indicated by the motion picture collection of the Museum of Modern Art in New York City.

A scene from the 1903 production *The Great Train Robbery*, the first attempt to tell a connected story, emphasizes the progress which the movie industry has made. Many of the activities which go into a modern movie production are pictured briefly, emphasizing the enormity of the undertaking.

After some of the activities of the staff of the film library at the Museum of Modern Art are pictured, a chronological arrangement of scenes from famous films is presented. These films include *The New York Hat* (Mary Pickford), *A Fool There Was* (Theda Bara and William S. Hart), *Adrift* (Keystone cops), *Tillie's Punctured Romance* (Marie Dressler and Charlie Chaplin), *Birth of a Nation, Four Horsemen of the Apocalypse* (Rudolph Valentino), *Robin Hood* (Douglas Fairbanks, Sr.), *The Big Parade, Flesh and the Devil* (Greta Garbo and John Gilbert), *The Jazz Singer* (Al Jolson), *All Quiet on the Western Front, David Harum* (Will Rogers), and *Zola* (Paul Muni).

Daryl F. Zanuck and J. Arthur Rank are mentioned as leaders in the production of the film—a powerful medium. Scenes from well-known foreign films represent current movie production in England, France, and Italy. They include *Henry V, Volpone,* and *Shoeshine.* The narrator points out that what the film is to become depends upon movie-goers.

Committee Appraisal:

This review of the development of the entertainment film should be of interest to all movie-goers, whether they are old enough to recall the films included or young enough to have merely heard them mentioned. It is recommended for club and assembly programs, as well as for classes studying the technique, the social significance, or the educational use of the motion picture.

Your Family Budget

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 10 minutes, 16mm, sound, color or black and white. 1948. $90 or $45. Teacher's Guide available.

Description of Contents:

Following the Connor family's activities involving spending money and planning finances, the film suggests a plan for family budgeting.

The opening scenes show in rapid succession Roy selecting a golf club under a deferred-payment plan, Polly asking a clerk to hold back a handbag for her, and Father having four automobile tires placed in "layaway." At the dinner table each announces his intent to make a purchase with the twenty dollars allotted for personal expenditures in the family budget. Mother casts a pall of gloom over the family with her announcement that she has spent the twenty dollars for the new carving set Father is using.

As it becomes apparent that each member of the family had his eyes on the last twenty dollars, the film records the inner thoughts of each member as he tries to work out a solution. Later, in the living room the entire family studies the budget. They decide that the chief weakness of the budget is its lack of specificity. Together they break down such headings as "Clothing 15%" into clothing allocations for each member of the family.

They further improve the situation by delegating to each member of the family certain responsibilities in reference to the budget. Father, of course, is to provide the income, Mother is to do the purchasing, Polly becomes the bookkeeper, and Roy is to help out with personal income.

The concluding sequence shows Polly presenting to the family a report on the budget. Her budget scrapbook shows pictorially some of the major purchases made possible by more careful family planning. As the picture of the Connor family enjoying the budget report and success fades out, the accompanying commentary points out that even though the new plan will not help them buy everything, it will help.

Committee Appraisal:

High school classes and adult groups studying the problem of family budgets should find this film useful for suggesting basic principles in budget construction and operation. The naturalness of the sets, the lack of theatricality, and the sincere treatment contribute to providing the audience with a rich and meaningful experience. The film provides typical family conflicts and problems which will serve as the basis for study and discussion of similar problems.

Coronet Films

One basic need: better budgeting

Associated Film Artists

Three basic needs: food, shelter, clothing

Meet the Sioux Indian

(Associated Film Artists, 30 N. Pasadena Avenue, Pasadena 1, California) 10 minutes, 16mm, sound, color. 1949. $85. Teacher's Guide available.

Description of Contents:

The film depicts the story of the Sioux Indians' food, shelter, and clothing.

An animated map shows the migration of the Plains Indians from western Missouri, through South Dakota, into Wyoming in their quest for grassy country and buffalo for food and clothing.

The sequence picturing the trek of the Indians shows the Sioux with his travois and horses. At the end of the journey, the Indian women pitch camp. Their skill and speed in putting up the tepee is recorded.

Next the many uses of the buffalo are shown. The film shows the processes of treating the skin and making clothing and moccasins. Here can be observed the manual dexterity of the Indians as they use sinews for thread and glass beads or porcupine quills for decorative purposes. The cooking of the buffalo meat is shown in detail, including the use of the buffalo stomach, first for a cooking utensil and later for food, and the starting of the fire by friction.

Close-up scenes showing the preparation and preservation of other Indian foods for winter and a review conclude the film.

Committee Appraisal:

Designed for use in the lower grades, this film should make an important addition to the instructional materials already available. With emphasis on the Indian's adaptation to his environment through excellent depiction of his travel, shelter, clothing, and food, the film seems to cover the basic concepts in which the students might need help through pictorial media. The recapitulation and the invitation to further pupil investigation received favorable criticism from the evaluating committee.

Alcohol and the Human Body

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 13 minutes, 16mm, sound, black and white. 1949. $70 less 10% educational discount. Teacher's and Discussion Leader's Guide available.

Description of Contents:

Chiefly through animation the film explains the specific effects of ethyl alcohol on the human body and describes the characteristics of alcohol and how it is made. Beginning by showing the principal sources of alcoholic beverages, the film differentiates between fermentation and distillation. It proceeds to describe the physiological effects of alcohol on the human body by depicting the course of alcohol through the body from the time it reaches the human esophagus until it is oxidized or otherwise escapes from the body. The effects of alcohol on different parts of the brain are shown both by animation and live-action scenes.

The final sequence dealing with the problem describes the effect on the body of substituting large amounts of beverages containing alcohol for nutritious foods. Actual photography and commentary depict a problem drinker and prescribe a treatment. The film ends with a summation of some of the effects of alcohol on the human body.

Committee Appraisal:

High school health and hygiene, biology, general science, and social studies classes; college sociology, psychology, and physical education classes; and adult discussion groups should find the film useful in developing concepts dealing with (1) the important effects of alcohol on the human body, (2) treatment of the alcoholic as a diseased person, and (3) the nature of alcoholic beverages. Animation is used effectively to explain the internal processes of the body. The film medium represents an excellent means of communicating the information contained in this film. Only observation and evaluation following the use of the film will indicate its value in effecting desirable modification of human behavior.

Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual Center at Indiana University.

Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.

Inside Opera with Grace Moore

(Teaching Film Custodians, 25 West 43rd Street, New York 18, N. Y.) 28 minutes, 16mm, sound, black and white. $105 for 10-year lease. 1949. Produced in 1934 by Columbia Pictures Corporation.

Description of Contents:

This abridgement of the feature-length film "One Night of Love," starring Grace Moore, tells briefly of "Mary Barrett's" rise to operatic fame.

Winning the American Radio Auditions with her singing of "One Night of Love," Mary is awarded a two-year scholarship to study opera under Maestro Julio Monteverdi in Milan. Getting settled in a picturesque apartment overlooking a courtyard where many musicians practice, Mary greets her new neighbors from her balcony with an informal performance of "Sempre libera" from *La Traviata*, and they join her with an accompaniment. When the landlady comes to collect the overdue rent, Mary, her artist roommate, and two of their friends distract the older woman, a former soprano, by tempting her to join in on an impromptu version of the famous quartet from *Rigoletto*.

To repair her finances Mary becomes a singing waitress and entertains the restaurant customers with "Ciribiribin." Her teacher, Maestro Monteverdi, insists that she follow a rigorous schedule of exercises. Impatient to begin singing, Mary becomes angry until he finally promises that after a year of hard work she will be ready for her debut in a provincial opera house.

She is next shown on an opera house stage singing the "Habanera" from *Carmen*, with her teacher as promoter. After the performance he introduces her to a representative of the Metropolitan Opera Company. Returning to the United States, she sings *Madame Butterfly* at the Metropolitan. She is seen preparing for her first entrance, singing her first aria, and singing "Un bel di vedremo," after which she is given a great ovation.

Committee Appraisal:

Because this film provides an opportunity for persons interested in vocal music to hear the late Grace Moore sing a variety of songs and arias, it should be a valuable addition to the list of music films now available. Music students will find some of their favorite arias presented in pleasing settings although the heroine steps out of her soprano role in several instances. The traditional training of young American singers in Europe, as pictured here, becomes a mere framework for the music presented;

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however, since this system of training is no longer prevalent, its subordination does not detract from the film. As is customary in musical films, the sound track was recorded separately, giving Miss Moore an opportunity to eliminate the facial distortion and strenuous breathing which would be in evidence in an actual performance. Both the photography and the sound recording are quite satisfactory. The film is recommended for any group interested in the appreciation of vocal music from junior high through adult levels.

Living Silver

(A. F. Films, Inc., 1600 Broadway, New York 19, N.Y.) 15 minutes, 16mm, sound, color. $125. Produced by Science Pictures, Inc., for Handy and Harmon.

Description of Contents:

This film shows how several types of hand-wrought sterling silver objects are made and presents a number of examples of the art of silversmiths of the past and present.

William E. Bennett, of England, demonstrates how he creates a silver bowl from a sketch and a flat disk of silver. The gradual shaping of the bowl and the artist's personal touches are explained as he completes the bowl with hand tools. He completes his work by machine-polishing the smooth surface.

The next sequence shows something of the history of silversmithing, using an Egyptian painting of a silversmith's shop, a Flemish chalice, an Athenian cup, examples of Paul Revere's work, an elaborate coffee pot by Francois Thomas Germain, and a combination fork-and-spoon of German origin.

As a craftsman makes a hand-wrought silver spoon, the narrator points out that he is always striving for balance, utility, and proportion. Other activities in the silversmith's shop and some of his tools are next shown. Various workers attach a rosewood handle to a sterling silver coffee pot, give a honey pot its final polishing, and apply enamel to silver objects.

A number of modern examples of the silversmith's art are pictured in a variety of settings. The small quantity and high quality of fine silver objects are stressed by the narrator, who says that these objects symbolize the lasting beauty of a living art.

Committee Appraisal:

Art clubs and students of art appreciation should find this film ideal for a brief presentation of the art of silversmithing. Its excellent color photography and striking arrangements of silver pieces make it aesthetically satisfying, while the demonstrations and explanations contribute to a deeper understanding and appreciation of the work involved. It is a film which remains thoroughly satisfying on a second or third showing.

WHO'S BOSS? (cover picture)

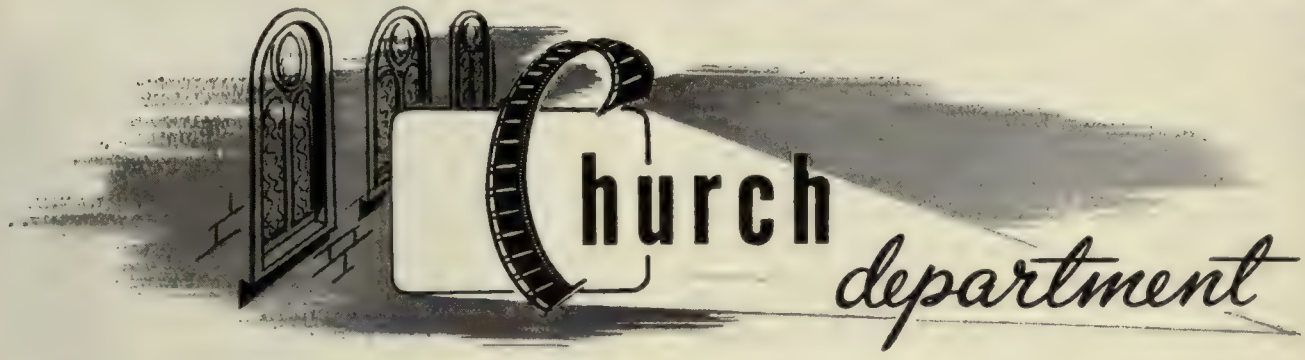
And now there's an audio-visual way to happier marriage! A new series of five 16mm motion pictures correlated with Dr. Henry Bowman's book "Marriage for Moderns" will be released by McGraw-Hill Book Company's Text-Film Department in December.

The films are dramatic treatments of some of the major problems of courtship and marriage. They offer no "solutions"; they are intended to be the starting point for serious discussion of how to prepare for marriage and how to keep happily married. Subjects covered include basic personality types, choice of a mate, competition between marriage and career, and adjustments to married life.

Produced by Affiliated Film Producers of New York City, two of the films were directed by Willard Van Dyke himself. Four of the films were shot on and around the Stephens College campus, using for actors and actresses students and instructors from Stephens and the nearby University of Missouri.

Titles of the five films in the series are: *This Charming Couple; Marriage for Moderns; Marriages Are Made on Earth; It Takes All Kinds;* and *Who's Boss?*. A still from the last film, dealing with the problems involved when both husband and wife have jobs, appears on SCREEN's cover this month. The series is accompanied by five 35mm silent filmstrips to be used in follow-up group discussion.

WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio



The Church Needs Documentary Films

by FRANK A. LINDHORST*

No. 2 in a series of articles on Points of Quality in a Religious Film

WE IN AMERICA have had enough experience in producing and using religious motion pictures to see that the type best fitted for church use is not the highly religious film, nor the highly imaginative Biblical film, but rather the documentary type of picture.

My concern at this point is not so much with photography—although it is mediocre in many films. Rather, I am concerned about *what* we are trying to teach with pictures and about how well it can be done with them. Our best work, I believe, in religious themes has been in those pictures which depict what is actually going on or is being done. They reveal the drama of normal day-by-day activity. They avoid phoniness and artificiality.

Bible Films

The producers of Bible films have failed in many instances to realize that the Bible is a book primarily for adults. They attempt the literal treatment of Biblical themes and produce films unsuitable for children and of questionable value for adults. Such a film as *Abraham's Faith* is too tragic for children. In like manner, Rank's N.T. Film, *The Wedding Feast,* has little value for children. Rightly used with adults, such films may be belabored into "saying" something.

Again, how shall the Biblical stories be interpreted? Some want a literal interpretation, while others look deeper into the Bible narrative for the spiritual truth which it holds. The literal interpretation is not acceptable to many, and the spiritual interpretation is very difficult to portray. Nowhere is this difficulty more pronounced than when the producer seeks to tell the story of a miracle. So far, film portrayals of Jesus performing miracles makes him appear a sleight-of-hand performer! He was not in any sense a magician. What really happened as a result of his contacts with persons will be very hard to put on the screen.

In the third place, accuracy of detail and general authenticity are hard to get and quite expensive. I would classify Rank's production, *Ruth,* as tops in authenticity, much of it having been filmed in Palestine. *The Book of Ruth,* filmed in California, is especially weak in the authenticity of its locale.

Modern Drama Films

When we consider the modern drama film, written around some ethical or religious theme, we are confronted by two problems—inaccurate portrayal and over-doing the idea.

After seeing *Beyond Our Own* and *My Name is Han,* one observer at a national church audio-visual workshop remarked, "Why is it that someone has to get killed, or seriously hurt, in religious films in order to bring about the acceptance of religious truth?" After showing *Reaching From Heaven* (Missouri Synod Lutheran film) at an interdenominational preview of church films, it was criticized as "over-emotional." For many people the "conversions" in the older Lutheran film, *The Power of God,* seem unreal.

I am not saying that we do not want emotion in religion or in religious films. I believe the best way to bring religious truth visually to people is neither in the literal portrayal of Bible stories nor in the highly emotional dramatized story.

Documentary Films

We need films which portray what is happening; which tell the story of something going on. Let the church spend its money and time on these. Keep them in the positive, and they will be good teaching tools. They will "get over" a message. When we portray life documentarily, we need not worry about the message getting to the people. It will.

The best picture that I have seen come from Cathedral Films is *For All People.* Here is a story of religious content and effectiveness, a story of what happened in an interracial church in Los Angeles. It is accurate. It shows religion at work. Religion is making a difference in life. This film is real.

Two other films which have the strength and effectiveness which documentariness gives are *The African*

*Director, Christian Community Administration, College of the Pacific, Stockton, California.

Prince and *Letter From China.* They say something clearly, and the audience learns. Because they are well-made cinematographically, they create overtones of feeling, are not easily forgotten, and motivate the support of the work which they picture. Fictionized missionary films lack the power of such films as the above and *I Am With You.*

The educational power of th documentary treatment is seen in such films as *The Story of the Bees* and *Make Way for Youth.* One tells no more than what happens in the life of the bee, and the second is the story of youth who decided to set up an interracial recreation center. No need for fictionizing here. Both hold the interest—and teach as they go.

The documentary technique should be followed in making leadership training films for the church. Let them show good teaching taking place. Let them show how pupil activity is motivated. Show teachers what the candid camera saw in the classroom, and discussion of principles is certain to follow. *Using the Classroom Film* and *How to Teach With Films* do a good job of helping others see good teaching procedures.

Religion, like democracy, is difficult to present as an abstraction. The old film, *Democracy,* was about democracy. It did not show it. If it had sought to show democracy *in action, being practiced,* it could have been given a higher coefficient of effectiveness. The same holds for religion. The church must show it being lived—lived in a multitude of relationships. The great concepts of religion will be hard to capture; faith in God, brotherhood, salvation, growing in grace, and others will best be revealed when seen in the lives of individuals and the group.

What types of films does the church need? All types, but it needs the documentary most of all right now, and my plea is that the church and the producers give it the consideration it deserves.

Looking at New Films

Cathedral's St. Paul Series

The third and fourth films in Cathedral's St. Paul Series, *The Return to Jerusalem* and *Ambassador for Christ,* are excellent films. In them is fulfilled the promise inherent in such earlier films as *The Nobleman's Son* and *No Greater Power.* In them subject matter is dealt with competently and technical standards are kept at a very high level.

These two films will bring to the church—to children, youth, and adults—a version of the complicated beginnings of the church which they can understand. New Testament scholars have reconstructed all this history down to the finest detail, but the fruits of their labors have not been generally available to the church in its educational work. Even when available, it was still in abstract form. Here we have it at last in concrete form —here it is something which can be seen and understood, and the fruit of understanding is appreciation.

The content of these films is Biblical at all times and well within the limits of "reasonable supposition"—the principle which must be followed by producers in the inclusion of non-textual materials. The story for these films is, of course, the Scripture accounts. But there is a great difference between a story and a finished film. The story must be translated from words (symbols) into pictures of things concrete. One gets the impression from looking at these films that a vast amount of research and study has gone into the development of these pictures sequence by sequence. They give, too, the impression that they have been structured to teach —to present facts, to give explanations, to set the stage for understanding further on in the story of St. Paul. Religious educators in church and college and seminary will be grateful for this quality.

Cathedral Films

The Return to Jerusalem

Mr. John T. Coyle's competent directing is based upon extensive studies of the characters and events with which he is dealing. Both films have dramatic qualities seen in few other Biblical films, and *The Return to Jerusalem* achieves general standards of excellence which will keep the Cathedral team of Friedrich-Coyle-Wayne-Motley on its toes and sets a fast pace for other producers.

Story of a Japanese Orphan

One of the qualities which people will like in the 35-minute color film *Fujita, Orphan in Japan* (released through the Religious Film Association) is its documentariness. For this film James and Schwep shot many sequences close enough to give us a sense of reality and to satisfy our desire for detail. After Fujita is turned over to the orphanage by his widowed and non-Christian mother, we follow the footsteps of the sad mother for a time and then we are taken inside the orphanage to see the children—at their meals, at their little chores, at school, at work in the garden, taking baths, and going to Sunday School. Later, when Fujita decides to take up his ministry in a neglected village, the camera goes about the streets as he gets acquainted and we look as he did into the faces of the humble people he is to serve.

The film opens with Fujita being ordained to the Christian ministry and a voice asking why he choose this vocation and where it will lead him. When he goes to the orphanage (his home) to say good-bye,

$

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"Hits harder than 'Gentleman's Agreement'."—*Walter Winchell.*
"Excellent."—*Parents' Magazine.*
"A stimulating and provocative analysis."—*Hollywood Reporter.*
"It would do a lot of good if it were screened in every town and village throughout the country."—*Saturday Review of Literature.*

16mm., sound, 58 min.
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KENJI COMES HOME

Specially produced by the Protestant Film Commission for the churches' Japan study program. Kenji returns from war, finds home and family gone but falls in love with Aki who introduces him to Christian democracy. In conflict with Communism, Kenji faces a difficult choice.

16mm., 35 min., sound, Rental, $9.00; lease, $200.

New color films on Japan:

TORU'S PEOPLE Comprehensive documentary. 33 min., $12.00.
FUJITA, Orphan in Japan. Child life. 35 min., $12.00.
KYOTO STORY What a missionary does. 25 min., $9.00.

INTO THE GOOD GROUND

The moving present-day story of Dan Gardner who found the events of his own life reflected in the Bible, and of how he learned to turn to it for help.

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New Releases

"Return to Faith" (20 min.)
A man running away from life

"No Other Gods" (20 min.)
Based on the First Commandment

Released earlier this year and widely acclaimed by users:

- **A Boy and His Prayer** (20 min.)
- **On The Right Side** (20 min.)
- **Unto Thyself Be True** (20 min.)
- **Walking with God** (30 min.)
- **The Stranger at Our Door** (20 min.)
- **Yesterday, Today and Forever** (30 min.)

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Religious Film Assn.

Fujita, Orphan in Japan

his young friends ask him to tell them a story. He does, telling them the story of his life, this story becoming the film we see. When it closes, we have followed him through his childhood at the orphanage, college, into and out of the war years, his choice of a vocation, into seminary, his graduation, his courtship of a kindergarten teacher, his choice of a place to serve, and then through his first public service in his village parish.

The soundtrack carries Fujita's clearly-spoken narration of the story and background music that effectively reinforces the emotional appeal of good color photography.

This film will have many uses in the church—in Sunday evening services where a feature-length film is desired, in the various departments of the church school beginning with Juniors, in youth meetings on Sunday night and in youth conferences, in missionary society meetings, and wherever the leader desires to show what missions mean in the lives of people.

Kyoto Story

What *Letter From China* was to the church's study of China last year, *Kyoto Story* will be to its study of Japan this fall and winter. This 30-minute color (and black and white) film was photographed in Japan by the team of Schwep & James—who also did *Letter*—and the script and production were handled by Alan Shilin.

The story, in brief: Two Americans meet in Kyoto. One is a picture-taking G. I., the other a missionary. They like each other from the start. The G. I. wants to know what the missionary "does." He is told, the film showing us what the missionary is explaining: education, preaching, kindergartens, student work, colleges, universities, relief. The G. I. is not overly impressed. Then, by accident, the G. I. sees the missionary swing into action on behalf of the children of a poverty-stricken and fatherless home. He sees the Gospel in action and glimpses the true glory of the work being done. We, too, through the film see this wonderful work and are proud to have a part in it.

The soundtrack carries two voices—that of Bob Grant, the missionary, and that of the G. I. The musical background and a few simple sound effects enhance the film's emotional impact. The photography is satisfactory but not exceptional.

This film will be useful with the Juniors and up. It is a report on missionary work going on, and a challenge to extend this work. Therefore, the adult groups of the church should see it. It is suitable for use in church services, youth meetings, missionary meetings, conferences, institutes, etc., and is completely lacking in denominational references. It can be secured from the Dept. of Visual Aids, Missions Council, Congregational-Christian Churches or the Religious Film Assn. (45 Astor Place, N. Y. 3). For rental, see your local film library.

Marriage and Divorce

With the divorce rate in America moving up toward one in every two marriages, it is time that this serious problem be discussed by youth and adult groups in churches, schools, and colleges.

March of Time's film, *Marriage and Divorce,* supplies some of the data, questions, considerations needed to give such a discussion impetus. This film does not give the answers but it does outline the problems pretty well. Rather than digging deep at any one point, it scratches around over the general terrain of this subject. In true MOT fashion, it closes with a sequence designed to boost marriage as giving more promise of human happiness and self-realization than any other course in life. While not visualizing any too well the subject matter treated, the pictorial sequences, when supplemented by the commentary, do hold attention. An excellent discussion guide is supplied.

This film should be used in college classes. It should be used in churches—with adult Bible classes, high school youth groups, young adult and older adult groups. Clubs, labor unions, service organizations, PTA's and all other community groups concerned with education and human welfare should use this film to spark discussions of what is happening to marriage in our time.

(Church Department continued on following page)

CHRISTOPHER MOUSE

CHRISTOPHER MOUSE is the story of a little mouse who goes with his grandfather to a nearby town where a Carnival was being held. He enjoys everything in the Carnival—a ride on a merry-go-round, on the train, etc. In fact, he and his grandfather enjoy themselves so much they forget it is getting late and when they start to look for a place to sleep they can find none. Eventually the grandfather remembers Farmer Brown's barn and they trudge out to the barn and get ready to go to sleep in the hay loft. Christopher doesn't like the rough straw as it irritates him when he lies on it. His grandfather, seeing his plight, begins to tell him the story of a little mouse many, many years ago who used to live in the hay loft of a barn and had a wonderful straw bed. One night some strangers came to the barn, a little baby was born, and there was no clean straw on the ground. The mouse's mother gathered all the straw she could to keep the ground dry and in order to get enough the little mouse had to give his own bed of straw. Then a little baby was born who was the Christ Child. The Wise Men came from the East to see the babe and after the telling of the story to Christopher, he went sound to sleep without another murmur.

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New China Film

Rare is the film-maker who is willing to show us all kinds of human beings in such a way that our regard for the essential decency of mankind is enhanced and our faith in the fundamental goodness of life affirmed. Such a film-maker is Julien Bryan. His "documentary instincts" would not let him pass by the simple drama of sampan life on China's Min River. His film, *Sampan Family,* makes us acquainted with the Ling family.

They are a self-contained unit, living and making a living on their little houseboat. Via the camera we look in on them one day. We see the housekeeping, the preparation of food, the mending of clothes, the lunch together, the fishing, the drying of the nets, and the rowing of the boat to a safe anchorage at the close of day. On their way they stop to watch a cormorant fisherman on his tiny raft. His birds have been trained to dive for fish and bring them to the surface. Their fishing interest amuses the sampan family just as it interests and amuses us. In sixteen short minutes we have come to know our neighbor, the Ling family—living on the other side of our small world!

This film will be useful in church and school above the third grade. It can be used to teach many things. (From International Film Foundation, 1600 Broadway, N. Y. 19, or your film library.)

An Old Story Filmed

From one point of view the story of Cain and Abel, when torn from its literary and historical context and filmed with solid emphasis on its literal meaning, has so little to "say" which is meaningful, important, and helpful to modern men that one wishes the money spent on its production had been put to more fruitful use.

Cain and Abel, a Francitas Production, will be used more in evangelistic preaching than in religious education. Since the film is unimaginatively literal, the Biblical story will still be best suited for teaching purposes. Its awkward beginning and its clumsy ending (both adjusted to the adult mind) will get in the way of those who think they must show children literal film versions of O. T. stories.

For the purposes of evangelistic preaching, this film is acceptable; for the purposes of religious education in the liberal churches, it is not recommended.

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by W. S. HOCKMAN, Church Dept. Editor

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Some Hints and Helps

A Pastor Uses a Recorder

The following paragraph is taken from a recent bulletin of the First Presbyterian Church of Perth Amboy, New Jersey, the Reverend Andrew M. Sebben, Minister:

"Each week the morning (worship) service is recorded in its entirety on a Webster wire recorder. This recording is taken to the homes of our shut-in members and friends. If you know of anyone who desires to hear this service, please speak to any member of the Board of Deacons, the Session or the Pastor."

Laymen and ministers have been exploring the practical uses to which wire and tape recorders can be put, and the list is growing. This department would welcome an article briefly describing some of the more important and profitable uses to which this new tool has been put.

The ICRE Visual Aids Guide

The International Council of Religious Education (206 S. Michigan Ave., Chicago 4) has just published its first extensive listing of audio-visual materials for use in religious education. This 107-page publication lists some 1200 titles, classifying them according to the ICRE's statement of basic objectives for Christian educaton. Approximately 200 films, filmstrips, slide sets, and recordings are reviewed as to content and technical quality and placed in one of four categories of quality: highly recommended, recommended, acceptable, and not recommended.

The topical index of evaluated material complicates the finding of specific titles and then locating the review in the body of the book. An alphabetical listing with reference to page would expedite use. Again, in listing 1200 pieces of material by titles it would have

been better, in this reviewer's opinion, to have segregated the various media—films, filmstrips, slides, and recordings.

This guide, however, will fulfill its purpose—to help local churches find and use suitable materials for their Sunday schools and other educational programs. As the 20-odd and widely-distributed reviewing committees of the ICRE begin to catch up on their work, future editions of (or supplements to) this guide will have even greater usefulness to the local church. No doubt many practical suggestions for the improvement of the book's format will come in from users and be incorporated in future editions.

New Materials

● Write Florence T. Reeves, 711 St. Marks Ave., Brooklyn 16, N. Y., for information on slide sets, *The Christmas Story* and *The Madonna*. Each set contains six excellent color reproductions of famous religious masterpieces and a script which interprets these great pictures. Beautiful Christmas services can be built around them or they may be used separately for study, art appreciation, or for picture-focused worship services.

● World Horizon Films, a newly-formed company, will produce films to give Catholic groups a "realistic view of life in foreign mission fields." Mr. Kenneth Cofod is to be production manager and Father Albert J. Nevins will serve as director of the new organization. Three films are already released: *The Miracle of Blue Cloud County* (China); *The Kid Down the Block* (China-America setting); and *Kyoto Saturday Afternoon* (Japan). The stories are authentic; the photography largely documentary. For further information, write to World Horizon Films, Maryknoll, N.Y.

● Three 50-frame color filmstrips on the parables Jesus told have been announced by the Standard Publishing Co. (Cincinnati 10, Ohio). They are: *God's Love, The Kingdom,* and *Right Living.* Also ready is a filmstrip, *Songs of the Church,* which gives the words of six well-loved hymns as well as full-color picture illustrations.

● Herbert E. Budek Co. (55 Poplar Ave., Hackensack, N. J.) announces that 25 or more new filmstrips on the O.T., the N.T., the Mass, the history of art and human culture, and architecture are now available. The history of art series is available in 2 x 2 and lantern slides.

● A series of 32 color filmstrips, "Picture Stories from the Old Testament", in chronological order from *The Story of Creation* to *Jonah and the Whale,* will be distributed by Filmfax Productions. Typical units of this material will be reviewed and evaluated in an early issue of SCREEN.

Worth Noting

■ If you are making 2 x 2 slides from 35mm transparencies, or plan to do so, you should look into the GoldE Snap-It Binder. It consists of an outer aluminum frame; two pieces of glass; and the inner frame that holds the glasses and snaps securely into the outer frame. It is the neatest 2 x 2 binder we have seen. Remount your Readymounts and protect them with glass from scratches, heat, soil and finger markings.

■ While few churches will attempt to use nothing but free films, they do have a place in the total program of the church. Long ago those who plan social and recreational programs for youth and adult groups in the church discovered their entertainment potential when a little care is given to selection. And in selection the 9th Annual Edition of "Educator's Guide to Free Films" (from Educators Progress Service, Randolph, Wis.) can be of great usefulness. It is complete, up-to-date, and comprehensive.

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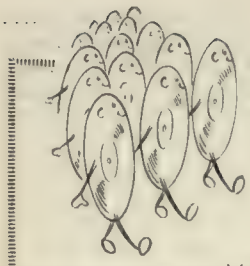

Records on Review

MAX U. BILDERSEE

● **FOLK TUNES.** Useful recordings for physical education are not too plentiful, but there are some outstanding discs intended for folk and square dancing. The Methodist Publishing House offers their **World of Fun** (M101 - M109) series of records, which will prove very useful in the upper elementary grades as well as in junior and senior high schools. The tunes presented are familiar folk music, the rhythms are intriguing and listeners need little further encouragement to respond through spirited dancing.

Some of the tunes played are "Red River Valley", "Pop Goes the Weasel", "Irish Washerwoman", "Camptown Races," and many others representing Hungarian, Swiss, Austrian, Danish, Belgian, and English folk music. Although the calls are not contained on the records, there are simple directions for dancing to these tunes that small groups as well as class groups can follow easily.

There is nothing in the performance or presentation of these recordings to detract from their high educational value and suitability to school use. They are intended for and will be most useful in dancing and physical education classes on all levels of instruction with children and young adults old enough to understand and to follow relatively simple directions.

● **POETRY.** It is generally agreed by teachers of English that poetry, to be fully appreciated, must be heard. It may be and probably must be read as well; but for true valuation and understanding, the auditory impact, which includes feeling the lilt of the rhythm, is essential. RCA-Victor's **The Rubaiyat of Omar Khayyam** (DM 1055) is a worthy example of the importance of capable reading.

Ralph Bellamy, as the reader, gives a fine, sensitive, restrained yet powerful reading of selected verses from the Rubaiyat. His excellent voice and thoughtful interpretation give added meaning to these significant verses. We cannot agree entirely with the offered rearrangement of the natural sequence of the verses and feel that the purposes of the rearrangement are not achieved. There is some sacrifice of continuity of thought for the purposes of dramatic emphasis, and this may tend to limit the value of the album for school purposes.

Unquestionably this audio edition of the Rubaiyat is entirely suitable for school use and, barring the rearrangement of the verses, there is nothing to detract from the unique educational value of these recordings. Actually, the addition of carefully selected background music lends an Oriental air and contributes markedly to the presentation. Over-all, this is a very good album. It is suitable for use in English for upper classmen in the high schools and for college students. It is intended mainly for appreciation and should encourage the listener to turn or return to the Fitzgerald or other translation for further reading for appreciation as well as for information.

● **WHAT CHILDREN LIKE.** There is more genuine difference of opinion about what constitutes an appealing record for children than there is in any other phase of the recording industry. The producer is constantly faced with the twin problems: "Shall we merely entertain? and "Shall we attempt to educate?". And the adult responses do not always satisfy that most critical audience—children. Very often compromises are intended or attempted and very often these fail because it is impossible to secure valid criticism from the intended audience before general releases are made. Occasionally tried and true favorite stories are presented as they are best known and these are well accepted. On the other hand, embellishing favorite stories or changing them markedly is a dangerous practice and may result in the listener's indifference or rebellion.

Such is the case with **Little Black Sambo** (Columbia MJ-28). The story is simple enough and a straightforward telling will interest children. But in this version, adaptor Nancy Sokoloff and narrator Don Lyon have taken liberties in the script preparation and presentation which appeal to adults but which children do not enjoy. The recording is an attempted compromise between adult listening pleasure and the child's enjoyment of the story. It is established that what the child enjoys thoroughly will generally appeal to the adults, but the reverse is not true.

The album is suitable for school use, but the air of sophistication surrounding the presentation detracts from its educational value. A fair, mildly-interested response will be elicited from kindergarten and first-grade children, who may elect to tell similar stories or other favorite stories to their classmates.

Three other Columbia albums more nearly achieve the desired balance. These are the "Let's Pretend" performances of **Jack and the Beanstalk** (MJ 31), **Cinderella** (MJ 32), and **Puss in Boots** (MJ 33). The "Let's Pretend" company, under the direction of Nila Mack, has an enviable history of more than fifteen years as a constructive and ever-popular children's broadcast. The records are performed by professional child actors exactly as they were broadcast.

Each presents a well-known story without undue embellishment, without special appeal to adults or to the sophisticated minority. The musical background and accompaniment are entirely fitting. The albums are each suitable for school use, and nothing except the length detracts from their value as in-school listening experiences. However, perhaps these story-telling recordings, which consume twenty to twenty-five minutes in playing, will not be too long for the youngsters since the simple dramatizations hold sustained interest.

How the Man in the Moon Lost His Face (Columbia J-1) is an Arabam Hall story produced by the Columbia Children's Music-Story Group. Although it is intended specifically for youthful listeners, it misses the mark. It is well written, from the child's standpoint, and well produced from the adult standpoint. However, the presentation as a whole will not appeal because it lacks the essential quality of cohesion and is very poorly paced. Children find it slow moving and consequently boresome.

The album is suitable for school use, does not contain matter which detracts from the educational value of the listening experience, but, on the difficulties already mentioned, must be rated as either "fair" or "poor". The recordings are suitable for use in grades one and two, but the teacher must anticipate a very limited desired response from the children.

Needle Chatter . . .

RCA-Victor's announcement that they intend to "plug" 45-rpm recordings at least until the end of the year has the trade speculating on what will happen after January 1, 1950. We've heard no "well-informed guesses". Some are saying that 45 rpm will be scrapped. Others predict that RCA will go to 33⅓-rpm LP records for albums but stay with 45 rpm for "pops" stuff and children's records. Some guess that recorded film or recorded tapes will be a surprise RCA entry early next year; and we've been told by other guessers that Columbia will go to 45 rpm for some recordings when RCA-Victor goes to 33⅓ for classical music and albums. The die-hards suggest that the status quo will be retained. We're just listening, and reporting—not prognosticating.

If you haven't seen the August-September issue of "Audio Record" and if you're interested in tape recording and recorders, write to Audio Devices, Inc., at 444 Madison Avenue, New York City, and ask for a copy. If you're planning to buy a tape recorder, see this bulletin first; it is that good and very useful....Westinghouse has announced a new AM-FM radio receiver built specially for classrooms. Advance reports indicate an undistorted output of five watts.

—MUB.

"THE INFORMATION FILM"

(*Continued from page* 405)

problem is, of course, part and parcel of the broad library problem.

However, *cooperative* joint film service with central administration and purchasing from a pool to which all contribute on a sliding scale, but with democratic group selection and shared film collections, is an actual permanent fact today for the State Library, ten county libraries, and one city library in Missouri; and for the Cleveland Public Library and ten relatively small municipal libraries in Ohio. Both those film circuits were opened up after the completion of the first experimental year and new applicants have now been admitted to the film circuits.

In Louisiana, regional service to the parish libraries is being worked out from the State Library. In Detroit, Mr. Ulveling and eight cooperating suburban libraries will soon have their version of contract film service in operation. I am certain that in the cases of Cleveland and Detroit—Mr. Mumford and Mr. Ulveling regard the patterns being worked out experimentally with films as the opening wedges for regional services by contract in many other areas.

These latter two, Detroit and Louisiana, of course, are new and could not be described in "The Information Film", but they did not spring full born from the head of Jove this spring—the trends had been apparent. Another place where we would have welcomed some comment (research, or a staking out of some signposts to help us in our fumbling search for the answers) is in the field of library training. This is our most important long-range problem. Who is going to train the people to do this work?

"The Information Film", after outlining the problems, gives no hint of where the librarian may be expected to receive suitable training. I find no mention of the many one, two and three-day Film Workshops which the Audio-Visual Board, the ALA Film Office, and many of the individual state associations have sponsored, nor do I find reference to what the library training institutions might conceivably do. I would expect the author's answer to be that one or two-day workshops are a poor stopgap and that there are virtually "no such" courses included in the library school curriculum today. But a little probing in this direction would have been helpful to us in our approaches to the Board of Education for librarianship.

In conclusion, I should like to emphasize again the general value of "The Information Film"—the distribution problem is unveiled. Miss Waldron puts her finger right on the most troublesome spot of all and she sets forth the problems and all their ramifications very well. The comments on sponsored films, and the great strides forward which industry has made in intelligent sponsorship of great films, and the spotlight placed on the need for some type of subsidy so long as the buying market remains so restricted, are sound. The style is pleasant and the background material will be a great help, for the greater the librarians' knowledge of film aesthetics and history, the greater will be their enjoyment and the deeper their realization of the power and usefulness of the motion picture.

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THE DREAMS OF ODDEYO VIDAYO

(*Continued from page* 401)

resses the steps. Now he runs up the steps and now down. Up and down, up and down, never missing a step though he stumbles occasionally on the application step. So rapidly and so nimbly does he ascend and descend that he becomes intoxicated with his success, his head reels with achievement, and his feet no longer obey his brain. Down he crashes . . . and the charming oasis disappears. This dream is repeated. Each time it is a different educator climbing the steps and each time the result is the same. Sometimes the steps bear different labels, but they look very much like the same steps.

Now Herbart himself speaks. "The steps," says he, "are not bad in and of themselves. They are good steps planned to help teachers achieve worthwhile goals. The danger lies in following them slavishly. Let us examine the steps audio-visual educators have set up:

1. *Preparation.* This includes planning the unit and the place of audio-visual materials in the unit. Then selecting the audio-visual materials and ordering them according to the estimated teaching schedule. Then previewing the material before presentation to the class, planning the day's lesson, and setting up the room for a smooth presentation.
2. *Presentation.* Now the class is prepared for the viewing or hearing. They are properly motivated and their interest raised to the point where they want to learn. Then a smooth performance is given that concentrates attention on the material to be learned.
3. *Application.* In the follow-up period, the pupils discuss new ideas in relation to their respective backgrounds. They put the new learnings into operation in situations made just as real as possible.
4. *Examination.* Now the youngsters are tested to see if they've gained the ideas being sought.
5. *Reteach.* This may involve a repeat presentation of the audio-visual material, either in whole or in part. Or it may be that other materials and methods need to be employed in order to make clear certain aspects of the lesson not completely covered in the first presentation.

"These are good steps," reiterates Herbart. "They're steps to help the teacher make his teaching more efficient. Their weakness lies in making them a routine procedure, always followed, never varied, and eventually becoming boring and meaningless. How dry and sterile film lessons become if we precede each one by placing motivating questions on the blackboard, then show the film, then follow up with an objective type of examination.

"These steps will be good and helpful only if viewed with imagination. There are some films, for example, that make their best impression when simply presented without any preliminaries. There are other films whose whole impact is ruined by analytical rehash. Take a film like Frank Sinatra's *The House I Live In.* Probably the very best follow-up for this film is to dismiss the class and let them go home to think it over.

"Take the matter of examination. There are many methods of testing what pupils get from audio-visual experiences. We do not have to rely entirely upon objective or essay questions. We can use oral check-ups of an informal nature. We can use picture quizzes to see if the students recognize things they are supposed to have learned about. And what could be more revealing of knowledge gained than a charade given, an original song sung, a poem written, an interpretive dance done, or a picture drawn? Let the pupils use their creative imaginations with the teacher serving as a helpful friend rather than an examining fiend.

"Yes, these steps will lead from the barren desert of ignorance to the green oasis of knowledge if they are treated as helpers instead of masters. Skip a step now and then. Try standing on one step longer than on another. Jump up and down on one step and tread lightly on the next. You and your pupils can have as much fun with these steps as a tap dancer in a vaudeville show, and learning will profit thereby."

THIRD DREAM

This Looks Like My School

And there followed a great kaleidoscope that whirled and spun until the pieces fell together in a pattern—it looked as though all the children in the school were gathered in the auditorium viewing a film on the mechanics of the storage battery. Then it whirled again and there were three classes in a room meant to seat only one class and they were watching a film under conditions that would have made the Black Hole of Calcutta seem like an air-conditioned movie palace.

Then the spinning increased. There was a teacher showing a filmstrip so rapidly it looked like a motion picture; and there was another teacher who tried to show 90 slides in a 40-minute period; and still another who would never use films unless he had enough to fill the entire period from bell to bell. The face which came through the dream in a long dissolve looked very much like that of Oddeyo Vidayo himself, and in his dream Oddeyo heard these moral-pointing words: "Silly, isn't it?"

DREAM FINALE

The Parade

The music now filtering into Oddeyo's unconsciousness was slow, funereal. It was played by a band of children who seemed unduly burdened by the weight of their instruments. Indeed, these instruments looked suspiciously like the tools of learning more played with than upon. In the wake of this strange band came a group of oddities bearing a banner with a strange device, "Freaks of the Audio-Visual World." Here they pass in review:

The Gadgeteer . . . busily taking apart the lenses of a projector to clean the inside of each. With his bare toes he is preparing to put a 300-watt lamp into his old 150-watt filmstrip projector. He also has plans for wiring his classroom so there is a buzzer at each pupil's desk; then he may call them to attention individually!

The Proud Principal . . . has just had a central sound system installed in his 12-room school. He is busy interrupting his teachers with an announcement every 2½ minutes, a special radio program piped into all grades every hour on the hour. What joy—sadistic joy, to be sure—he has in playing wire recordings of the class noises he caught with his two-way system.

The Efficiency Expert . . . organizes the audio-visual routine of the school with the same baffling red tape he employed in the army. Ten forms to be filled in to get one film, five more to show it arrived, and twenty showing when, how, where, and why it was used.

The Lazy Lout . . . has found a way to sleep mentally by showing pictures in his classroom. He shows and shows. But preparation, follow-up, check-up? Never!

The Good Fellow . . . orders audio-visual materials with great regularity, and he shows them with great smoothness. But he just can't stand the thought of his neighboring classes being denied what he has; so he invites them all in to see his show. The more the merrier, says he.

The Drab Dame . . . doesn't realize that her entire classroom should be a visual aid. To be sure, her bulletin boards have decorations—Thanksgiving decorations at Christmas time. And Miss Drab herself always wears practical black or navy-blue dresses. Her voice? Quite colorless, of course.

The Machine-Shy Sally . . . just can't learn to run a projector; machinery scares her. After school, she gets into her automobile, drives home through heavy traffic, sits down at her sewing machine, and runs off a little gown for sister Suzy.

The Great General . . . knows and he knows that he knows. He's a man of many talents and great self-esteem. No one can tell him anything—and especially not his pupils. He tells them! He shows them, lectures them, impresses them (he thinks!), and never gives them a chance to think for themselves. Nor do audio-visual materials get a chance in his class.

At the end of the parade comes Herbart, sitting astride a long-tailed dog and reciting poetry.

* * *

Oddeyo awakened a sadder but wiser man. Now, there must have been good stuff in Oddeyo Vidayo for he was not crushed in his desire to achieve a daytime dream of better teaching through realistic and vital materials. He believed that teaching could become a highly skilled profession. So he brought his dreams to his workshop for frank and open discussion that the youth of America might have a better chance to get the kind of education they need to meet today's problems—problems quite as complex as any our hero encountered in his dream world.

☆ ☆ ☆

Film Council News

☆ The Atlanta, Georgia, Film Council is offering a series of weekly demonstration programs designed to increase public understanding of the value and use of audio-visual materials in school, church, industry, and community. At a meeting on October 10, a kaleidoscopic view of the year's program was presented through a specially-produced color filmstrip. The feature of the program was a discussion of "Audio-Visual Education from the Administrators' Point of View."

☆ The October luncheon meeting of the New York Film Council presented "A New Plan for Films in Psychiatry." Speakers included Robert Felix, M.D., Director of the National Institute of Mental Health; George Stevenson, M.D., President of the American Psychiatric Association; and Robert Anderson, producer of the Mental Mechanism film series.

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ORGANIZING THE A-V PROGRAM

(*Continued from page 399*)

commented on the gains they have seen in members of the club. They have noted clear thinking in the selection of new members and the development of latent mechanical abilities. They have seen members share information concerning experiences in operation to help others avoid pitfalls. And they have seen real leadership abilities develop.

There is another very important group involved in our audio-visual program—a committee from the Mothers' Club that works untiringly and performs immeasurable services. The club has helped finance our program for over twelve years, and members have worked countless hours on the program. They have collected and filed a flat-picture collection in many areas of study. They have catalogued all our 3¼ x 4 slides according to topic and cross-referenced them according to study areas; catalogued a synopsis card for each film used in the school to serve as future reference and for lesson preparation; cross-indexed all types of audio-visual materials; cross-indexed audio-visual materials with other tools of learning; and manned the visual aids room for two hours daily to circulate the flat-picture collection and to continue building their collections.

We believe that this kind of complete organization, involving teachers, pupils, and parents, is worthwhile not only because it makes possible more effective instruction but because it brings many "extracurricular" values and satisfactions to all who participate.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946

Of The Educational Screen, published monthly except July and August, at Pontiac, Illinois, for October 1, 1949. State of Illinois, County of Cook,

Before me, a notary public in and for the State and county aforesaid, personally appeared Josephine Hoffman Knight, who, having been duly sworn according to law, deposes and says that she is the business manager of The Educational Screen, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Marie C. Greene, 64 East Lake Street, Chicago, Ill.; Editor, Paul C. Reed, 116 Crosman Terrace, Rochester, N. Y.; Business Manager, Josephine Hoffman Knight, 64 East Lake St., Chicago, Ill.

2. That the owner is: The Educational Screen, Inc., 64 E. Lake St., Chicago, Ill. Marie C. Greene, 5836 Stony Island Ave., Chicago; Paul C. Reed, 116 Crosman Terrace, Rochester, N. Y.; Josephine Hoffman Knight, 64 E. Lake St., Chicago; E. J. Baker, 1510 N. Linwood Ave., Indianapolis, Ind.; Mrs. J. J. Weber, Bay City, Tex.; M. F. Sturdy, Swift & Co., Chicago.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

JOSEPHINE HOFFMAN KNIGHT, Business Manager.

Sworn to and subscribed before me this 28th day of September, 1949.

BEVERLY J. NELSON,
Notary Public.

(My commission expires Dec. 11, 1951.)

AVID Defines A-V Problems

☆ The Audio-Visual Instruction Directors of Indiana held their annual meeting in Elkhart September 29-October 1.

With Ford L. Lemler, guest speaker and participant, as discussion leader, AVID defined as five major problems in audio-visual education: the equitable allocation of budget among teachers, the cooperation with the State Department of Public Instruction in providing leadership in the use of audio-visual materials, AVID's responsibility in disseminating news of major developments and trends in the field, setting up the pattern for the most effective type of pre-service training for teachers, and the most functional techniques of in-service teacher training.

AVID also supported the passage of a measure permitting third-class operators, including students and staff, to operate low-frequency radio stations.

New AVID officers are: President, J. Wesley Felmlee, Elkhart; Vice-President, McCabe Day, Huntington; Secretary-Treasurer, Carolyn Guss, Bloomington; Regional Representatives, Evelyn Hoke, Muncie, George McIntire, Michigan City, Don Williams, Huntington County, Arthur Gibson, Hammond, and Wilford Jarboe, Vanderburgh County.

George Eastman House to Open

☆ George Eastman House will be opened to the public on November 9, according to a recent announcement by Dr. C. E. Kenneth Mees, president of the photographic center in Rochester, New York.

The house was set up as an independent photographic educational institute approved by the New York State Board of Regents in June, 1947. It is expected to become a world center for the demonstration of photography as an art and science. Eastman, famed photographic pioneer, built the house for himself and his mother in 1905 and bequeathed it to the University of Rochester at the time of his death in 1932 as a home for the university's president.

The public educational institute will house one of the best collections of historical photographic equipment and materials. Its purpose will be to demonstrate the technique of photography, to show the manifold part it plays in nearly every branch of human activity, and to facilitate research in photography.

Klapper to U. of C.

☆ Paul Klapper, distinguished educator and president emeritus of Queens College, New York, has been named visiting professor of education at the University of Chicago, where he will conduct a seminar on the major problems of college education for the University's committee on the preparation of teachers.

In collaboration with faculty members of the College of the U. of C. and Encyclopaedia Britannica Films, Mr. Klapper will also help plan the production of a motion picture on college teaching. The Carnegie Foundation for the Advancement of Teaching has granted $20,000 to meet the costs of the educational film and the seminar.

Columbia University Film Society

☆ "The Achievement of Film", an anthology of exceptional films produced in twelve countries, is being presented as the first major series of programs by the Columbia University Film Society. Films scheduled for showing include the American *Brotherhood of Man,* the British documentary *Night Mail,* and the Canadian *The Loon's Necklace.*

The film society is an affiliate of Columbia University Educational Films and has for its objective "to provide an opportunity for people to view, study, and read about significant motion pictures selected for their usefulness and importance in developing man's awareness and understanding of himself and the cultures in which he lives."

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School-Made Motion Pictures

As a special service to its readers, Educational Screen offers, upon request, a mimeographed list of school-made motion pictures, compiled by David Schneider, Evander Childs High School, New York City. To obtain a copy of the list, write to the Service Department, Educational Screen, 64 E. Lake St., Chicago 1, Illinois, and enclose 10c in stamps or coins to cover the cost of handling.

audio-visual Trade Review

BRAY — EB FILMS
CASTLE — FILMO
CORONET — TFC

Happy Anniversary

THE YEAR 1949 is an anniversary year for quite a number of the best-known organizations in the field of the educational film. For CORONET FILMS, as for TEACHING FILM CUSTODIANS, it marks the tenth anniversary. For ENCYCLOPAEDIA BRITANNICA FILMS it is the twentieth. It is the twenty-fifth and thirtieth respectively for the FILMO LIBRARY and CASTLE FILMS, both now constituents of UNITED WORLD FILMS, INC. And for BRAY's educational library it is the thirty-fifth!

Each of these beginnings coincides with either a technological or social turning point in the development of the motion picture industry; each has added its own unique contribution to our educational resources.

Coronet Growth Spectacular

Perhaps the rise of Coronet Films to its present position is one of the most spectacular stories in the history of audio-visual education. Its birth coincided with the development of 16mm color film, and its proud boast is that all of its films are produced in full color and under its own resources through every step, from research to sales.

DAVID A. SMART
Chairman of the Board, Esquire, Inc.

In the early '30's, Coronet's founder, David A. Smart, chairman of the board of Esquire, Inc., and publisher of Coronet Magazine, became vitally concerned with the failure of American education to keep pace with the use already being made of teaching films by totalitarians abroad. Accordingly, he established a completely-equipped film studio, which, after some years of experimentation, has now been geared up to produce eighty educational films a year. Coronet already has over three hundred educational films to its credit, and its announced goal is to provide "a Coronet film to meet teaching needs in every subject at every grade level."

The Theatrical Heritage

The theatrical film industry, often approached (and sometimes reproached) by educators about the millions of feet of potential educational material in its vaults, sponsored the formation of Teaching Film Custodians, Inc., as a vehicle for non-profit distribution of such materials as qualified educators might designate as useful for teaching purposes. In 1939 the first TFC catalog appeared, listing approximately four hundred subjects chosen and evaluated by teacher panels supervised by Yale's Dr. Mark May. This number has grown with the years and now includes tabloid classroom versions of literary classics as well as human relations excerpts from entertainment feature films. TFC had its origin in the area of public relations rather than of technology.

The situation was otherwise with the Filmo (and later the Filmosound) Library. In 1923 Eastman Kodak, Bell & Howell, and Victor Animatograph all brought out 16mm projectors. It soon became evident that extensive 16mm film resources would be needed to justify the purchase of these machines. So the Filmo Library tapped theatrical sources and individual producers to provide 16mm films that dealers could sell and rent, while Eastman launched a production and testing program that did much to establish the right of the teaching film to school time.

V. C. ARNSPIGER
Executive Vice-President, EBFilms

Enter ERPI

A few years later witnessed another great technical advance—the coming of sound. The Western Electric Company manufactured sound projectors; its sales subsidiary, Electrical Research Products, Inc. (ERPI), marketed them. It took some time to learn that the merchandizing methods of the theater equipment field did not work at all in developing school sales and that it required more than making a few sample "educational" reels to satisfy the school world either on the score of quality or quantity. So production, under the guiding hand of Dr. V. C. Arnspiger, took on ever-greater importance.

In due time the educational film project stood on its own feet, working more and more closely with the University of Chicago, and finally in 1943 it was absorbed by Encyclopaedia Britannica, a University affiliate. The following year Encyclopaedia Britannica Films fell heir to the Eastman Teaching Films library of two hundred silent films, making it the largest single source of classroom films, sound and silent, in the world. The bulk of EBFilms production is still on 35mm professional film, although 16mm color productions are not neglected in fields where it is felt that color is of integral significance.

Earlier Beginnings

Long before the motion picture could win recognition as a teaching tool, the opaque and slide projectors of Bausch & Lomb, Besseler, Keystone View, and Spencer Lens were proving the advantages of the projected visual aid. These names go back fifty years or more, back into the last century. They are all continuing their services, adding new models, and developing new materials and even newer techniques of using them.

Though one of the earliest of all motion pictures made in this country was a record of dental anaesthesia and though the Urban and the Spiro catalogs listed over a thousand "educational" films more than forty years ago, the first major impetus for school films came as an aftermath of World War I. Bray had turned from his invention of theatrical cartoons to make war training pictures; and when the war ended, he kept al ng the same path. The introduction of the acetate-base (safety) film just at this time eliminated much of the fire hazard and made it possible for producers such as Castle, Rothacker, and others to get greater school distribution of their industrially-sponsored educational subjects. It also smoothed the way for greater use of the filmstrip, pioneered by SVE, Jam Handy, and others.

Each new major technological advance has brought new forces into the field, challenging the older leaders to improve their techniques and broaden their horizons. Many have met the challenge successfully; others have faded out of the picture. It is not the latter's anniversaries we celebrate this year, considerable though their contributions may have been in their own time.

Today and tomorrow offer new challenges. It is quite possible that our present floundering search for satisfactory television techniques and materials may bring about even greater changes than have such previous technological improvements as safety stock, 16mm standard, sound, and finally color. In view of their accumulated know-how, it seems more than likely that these veterans who mark their anniversaries this year with well-justified pride will continue well out front. But it is also likely that right up there with them will be able newcomers, born of today's technology and riding unhelped, as well as unhampered, by their own past. Good luck to both!

—WFK.

* * *

SMPE Convention

An estimated 300 motion picture engineers gathered October 10-14 at the Hollywood Roosevelt Hotel for the 66th Semi-Annual Convention of the Society of Motion Picture Engineers to review the latest technical developments in the industry. Special emphasis was given to the fields of television, color photography, and high-speed photography.

NAVED Is Now NAVA

"National Audio-Visual Association" is the new name of the National Association of Visual Education Dealers and the Allied Non-Theatrical Film Association, it was announced in Chicago October 11 by E. E. "Jack" Carter, president of the association, following a mail ballot in which the new name was approved by a 70 percent majority of those voting. (See "New Name for NAVED", EDUCATIONAL SCREEN, October, 1949, page 374.)

The new NAVA* title, which takes effect immediately, was adopted in order to give the association a title more descriptive of the enlarged scope of the organization and its membership. Headquarters of the association will continue to be in Evanston, Illinois, with Don White as Executive Secretary.

A program of expanded services to members and the audio-visual industry was planned for the newly-named NAVA when the Board of Directors met in Chicago October 8 and 9.

It was decided that the National Audio-Visual Convention will again be held at Chicago's Hotel Sherman, July 30-August 2. And again the leading national audio-visual organizations will be invited to hold their meetings concurrently with NAVA. In addition to EFLA, FCA, and the Midwest Forum, DAVI will be invited. (See the edito-

* Official pronunciation features a short first vowel, as in "national."

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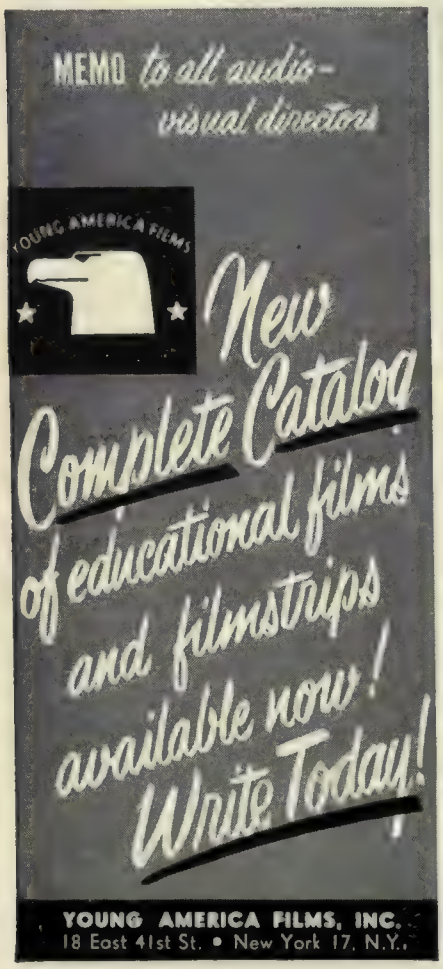

rial "Everyone. . .but not quite!", EDUCATIONAL SCREEN, September, 1949, page 296.)

NAVA will hold three regional meetings this year: the entire southern U.S. will collaborate on a meeting in January at Biloxi; the whole west at Los Angeles early in February; and the east at Atlantic City in late February, just prior to the annual convention of the American Association of School Administrators.

Other decisions made by the NAVA Board were: to establish a group insurance plan for members and their employees; to set up a three-member Board of Trustees (Hazel Calhoun, D. T. Davis, and Jasper Ewing) having complete authority to administer the C. R. Reagan Memorial Fund; to continue publication of the ANFA Yearbook under NAVA auspices (committee in charge: Paul Voght, Ray Myerson, and Don White, with W. F. Kruse as editor); to establish a Board of Governors for the National Institute for Audio-Visual Selling, scheduled for July 24-29, 1950; to begin preparation of a legislative program designed to obtain larger state audio-visual appropriations; to approve a new film damage insurance policy, available to members at special low rates; and to initiate a joint cataloging project that would make possible considerable savings to NAVA members.

* * *

Calvin Workshop

The Calvin Company's annual Motion Picture Production Workshop will be held November 28-December 1 at the company's Kansas City offices (1105 Truman Road). The workshop program is planned for those engaged and interested in the production of 16mm educational, religious, and industrial films.

Equipment

G-E Exhibits

An elaborate demonstration of educational FM broadcast equipment, including a 10-watt transmitter, was one of the feature displays at the 13th Annual School Broadcast Conference held in Chicago October 18-20. The 10-watt FM transmitter, pioneered by General Electric (Syracuse, N. Y.) after consultation with the FCC and U. S. Office of Education, has been installed in many high schools and colleges in the U. S.

At the School Broadcast Conference G-E also exhibited a portable amplifier, plug-in amplifier, low-power FM antenna, speaker display, turntable with tone-arm and pickup, AM, FM and television receivers.

Safety Cabinet for Films

A Water-Seal Safety Cabinet for the storing of negatives and valuable films has been announced as offering the highest protection from damage by both fire and water.

The effectiveness of the cabinet results from the deflection of water into each storage compartment, where it not only flushes the inner walls of the cabinet but also flows over, under, and around each can of film and carries off the heat as fast as it is generated. The rear opening of each compartment is sealed by flowing water that prevents the entrance of heat from the flue in case of an internal fire. The heat-conducting element accelerates the operation of the sprinkler head for external fires.

Information about available models can be secured from John G. Bradley, 4500 17th St., N.W., Washington 11, D.C.

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Dealers

Bray Library Films are now available for dealer and film library purchase

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Ampro Tape Recorder

A new magnetic tape recorder and playback unit has been announced by the Ampro Corporation of Chicago. Economically priced (less than $100) and simple to operate, the recorder is based upon an entirely new electronic circuit that greatly reduces size and weight as well as cost. The new portable Ampro unit weighs only 15 pounds, and its overall size is 8″ x 8″ x 11″.

It uses standard magnetic recording tape, recording on a "dual track" on either 5″ or 7″ reels at 3¾″ per second tape speed. It will record a full 2-hour program on a single 7″ reel of tape.

A monitoring system permits pre-setting the proper sound level before starting to record. The 3-way recording system allows "live" recording through the microphone and recording through the radio or from a phonograph.

For full details, write to Ampro Corporation, 2835 N. Western Ave., Chicago 18.

RCA on Display

Radio Corporation of America exhibits at recent educational meetings in eastern U. S. featured RCA Victor's new 45-rpm record reproduction system, the company's new portable "400" Junior 16mm sound film projector, and a new 16-inch television receiver model suitable for classroom use. Detailed information about RCA's new audio and visual educational aids can be secured from the RCA Victor Division, Camden, N. J.

Film Mounts for Miniatures

Emde Products, Inc. announces another new-size film mount—one for users of the ever-growing number of miniature 16mm double-frame cameras now on the market.

The 16mm double-frame mask slips into the 2 x 2 aluminum frame in the same manner as Emde's 19 other sizes of film mounts, and a film can be made ready for projection in any 2 x 2 projector in a matter of only a minute's time. You simply attach your film to the mask on printed outline with dry adhesive tabs provided, fold the mask, slip it into the Kodapak sheet, slide these into the aluminum frame, and fold the scored frame flap with the folding tool provided.

Additional information may be secured from Emde Products, Inc., 4031 Elenda St., Culver City, Calif.

Feltboard Teaching Aid

The Feltboard developed as a new teaching device under the direction of Dr. Arthur C. Stenius, Wayne University, includes a board covered with specially-

treated felt and colorful cut-outs, which, when placed on the board, adhere until removed. The feltboard comes in two sizes, 2′ x 3′ and 3′ x 4′.

Available felt cut-outs include the alphabet, numbers, fractional parts, arithmetic signs, relative size circles and squares, art pattern and expression forms, prepositions, names of animals, etc.

According to the announcement, classroom tests have proved the feltboard technique especially helpful in teaching basic arithmetic—number and fraction concepts.

A descriptive, illustrated booklet on the feltboard is available from Visual Specialties Company, 7645 E. Jefferson, Detroit 14, Michigan.

Build Your Own

● For the school interested in "building their own," the Sovereign Television Company, Brooklyn, New York, announces completely-equipped television kits with 10, 12, and 15-inch tubes. The same chassis is used for the three different sizes, and only the viewing tube and associated bracket are different. With slight mechanical changes, even the 16-inch CR tube can be installed.

● Designed especially for assembly in schools are the two TV kits prepared by the Philmore Manufacturing Company of New York. As finished products, both kits are identical; they vary only in the degree of work needed to be done by the student. The beginner has the kit with the difficult stages and operations already completed, while the advanced technician has to do the whole job from scratch. An instruction manual as well as a set of full-scale pictorial and schematic diagrams are supplied.

Projected TV

A new TV receiver being produced by the Fisher Radio Corporation of New York projects a picture to a conventional home or school movie screen. The picture size is adjustable from 24″x32″ up to 3′x4′. The set is available on a table with casters, permitting easy portability to any part of a school building. The price is about half of what was previously asked for a set with these capabilities.

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"Messenger of Peace"

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Running Time 87 min.

ASTOR PICTURES CORP.
130 W. 46th St., New York 19, N.Y.

Current Materials

Recent 16mm Releases

16mm films announced on this page and following pages are **sound** and **black and white**, unless otherwise indicated.

■ YOUNG AMERICA FILMS, 18 E. 41st St., N. Y. C. 17.

Design: Line (1 reel)—first in a new series of four films on principles of design for art education and drawing classes. The purpose of the first film is to familiarize students with "line" as one basic element of design.

■ ENCYCLOPAEDIA BRITANNICA FILMS, 1150 Wilmette Ave., Wilmette, Illinois.

The Living Forest Series (each 1 reel, color)—group of three films on the intelligent use and scientific renewal of U. S. forest resources. Titles are: *The Forest Grows, The Forest Produces,* and *Forest Conservation.*

■ MOFFILM, State Teachers, College, Montclair, New Jersey.

Learning a New Way (1 reel, color)—a high school senior's own film of his social studies class project at College High School, State Teachers College, Montclair, N. J. Student-producer Harry Wuest filmed the project from planning day to the parents' day exhibit. The film is presented by Dr. Maurice P. Moffatt, narrated by Evelyn Oelen. Rental prints are available from Association Films.

■ BRITISH INFORMATION SERVICES, 30 Rockefeller Plaza, N. Y. C. 20.

Hill Sheep Farm (2 reels)—daily life on a hillside farm in the Scottish Highlands.

■ ROYAL TYPEWRITER COMPANY, School Dept., 2 Park Ave., N. Y. C. 16.

Right—at the Start (6 reels)—demonstration of basic typewriting techniques.

■ CORONET FILMS, 65 E. South Water, Chicago 1, Illinois. Each film 1 reel, color or black and white.

How to Keep a Job—important factors in job success.

Sharing Work at Home—importance of cooperation to happy family life.

Let's Play Fair—basic elements of "fair play" for primary and intermediate grades.

Why Study Foreign Languages?—contributions of the knowledge of foreign languages to successful and enjoyable living.

Propaganda Techniques—methods of recognizing and evaluating propaganda.

Charles Dickens: Background for His Works—views of places in London associated with Dickens's works.

Watch That Quotation—importance of accurate quotations and authority behind statements; how to quote in speech and writing, how to read and listen to quotations.

Life of Nomad People—simple treatment of the life of desert wanderers.

Improve Your Handwriting—fundamentals and importance of good handwriting.

Friendship Begins at Home— values of friendships at home for the adolescent.

Your Family Budget—planning, operation, and values of a family budget. (*See the detailed review in the "Teacher-Committee Evaluation of New Films" department in this issue.*)

■ FAMILY FILMS, 6047 Hollywood Blvd., Hollywood 28, California.

The Guiding Star (3 reels)—dramatic story of a lonely, self-centered woman who has her family restored to her on Christmas Day, thanks to an understanding and enterprising old neighbor. (Premium rental during December.)

Return to Faith (2 reels)—film story about a surgeon, embittered by his failure to save his own wife and child, who responds to the call of duty when another child hovers at death's door.

No Other Gods (2 reels)—dramatic story revolving around a woman's choice of a husband and her rejection of suitors who offered wealth and fame.

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International Film Bureau, Inc.
6 N. Michigan Ave. Chicago 2

■ Simmel-Meservey, Beverly Hills, California.

The Maya of Ancient and Modern Yucatan (2 reels, color or black and white)—overview of the civilization of Mayas with views of the cities of the ancient Maya Empire and the Maya Indians as they live today.

■ Association Films, 35 W. 45th St., N. Y. C. 19.

Men of Good Will (1 reel)—international cooperation among members of the United Nations Secretariat.

Our Town—The World (1 reel)—illustration of the principles of the UN "Universal Declaration of Human Rights."

Defense of the Peace (1 reel)—structure of the United Nations organization.

Tomorrow Begins Today (1 reel)—role of the UN in encouraging cooperation among nations in the fields with which the Economic and Social Council concerns itself.

■ Audio Film Center, 45 W. 45th St., N. Y. C. 19.

Football Kicking Techniques (2 reels)—teaching film for football coaches covering in detail the various aspects of kicking—blocking for the kicker, accurate punting, placement kicking, etc.

■ Bailey Films, 2044 N. Berendo, Hollywood 27, California.

Make a House Model—complete description of how to build a scale model, starting with blueprints and using simple tools and materials found in any art or mechanical drawing class.

Make a Mobile—description of how simple, available scrap materials can be used in assembling the various parts of the mobile into its final dramatic three-dimensional shape; designed to stimulate student imagination and creative instinct.

■ Spool Cotton Company, 745 Fifth Ave., N. Y. C. 22.

Zip Zip Hooray (2 reels, color)—demonstration for sewing classes of the proper methods of sewing zippers into garments; musical comedy background. Film is accompanied by a filmstrip series.

■ Hawley-Lord, Inc., 61 W. 56th St., N. Y. C. 19.

Steady Now—training of setters and pointers for field work.

Skating Fantasy—featuring Olympic champion Barbara Ann Scott.

Marsh Marauders—animal and bird life in the marsh country.

Spinning for Steelhead—fishing with new type of reel.

■ Bethlehem Steel Company, Bethlehem, Pennsylvania.

Alloy Steels—A Picture of Controlled Production (4 reels)—present-day manufacture of alloy and special steels, emphasizing the care exercised in the control of all manufacturing processes.

Recent Filmstrip Releases

■ Australian News & Information Bureau, 636 5th Ave., N. Y. C. 20.

Australia—Country with a Future (74 frames)—overview of Australia—its topography, industries, cities, art, birds and animals, etc.

■ Popular Science Publishing Company, Audio-Visual Division, 353 4th Ave., N. Y. C. 10.

Flicka, Ricka, Dicka (6 filmstrips)—adventures of three small Swedish sisters; for primary and pre-primary storytelling, reading, and social studies.

Snipp, Snapp, Snurr (7 filmstrips)—adventures of three small Swedish brothers; for primary and pre-primary groups.

■ Hollywood-Pan American Films, 5356 La Mirada Ave., Hollywood 27.

The Magic Carpet (35 frames, sound, color)—the importance of soil and man's battle to use and save it depicted through original artwork.

■ Bureau of Communication Research, 13 E. 37th St., N. Y. C.

The Magic Triangle—The Story of Free Enterprise (130 frames)—pictures, through cartoon techniques, the three-sided competition by consumer, labor, and capital and the importance of preserving the free enterprise system in which nearly everyone is all three: consumer, labor, and capital. Presented by Victor Kayfetz Productions.

(Continued on page 432)

Magnificent Complete Ready-To-Use Christmas Worship Programs

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CHRISTMAS IN BETHLEHEM — *a really different service*... Beautiful hand-painted clay figurines enact the Christmas story. Provides an unusual and remarkable service for young and old. 22 slides plus 2 Hymnslides with Program Guide, $14.20

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For the Audio-Visual Field Trade Directory

To increase the usefulness of this Trade Directory, symbols have been inserted to distinguish original sources (producers, manufacturers, primary importers, etc.) from audio-visual dealers and film rental libraries. KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

FILMS

Academy Films (P)
P. O. Box 3088, Hollywood, Cal.

Associated Film Artists (P)
30 N. Raymond Ave., Pasadena 1, Cal.

Association Films, Inc. (PD)
35 W. 45th St., New York 19, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
3012 Maple Ave., Dallas 4, Tex.

Bailey Films, Inc. (PD)
2044 N. Berendo St., Hollywood 27, Cal.

Bray Studios, Inc. (PD)
729 Seventh Ave., New York 19, N. Y.

Castile Films, Div. of United World Films, Inc. (PD)
445 Park Ave., New York 22, N. Y.

Catholic Movies (D)
220 W. 42nd St., New York 18, N. Y.

Coronet Instructional Films (P)
Coronet Bldg., Chicago 1, Ill.

Council Films (D)
100 Academy St., Antwerp, N. Y.
200 Park St., Central Square, N. Y.

Encyclopaedia Britannica Films, Inc. (PD)
Wilmette, Illinois

Films, Inc. (PD)
330 W. 42nd St., New York 18, N. Y.
64 E. Lake St., Chicago 1, Ill.
101 Marietta St., Atlanta 3, Ga.
716 S. W. 13th Ave., Portland 5, Ore.
209 Browder St., Dallas 1, Tex.
8414 Melrose, Los Angeles 46, Cal.

Films of the Nations, Inc. (PD)
55 W. 45th St., New York 19, N. Y.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

General Films, Ltd. (PD)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Heidenkamp Nature Pictures (P)
538 Glen Arden Dr., Pittsburgh 8, Pa.

Hoefler—Paul Hoefler Productions (P)
612½ S. Ridgeley Dr., Los Angeles 36

Hoffberg Productions, Inc. (PD)
620 Ninth Ave., New York 18, N. Y.

Institutional Cinema Service, Inc. (D)
1560 Broadway, New York 19, N. Y.

International Film Bureau (PD)
6 N. Michigan Ave., Chicago 2, Ill.

The Jam Handy Organization (PD)
2821 E. Grand Blvd., Detroit 11, Mich.

Knowledge Builders Classroom Films (PD)
625 Madison Ave., New York 22, N. Y.

Library Films, Inc. (PD)
25 W. 45th St., New York 19, N. Y.

March of Time Forum Edition (P)
369 Lexington Ave., New York 17, N. Y.

Mogull's Inc. (D)
112-114 W. 48th St., New York 19, N. Y.

Nu-Art Films, Inc. (PD)
145 W. 45th St., New York 19, N. Y.

Official Films, Inc. (P)
25 W. 45th St., New York 19, N. Y.

Ott—John Ott Film Library, Inc. (PD)
730 Elm St., Winnetka, Ill.

Religious Film Assn., Inc., Libraries (D)
35 W. 45th St., New York 19, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
3012 Maple Ave., Dallas 4, Tex.
351 Turk St., San Francisco 2, Cal.
1505 Race St., Philadelphia 2, Pa.
209 Ninth St., Pittsburgh 22, Pa.
2722 Pine Blvd., St. Louis 3, Mo.

Simmel-Meservey, Inc. (PD)
321 S. Beverly Dr., Beverly Hills, Cal.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Swank Motion Pictures, Inc. (D)
614 N. Skinker Blvd., St. Louis 5, Mo.

Vocational Guidance Films, Inc. (P)
215 E. Third St., Des Moines 9, Ia.

Wholesome Film Service, Inc. (D)
20 Melrose St., Boston, Mass.

Willams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILM PRODUCTION

KEY: Width 16mm or 35mm. Educational; Television; Commercial; Home.

A. B. T. Productions, Inc. (16, 35, ETCH)
460 W. 54th St., New York 19, N. Y.

Russell Film Productions (16, ECT)
1825 S. Main St., Jacksonville, Ill.

MOTION PICTURE PROJECTORS AND SUPPLIES

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Bell & Howell Co. (M)
7117 McCormick Road, Chicago 45, Ill.

Comprehensive Service Corporation (M)
245 W. 55th St., New York 19, N. Y.

Forway Corporation (M)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

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☐ Payment enclosed. ☐ Please send bill.

For the Audio-Visual Field Trade Directory

To increase the usefulness of this Trade Directory, symbols have been inserted to distinguish original sources (producers, manufacturers, primary importers, etc.) from audio-visual dealers and film rental libraries. KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Mogull's, Inc. (D)
112-114 W. 48th St., New York 16, N. Y.

Natco, Inc. (M)
4401 W. North Ave., Chicago 39, Ill.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Raike Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Revere Camera Co. (M)
320 E. 21st St., Chicago 16, Ill.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

S.O.S. Cinema Supply Corp. (D)
602 W. 52nd St., New York 19, N. Y.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Victor Animatograph Corp. (M)
A Division of Curtiss-Wright Corp.
Davenport, Iowa

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILMSTRIPS

Church Screen Productions (P)
5622 Enright Ave., St. Louis 12, Mo.

Encyclopaedia Britannica Films, Inc. (P)
Wilmette, Ill.

Informative Classroom Picture Publishers (P)
40 Ionia N. W., Grand Rapids 2, Mich.

Long Filmslide Service (P)
944 Regal Road, Berkeley, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Visual Sciences (P)
599E—Suffern, N. Y.

SLIDES

Key: Kodachrome 2 x 2. 3¼ x 4¼ or larger; Made to Order.

Breed Productions, Jack (PD-2)
42 Longview Drive, Marblehead, Mass.

Fason Films, Jack (P-O)
2100 S. University, Denver, Colo.

Hirsch & Kaye (D-2)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (P-4)
Meadville, Pa.

Nu-Art Films, Inc. (D-2)
145 W. 45th St., New York 19, N. Y.

Ryan Visual Aids Service (D-2)
409 Harrison St., Davenport, Ia.

FILMSTRIP, SLIDE and OPAQUE PROJECTORS

American Optical Co., Scientific Instrument Division (M)
Buffalo 15, N. Y.

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Beseler Company, Charles (M)
60 Badger Ave., Newark 8, N. J.

Comprehensive Service Corp. (D)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (M)
Meadville, Pa.

LaBelle Industries (M)
Oconomowoc, Wis.

Raike Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

SCREENS

Da-Lite Screen Co., Inc. (M)
2711 N. Pulaski Rd., Chicago 39, Ill.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Radiant Manufacturing Corp. (M)
1215 S. Talman Ave., Chicago 8, Ill.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

RECORDERS—WIRE

Webster-Chicago Corp. (M)
5610 W. Bloomingdale, Chicago 39, Ill.

AUDIO-VISUAL SUPPLIES

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

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1947—June
1945—May
1944—April, Oct.
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1942—Jan., Feb., April, June, Sept., Dec.
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1940—Jan., Mar., April, May, Dec.
1939—April, Sept., Oct.

. . . and all issues prior to 1939

Send magazines to EDUCATIONAL SCREEN
64 E. Lake Street, Chicago 1, Illinois

Recent Filmstrip Releases

(*Continued from page* 429)

■ Society For Visual Education, 100 E. Ohio St., Chicago 11, Illinois.

How to Cook Turkey (51 frames, color)—demonstration of how to prepare, cook, carve, and serve the holiday bird. Filmstrip and manual, distributed free by SVE, are sponsored jointly by the Poultry and Egg National Board and the National Turkey Federation.

Basic Science Series (7 filmstrips)—three additions to the series produced cooperatively by Row, Peterson Textbook Company and SVE are *The Air About Us* and *Our Ocean of Air* (characteristics, properties and uses of air; black and white strips) and *Living Things* (identifying characteristics of common plants and animals; color filmstrip).

General Science "Why" Series—designed to help the elementary science pupil understand the basic principles behind climate and daily weather changes; first three releases are *Why Does the Wind Blow?, Why Does the Weather Change?,* and *Why the Seasons?*

Integral Calculus Series (4 filmstrips)—*Areas by Integration Using Polar Coordinates* is the fourth filmstrip in the series prepared by Edwin A. Whitman, Carnegie Institute of Technology. Others in the series are *Areas by Integration Using Rectangular Coordinates, Double Integrals,* and *A Triple Integral.*

British Empire Series (15 filmstrips)—the latest addition to the series is *The Face of Scotland,* showing the scenic beauty of Scotland, its people, customs, industries.

■ Young America Films, 18 E. 41st St., N. Y. C. 17.

History of Measures Series (6 filmstrips)—series designed to provide historical background information on the most important units and systems of measurement. Titles are: *History of Our Number System; History of Area Measures; History of Telling Time; History of Weight and Volume Measures; History of Linear Measures; History of Our Calendar.*

Ships and Harbor Series (6 filmstrips)—series for elementary and junior-high social studies classes showing the nature and function of four major types of ships, the busy harbor, and the lighthouse. Titles are: *The Tugboat; The Passenger Liner; The Freighter; The Fireboat; The Harbor; The Lighthouse.*

■ Visual Sciences, 599E, Suffern, New York.

Figure Drawing (50 frames)—demonstration of the mechanics of sketching figures and faces; second filmstrip in an art series directed by James H. Cullen, art supervisor of the Suffern Public Schools (first in the series is *Pencil Technique*).

Quirks of Nature (50 frames)—handdrawn pictures of fantastic animals: Aardvark, Hoatzin, Kiwi, Lemming, Okapi, Platypus, and many others.

Catalogs and Booklets

■ U.S. Office of Education, Federal Security Agency, has issued a 1949 film-library directory listing by states and cities 897 libraries or distributors that rent or loan 16mm educational films. The directory, compiled by Dr. Seerley Reid and Mrs. Anita Carpenter, Visual Aids to Education Section, Office of Education, supersedes the 1948 publication, "Partial List of 16mm Film Libraries," now out of print. Copies of the new directory (Office of Education Bulletin 1949 No. 10) are available only from the Superintendent of Documents, Government Printing Office, Washington 25, D.C.; price: 15c each.

■ Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Illinois, has issued a new 44-page, illustrated catalog containing descriptions of 323 EBF educational sound films and a "where-to-use-it" section showing the subject areas and levels with which the films are correlated. Also included are silent teaching films, filmstrips, and foreign versions of EBFilms.

■ United World Films, 105 E. 106th St., N.Y.C. 29, has issued a new 56-page, illustrated catalog of rental films, describing over 1,000 entertainment, educational, and religious 16mm subjects.

■ The American Heritage Foundation, 17 E. 45th St., N.Y.C. 17, has prepared a comprehensive kit entitled "A Program for Thanksgiving Day," including a list of 16mm films, program materials and suggestions, decoration and display suggestions, radio spot announcements, etc. For further information about the kit, write directly to The American Heritage Foundation.

■ D. D. Livingston, 220 Clinton St., N. Y. C. 2, has available a catalog listing, describing, and in some cases evaluating pro *and con* Fifty Films for Dance Education, all available in the Livingston library of films of the arts and sciences.

■ Westinghouse Electric Corporation, Box 868, Pittsburgh 30, Pennsylvania, offers a new 46-page booklet describing Westinghouse sound motion pictures and filmstrips for education and entertainment programs. Ask for Booklet B-4273.

■ Educational Screen, 64 E. Lake St., Chicago 1, Ill., announces the Silver Anniversary edition of The Blue Book of 16mm Films. This directory, published annually since 1924, lists well over 6,000 films, indexed by subject-matter and by title. Both free and rental films are included, as well as names of distributors for each film. Available after November 15th. Price: $1.50.

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THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

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DECEMBER 1949

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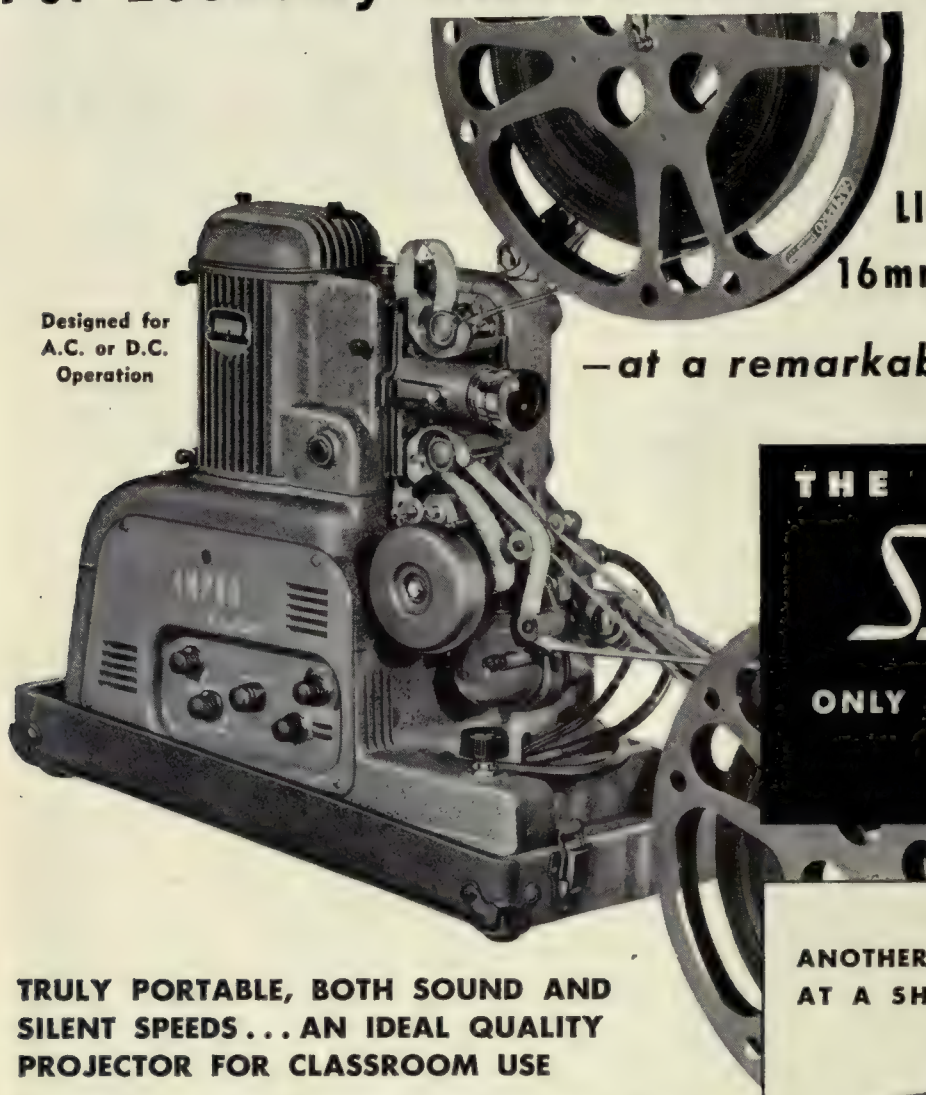

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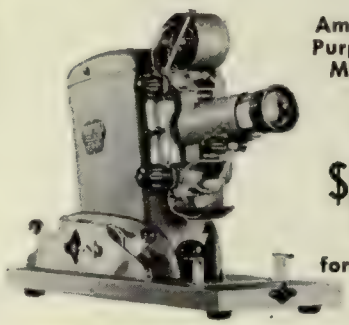

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Marie C. Greene, Publisher

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EDUCATIONAL

SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL MATERIALS

Founded in 1922 by Nelson L. Greene

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COVER: ★The Star of Bethlehem lights the way for wisemen of all centuries . . . Uncle Henry points out to his young friend in the new Family Films 16mm motion picture "The Guiding Star," the story of how a man's Christian faith brought happiness to a long unhappy family group.

Volume XXVIII — Number 10, Whole Number 277

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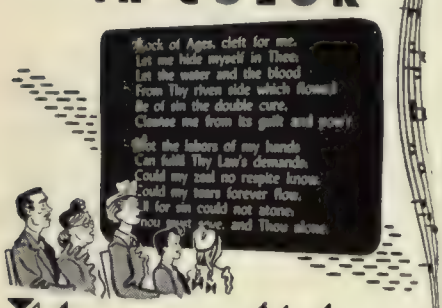

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The Readers Write

Number Too, Please

EDITOR:

We agree with Miss Harrison of College of the Pacific (October, 1949 SCREEN, page 342) that Vol. and No. on the outside of magazines would be most desirable . . . particularly useful on magazines which are valuable enough to be kept in files, such as EDUCATIONAL SCREEN, of course!

ETHEL A. SHIELDS

Librarian
Eastman Kodak Co.
Rochester, N. Y.

Effective as of January, 1950, the EDUCATIONAL SCREEN *cover will carry Vol. and No.*—ED.

Attn: O. Vidayo

EDITOR:

I heard Dr. William Hartley present his talk about Oddeyo Vidayo at Butler University, Indianapolis, last summer. Many times since I have wished for a copy of it, for it was one of the most clever morsels that I ever listened to. The audience response was terrific. It's too bad SCREEN couldn't furnish the visual aid which Dr. Hartley proved to be on the occasion of his speech.

But I certainly am grateful to EDUCATIONAL SCREEN for publishing this talk (November, 1949). The way you edited it preserved the zip, the fun, and the personality of the original unique presentation.

MRS. NELLIE M. SCHUYLER
Trenton, Michigan

EDITOR:

I found your November story of Oddeyo and his dreams most readable. I especially enjoyed the illustrations and the general presentation. Certainly it is an imaginative manner in which author Hartley introduces his ideas.

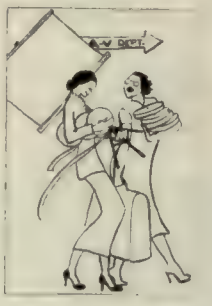
But . . . methinks Oddeyo dreams indeed if he concludes that every "sizable" school can afford its own films. Consider the plight of the progressive school of fair size already stretching its hard-pressed budget to the limit to cover the not inconsequential cost of projection equipment and related facilities. To such a school the rental library has been a boon, the hope of setting up a worthwhile library of its own only a vision of the future. A film library worthy of the name and one that would be of any real value in a facile a-v program such as that envisioned by the enlightened Oddeyo would involve no mean expenditure. That, too, is simple economics.

And what of the many not-so-sizable schools striving to keep abreast of new techniques by adopting even a modest a-v program, supplementing such materials as they can afford to own with such films as they can afford only to rent? Should they curtail their contemplated a-v program simply because their schedule must be arranged far ahead of time to include a rented film? Must they have only the best materials before they may use any? Or might it not be worse to put the cart before the horse than to let the tail wag the dog?

MARGARET SLATER

Assistant to the Editor
Hanford Works News,
Richland, Washington.

Reactions, if not answers, to reader Slater's rhetorical (we assume) questions are invited.—ED.



On the Bulletin Board

In one of the photographs accompanying the article "Organizing the School Audio-Visual Program" by Helen F. Winfield (November, 1949), we were much interested to note a cartoon posted on the bulletin board in the visual aids room pictured. Although only a part of the bulletin-board cartoon was visible (pictured at right above), that part reminded us of an EDUCATIONAL SCREEN *cartoon appearing in the March, 1949 issue (pictured at left above). And so, to satisfy our curiosity and, if we were right, to share a bulletin-board idea with other schools, we wrote to author Winfield. Her answer follows.*—ED.

EDITOR:

You are right—the cartoon did appear in one of your issues of EDUCATIONAL SCREEN. A boy on the (visual aids) squad who is very talented saw it and copied it for our (bulletin) board. It has caused more comment than you ever dreamed possible. Frank got a great kick out of copying it, and everybody who sees it is highly amused.

HELEN F. WINFIELD

Coordinator of Audio-Visual Aids
Public School 107, Queens
Flushing, New York

Re-recording

EDITOR:

I have read with much interest the article entitled "Religious Records on Review" by Max U. Bildersee in the June 1949 issue of the EDUCATIONAL SCREEN. It seems to me to be quite helpful and I should like to request permission to reprint it in our Methodist publication "The Church School." We will be happy to give proper credit to the author and to EDUCATIONAL SCREEN.

WALTER N. VERNON, JR.

Editorial Division, The Methodist Church
Nashville, Tennessee

Permission granted.—ED.

Address letters for "The Readers Write" to The Editor, EDUCATIONAL SCREEN, 64 E. Lake St., Chicago 1, Illinois.

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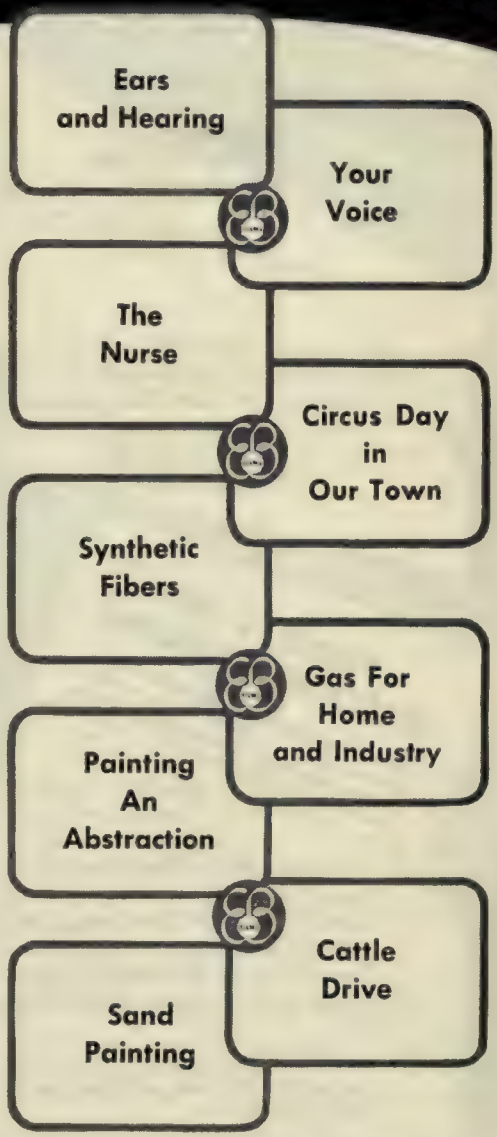

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FLASHBACKS!—25 Years Ago

From Volume III, No. 10, The Educational Screen, December, 1924

● In December, 1924, EDUCATIONAL SCREEN published its "Most Important Announcement to Date—Beginning with the January (1925) issue, THE EDUCATIONAL SCREEN will take over the well known magazine, VISUAL EDUCATION", which had been owned and published for a five-year period by the Society for Visual Education, Inc.

Simultaneous announcement in both publications pointed out that "The Society for Visual Education, from its foundation more than five years ago, has served education by the dissemination of information regarding all visual aids and practices throughout the early stages of the development of the visual field, in addition to the pursuit of its other essential activities—production and distribution of visual aids. The sale of the magazine has been arranged in order that the time and energy of the Society for Visual Education can be devoted more specifically to the activities of production and distribution."

Nelson L. Greene, founder of EDUCATIONAL SCREEN in 1922 and its editor and publisher for twenty-five years, had been the first editor of VISUAL EDUCATION. At the time of the consolidation of the two publications, he wrote editorially that "VISUAL EDUCATION must be regarded as the dean of visual publications . . . in five years of consecutive appearance . . . it has circulated well toward 400,000 copies . . . Such an achievement cannot be overestimated . . . Thousands of educators, to whom the words 'visual education' were meaningless five years ago, owe the awakening of their present interest in this movement of vast possibilities to the pages of VISUAL EDUCATION.

" . . . This is the splendid service rendered by VISUAL EDUCATION, itself but one of the varied services rendered to the visual cause by its publishers, The Society for Visual Education. And when the story of the visual movement is written, as the future will write it, there must be large space given in the First Chapter to the sturdiest of all the pioneer periodicals that did so much to blaze the way and inspire thousands to follow the new path."

Noel Heads DAVI

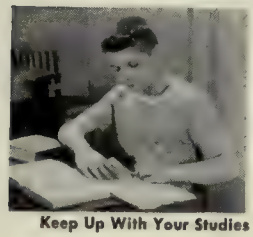
☆ Newly-elected president of the Department of Audio-Visual Instruction, National Education Association, is Francis W. Noel, Chief, Bureau of Audio-Visual Education, California State Department of Education. Other officers are: James W. Brown, first vice president; Lelia Trolinger, second vice president; Leslie Frye, Irene F. Cypher, and Winifred Crawford, delegates at large.

In his president's message to DAVI members, Mr. Noel said: "The year ahead for DAVI is a challenging one which, through cooperative effort, can be made historical. Many problems and issues face us, and while it is true they cannot all be resolved immediately, operating principles and policies must and can be adopted which will serve as guides for this year and other years to come. Through adherence to these principles and policies, DAVI will attain the stature which it should enjoy as the highest-level professional organization in audio-visual education."

A-V Committee for NCFR

☆ The National Council on Family Relations is organizing a committee on audio-visual materials to be composed of representatives of various professions, agencies, and organizations that are NCFR members. The committee will supply lists of materials and sources to professional workers, teachers, ministers, and others for use in their local marriage and family-living programs. It will work in cooperation with the Film Council of America, the Motion Picture Corporation of America, United States Department of Education, Extension Divisions of State Universities, Text-Film Departments of publishing houses, and other organizations in the audio-visual field. The committee will meet at the annual conference of the National Council in New York City, December 29-31.

Dating: Do's and Don'ts



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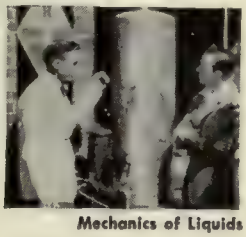

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Program Notes

ABELARD EDUCATIONAL FILMS, INC.

Presents

THE VIENNA PHILHARMONIC ORCHESTRA in the

Overture to Egmont

Producer EUGEN SHARIN **Director** LEOPOLD HAINISCH

Conductor W. SCHMIDT-GENTNER

Goethe's play, "Egmont", is based on the life of Count Egmont (1522-68) who played an important part in the upheaval of the Low Countries, which ultimately resulted in liberation from Spanish rule.

When the Spanish King attempted to turn Flanders into a Spanish dependency, Count Egmont was a vociferous protestant. The Duke of Alva, who was sent to the Netherlands to quell the uprisings, had Egmont imprisoned and put to death for high treason. His death became a symbol of martyrdom.

The subject of the story fired Beethoven's genius. The tyranny of the Duke of Alva, plotting to execute Egmont, the nobility of Egmont, his love for his people, the anger of the citizens of the Low Countries who would not be terrorized, all this beautifully presented by the poet, is reflected in the undercurrents of the music.

The Overture is a magnificent summary of the dramatic action which follows. The introductory section describes servitude, suffering and death, while the coda (Triumph Symphony) speaks of freedom, victory and immortality. In his study of Beethoven, Bekker says, "Beethoven's Egmont is the personification of a suffering and oppressed people. His death is the death not of a mere individual but of all lovers of freedom; and his triumph is the triumph of all the oppressed."

This film brilliantly portrays the themes of the play and of the Overture. Filmed in the historic Belvedere Castle, the producer has made use of flaming torches, statuary and world famous paintings* to visually present each theme in the music.

The photography, scenic effects and numerous montages are excellent and make this film an outstanding production.

1 reel.....b & w.....9 minutes.....$35.00

***PAINTINGS & STATUARY**

Woman's hand from "DROP INTO HELL" by Rubens
Three men from the "NIGHT WATCH" by Rembrandt
The Capital from the "NIGHT WATCH" by Rembrandt
"MEDUSA'S HEAD" by Rubens
Gobelin Tapestry, showing fighting—master unknown
"TRIUMPH OF THE VICTOR" by Rubens
Detail from the same
"ANGEL FROM THE RESURRECTION" by Rembrandt
"THE AFTERMATH OF THE WAR" by Rubens
Detail from "TRIUMPH OF THE VICTOR" by Rubens
Another detail of the same
"THE BLINDING OF SIMON" by Rembrandt
"YOUNG HERO IN GOLD" by Van Dyck
STATUARY by Fischer Von Erlach

Abelard **EDUCATIONAL FILMS, INC.**

1440 Broadway, New York 18, N. Y.

An exhibit for

Christmas

by PAUL P. CHASSE

Universite Laval
Quebec, P.Q., Canada

LAST CHRISTMAS I tried an experiment in my native town of Somersworth, New Hampshire, that I think will interest teachers, especially language teachers, everywhere. Thanksgiving had just been torn from the calendar when I proposed the idea. With the cooperation of the local language teacher, Mrs. Jessie Lanouette O'Malley, I gathered a group of boys, all of junior high school age, and invited them to participate in making and setting up a Christmas crib in the window of some local shop. We all agreed that we would fashion a crib resembling as closely as possible the authentic crib of Bethlehem rather than a New England self-styled snow-covered crib.

Since I was also interested in the psychological reactions of the townspeople, I asked the owner of the city's largest barber shop whether we might exhibit the crib in his window. He was more than just hesitant, but by the time I was through bombarding him with "reasons," he gave his consent. He agreed also not to mention the plan to anyone. It was to be a complete surprise to the people of Somersworth.

We set about getting our materials ready. From a local hall we borrowed a banquet table and planned everything in proportion to the size of the table (3′ x 10′). Two youngsters went to the local gravel pit to get a pailful of yellow sand with which to build a road and to select a small basketful of uniform-sized "rocks" to distribute along the road. They returned with an assortment of small rocks that had been dyed by motor oils and rain water. These reddish, blueish, and purplish rocks looked very much like the oxidized red rocks of the Queenstone epoch and fitted well into the Palestinian climactic background we wished to create.

A farm lad brought some hay to be cut and bound into bales and a bunch of dried fallen branches, from

(*Continued on page* 459)

Report from a Great University:

MORE Student Progress LESS Teacher Load

The Educational Model
SOUNDMIRROR
is a complete unit.
Model BK 428-B illustrated.

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Soundmirror brings professional standards to amateur use. Now being used with outstanding success for

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"MORE PUPILS make more progress—faster—when the Soundmirror is used in teaching than the records have ever shown before." Those are the words of an eminent educator in one of the country's great universities. He used the Soundmirror—the modern magnetic tape recorder made by Brush—in his own summer course and made exact tabulations and a report of student progress. He found student improvement rapid, and the drudgery of teacher repetition greatly reduced.

This report is now in book form—just off the press. It shows how the Soundmirror can help instructors reduce their teacher load, and achieve rapid student progress in the fields of music, drama, speech, language, radio training, stenographic drill.

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. . . if there could be even one school system with a complete audio-visual program . . .

A Challenging Proposal

● If there's one school or school system in these United States that has an adequate budget for its audio-visual program, we've never heard about it. In fact, "lack of budget" is the reason reported over and over again as a principal deterrent to an advancing program. There's not an audio-visual director who doesn't dream of the day and the program he could develop if his appropriation were to be even doubled. And just suppose the limits of the appropriation were to be only the limits of the need. Think what could be done!

There would not be just one or two rooms in a building equipped for projection; there would be many. There would be enough projection and audio equipment to serve every teacher. A complete collection of audio-visual materials would be *readily available.* A teacher could actually get the motion picture, the filmstrip, the record he wanted *when he could use it to best instructional advantage.* And there would be specially-trained personnel—adequate central staff and an a-v coordinator in each large school to assist in solving administrative and utilization problems. Think of the possibilities!

Think how remarkable it would be if there could be even one school system in this country with a *complete* audio-visual program—even one—where there could be an all-out demonstration of audio-visual methods of teaching. Think of the value of such a demonstration!

It's no wonder we were both intrigued and inspired by the suggestion made recently by Eric Johnston, President of the Motion Picture Association, in his talk presented at the Annual Education Conference in New York City:

> "I would like to see an entire school system or several of them turned into giant laboratories to test the true worth of the screen to education . . . What might be the results if (an) entire city school system . . . could be provided with every favorable condition for exploration in visual education?"

There's an idea and a terrific one! It's one worth the attention of all to bring it about—not only those specially interested in audio-visual education, but those too who are sincerely interested in the advancement of education.

Mr. Johnston was well aware of the immensity of the project he proposed. He knew it would cost money and suggested it was a job for some huge foundation. In fact, it may be a job to challenge the imagination, efforts, and contributions of many groups working together.

Now, where are the leaders in education and the audio-visual field who can take Eric Johnston's eminently practical proposal and convert it to reality?

—PCR.

Broadening Horizons

THROUGH THE USE OF FILMS

Harris & Ewing photo

Excerpts from an address to the Annual Educational Conference sponsored by the Educational Records Bureau, the Carnegie Foundation for the Advancement of Teaching, and the American Council on Education in New York City, October 27, 1949.

by ERIC JOHNSTON

President, Motion Picture Association of America

YOU IN EDUCATION have forever been insistent on open minds; you have fought for the right to teach new ideas; you have encouraged original thinking; you have battled valiantly against its suppression. You have been faithful to the principle of the free school—and I mean free in more than an economic sense.

You have exercised the finest leadership in creating an atmosphere for the development of rounded, balanced, social-minded human beings. And that is democracy.

Perhaps, then, I am reminding you of something you already know. But two citadels of freedom are always under first attack by those who want to regiment minds, control thinking, and put the soul of man in the stocks or pillory. One citadel is the school; the other, the free media of expression—the press, the radio, the motion picture.

You in education and we in the communications industries were never in need of closer alliance. You know what it is to face a clamor for the destruction of useful textbooks; you know the insidious danger of snatching books from school or public libraries on the ground that they are poisoning the minds of youth.

We in the communications industries know what it is to face a threat to freedom of expression. In the motion picture industry we know it particularly well. I want to give you only one small example.

One of our pictures—a simple little story with a cast of child actors—was banned in Memphis, Tennessee, because it showed white and Negro children in school and at play together. We are fighting that case out in the courts.

The American motion picture industry isn't taking threats to its freedom lightly. We are not going to be pushovers for outside regulation. We are going to fight back at the threat of official censorship wherever it exists, wherever it is indicated, wherever it is symptomatic. We have more than ourselves to consider, and we are thinking of the danger in those terms.

The issue is broader than the interests of the American motion picture industry. It is vastly broader. It is the issue of the whole American system—our system of free schools, the free press, free communication, free speech. Here is a case when giving an inch means losing a principle.

It is our concern when your right to teach honestly and objectively is tampered with; it is your concern when our right to produce honest and objective pictures is assailed. Our alliance must be cemented and entrenched.

There's another area where we are staunch and strong allies. And that is in the use of motion pictures as teaching tools. You know the film already as a 20th-century aid to 20th-century education. I know that you are anxious to adapt to classroom use every technical device industry can create. Among them, at this middle-aged stage of the 20th century, the film has proved, I think, most useful to you.

Today we are moving out of the realm of guesswork with the motion picture as an educational medium and into the field of precise knowledge of what it can do to help the teacher and augment the text. We anticipate vast advances in the technology of pictures. But over and beyond that, we are beginning to realize today that the film's greatest usefulness to education will lie in the promotion of human values among our people, in broadening their horizons, and in developing the whole man.

There is abundant evidence of what I have in mind, but I am singling out just one example. The scene of the story is the prairie country of Nebraska. Nebraska was chosen as a testing ground to see how the screen could best serve to broaden the program of the rural

high school. It is a rural state. Some high schools have an enrollment of fifty or fewer pupils and from three to five teachers. The curriculum offerings must necessarily be limited in those locations. One teacher might be required to teach two subjects in which she was thoroughly skilled but two others in which her background was limited at best.

Could the motion picture make up the difference?

That was the question we asked, and in cooperation with the University of Nebraska, the state-supported

The film's greatest usefulness to education will lie in the promotion of human values among our people, in broadening their horizons.

teacher institutions, and the Nebraska State Department of Public Instruction, we are endeavoring to find the answers.

Through Teaching Film Custodians, the motion picture industry has financed all the films from every source necessary to the program. Nearly a thousand prints of motion pictures have been employed thus far.

The tests in Nebraska will end in June after four years of intensive study. Thereafter, the results will be published. I think you will find them of absorbing interest. I am told that the measurements of progress have been most exacting. I am delighted to give you something in the nature of an interim report from Nebraska. It caught up with me in Europe in the mail recently. It is only a memo, sketchy, of course, but there is real meat in it.

It makes no pretense that we have stumbled on the gateway to an educational Utopia by using films as close allies to the teacher and the text. But it does speak of results in terms of solid accomplishment.

First, it tells us that through the use of films the subject matter of the standard curriculum is being more effectively learned and better retained.

Second, communities neighboring on the experiment centers have been inspired to use more motion pictures on their own. The memo tells me that parents in those bordering school districts took the leadership. That is all to the good.

Tomorrow's teacher will need to know every new wrinkle in education which the screen makes possible and be alert to think up others.

Third, all of the teacher colleges in Nebraska have now introduced courses on how to teach with films. And that's important. Tomorrow's teacher will need to know every new wrinkle in education which the screen makes possible and be alert to think up others.

Fourth—and this transcends everything else—the memo clearly states that the interest of the pupil in national and international affairs—in current events—in the world in which he lives—has been immensely quickened.

I am told that a film course based on the work of the United Nations resulted in the pupils forming discussion groups about U.N. activities. They have explored books and magazine articles about the United Nations; they began to listen to radio comment on its work.

We might expect the average high-school pupil to have a latent interest in the United Nations, but I am assured this interest, stimulated by the motion picture course of study, goes far beyond that. I think it is a splendid example of how the screen can help to expand the outlook of today's youth, young people who must prepare themselves to live with world problems all their lives.

I would not want to say that results in Nebraska prove the case for the teaching film beyond all question. But I am convinced that those results justify a far larger experiment. I would like to see an entire school system or several of them turned into giant laboratories to test the true worth of the screen to education.

In Nebraska, after all, there are only between 25 and 30 rural high schools used as experiment centers. What might be the results if the entire city school system of Cleveland, St. Paul, Dallas, Seattle—or New York—could be provided with every favorable condition for exploration in visual education?

I would like to see an entire school system or several of them turned into giant laboratories to test the true worth of the screen to education.

By favorable conditions for exploration, I mean the best in personnel, the finest in projection equipment, the best films to be had for every course—and above all—a program administered under policies with a breadth of vision, welcoming bold and imaginative thinking, ready to accept and experiment with new ideas.

This is a job which some huge foundation devoted to advancement of education might want to take over in cooperation with school authorities. It's an immense job. And the returns, I think, would be immense. One of our great foundations which have already proved themselves so helpful to the broad purposes of education for democracy might well look on this venture as a chance to pioneer in a new continent—an intellectual continent in which our explorations up to date have necessarily been limited and scanty.

My confidence in a sweeping laboratory test of the motion picture's values to education is partly based on the work the American motion picture is doing abroad. My idea that its real accomplishments will lie in the field of humanities has been brought home forcibly to me once more by first-hand observation in Europe—and in the fringe countries of the Soviet Union.

Surely, I wouldn't for a minute imply that our films can halt the steady, dismal and dangerous procession toward ciphered-out souls and fettered minds. Surely, I would not even imply that the film can do more than raise doubts; give a glimmer of hope to those who remember their stolen freedoms. But it can do those things at least.

How much more abundantly it can serve us here at home if its usefulness can be more completely studied and if it remains free in all ways to deal with life and the problems of men!

Three artists couldn't draw

an aardvark

SOME MONTHS AGO the people who head the advertising department of *Parade* magazine asked each of three top artists to draw a picture of an aardvark. For instructions, they used this paragraph from *Encyclopaedia Britannica*:

"The body is stout, with arched back; the limbs are short and stout, armed with strong, blunt claws; the ears long, and the tail thick at the base and tapering gradually. The elongated head is set on a short, thick neck, and at the extremity of the snout is a disc in which the nostrils open. The mouth is small and tubular, furnished with a long extensile tongue. A large individual measured 6 ft. 8 in. In colour it is pale sandy or yellow, the hair being scanty and allowing the skin to show."

This was an interesting, if somewhat baffling, assignment. None of the artists had ever seen an aardvark—not a unique distinction. The results were as you see them.

The problem encountered here is one of semantics. How precise is language and to what degree does it convey identical impressions? *Parade's* stunt graphically supplies the answer. Words, no matter how precise, are necessarily interpreted in terms of the auditor's or reader's psychology and experience. Only when an object is displayed in physical form —as a photograph, for example, or as an illustration—is a common impression produced.

To appreciate the confusion created in an attempt to translate words into pictures, review the *Britannica's* description of the aardvark and try to define a few of its key words. The body, we are told, is "stout." Exactly; but to what extent? You know many stout people, yet the chances are they are far different in build. The aardvark's back, reports the *Britannica,* is "arched." The artists variously understood this word, each placing the arch at a different point on the animal's back. The limbs, again asserts the *Britannica,* are "short." A simple and fairly precise term. Still, shortness is a matter of degree, some things being shorter than others.

It more or less boils down to this. The value of words is not their precision, but the impressions and moods and ideas they communicate. The value of pictures is their ability to register identical images on the visual apparatus of the beholder.

To our mind, *Parade* has started something. It's another demonstration of the efficiency and precision of pictorial presentation.

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published by Bausch & Lomb Optical Company

from MACBETH
British Information Services

TO AGREE, OR NOT TO AGREE

1. **Shakespearean drama is superior to all other drama.**
2. **The study of Shakespeare is a complete waste of time.**
3. **I do not see how anyone can get sincerely enthusiastic about Shakespeare.**
4. **Shakespeare has profoundly affected all drama and his genius has never been excelled.**

Moving Attitudes with Moving Pictures

a report on a research experiment

by RICHARD S. HIRSCH
School of Education, Stanford University

WHAT IS YOUR ATTITUDE toward Shakespeare's plays? Is it a favorable one? Is it unfavorable, or indifferent?

If you were to ask your students these questions at the beginning of their study of Shakespeare and again at the close of the course, would their attitudes have been changed by your teaching? If so, in what direction, more or less favorable than at the beginning? And, finally, how might you increase your chances of developing a more favorable attitude toward Shakespearean drama?

These were the questions that formed the basis for an experiment conducted recently in one of the San Francisco high schools. The purpose of the experiment was to determine how much a selected group of Shakespearean films might affect the attitudes of an English class, chosen at random.

A second class, in which no films were shown, was used for comparison. Both classes were taught by the same teacher and, except for motion pictures, with the same teaching materials. The films used in the first class were *Romeo and Juliet* (Teaching Film Custodians), *Julius Caesar, Macbeth* (both British Information Services), and *Hamlet* (Laurence Olivier production).

Now it must be obvious that, in order to have a before-and-after comparison of attitudes, it was necessary to have some way to "measure" attitudes. Readers familiar with the subject will recall that the Payne Fund Studies[1] used the attitude scales developed by Thurstone.[2] These were empirical studies made to determine the influence of motion pictures upon youth. The technique involves a battery of statements ex-

[1]Ruth G. Peterson and L. L. Thurstone, *Motion Pictures and the Social Attitudes of Children.* 75 pp. New York: Macmillan Co., 1933.

[2]L. L. Thurstone, "Attitudes Can Be Measured," *American Journal of Sociology,* XXXIII (1928), 529-554. See also L. L. Thurstone and E. J. Chaves, *The Measurement of Attitude,* Chicago: University of Chicago Press, 1929.

pressing opinions ranging from one extreme to the other in the favorable-unfavorable scale. For instance, "Shakespeare is unexcelled as a dramatist" might be an example of an opinion quite favorable to Shakespeare. At the other extreme: "Shakespeare's plays are terrible and their study a waste of time." Again, "Shakespeare is all right, I guess" surely reflects a neutral or indifferent attitude. The procedure of assigning a numerical value to each statement is relatively simple and need not be dealt with here. It is sufficient to say that each statement is assigned a numerical value from zero to twelve, zero being wholly unfavorable, twelve superlatively favorable. Opinions are chosen so as to have statements that fall into "equal-appearing intervals" between the two extremes.

With a battery of twenty to thirty scaled statements, the students were asked to indicate those they could accept as expressing their opinions. Each student's mean score was used to rank-order him along a linear continuum relative to the other students tested and relative to himself on a re-test. The mean score of each class provided a comparison not only between the two classes but also between successive tests of any one class. In this way the group using films was compared with itself on the basis of its "measured" attitude before and after seeing the motion pictures. The other class provided a measure of the shift in attitude as a result of the instruction.

In considerably simplified terms, here are the results obtained: At the beginning of the course, the two classes measured approximately equal. The control group (non-film) appeared to be slightly more favorable than the experimental group; the difference, however, was without statistical or practical significance.

Instruction was begun and lasted about eight weeks. During this time the experimental class saw the films listed, and both classes studied two Shakespearean plays, *Romeo and Juliet* and *Macbeth*. It will be noted that the class saw films about plays that were not studied. The films *Hamlet* and *Julius Caesar* were shown after a discussion of the general topic of Shakespearean drama; they were used as motivational and "background" material. At the end of the period the attitude scale was again administered to both groups.

On this post-test, the control group, as a group, retained its original position on the scale, namely, near neutral. In other words, study, by itself, had neither improved nor lowered the original attitude. Comparison of individual scores, however, indicated that seven out of a class of thirty in the control group shifted markedly from an earlier neutral position to one on the unfavorable side.

The experimental class, on the other hand, shifted in the favorable direction to a degree which left no doubt about its improved attitude. In statistical terms, the change was highly significant; the critical ratio of the difference between the means of the two tests was computed to be in excess of 5.0; the inference is that the probability of such a change occurring by chance is a statistical near-impossibility. Further, only one out of thirty students in this group shifted to a less favorable position.

At this point it should be made clear that so far as the students were concerned, their responses were completely anonymous. The tests were keyed, and considerable effort was made to assure students of the anonymity of their responses. Accordingly, there is no reason to believe that the statements that each student accepted did not reflect his honest opinion.

Several checks were made to verify the attitude scale findings. For instance, a graphic self-rating scale was used by which each student indicated on a calibrated line where he thought he ranked in attitude toward Shakespeare. In spite of the fact that many students tended to rate themselves at or near "neutral," comparisons between the mean scores of the self-ratings at the beginning and end of the experiment reflected the attitude scale results to a remarkable degree. The control group rated themselves approximately neutral on both occasions; the film group, however, made a highly significant shift toward the favorable side on the second self-rating. Further, the same seven students in the control class who had indicated a shift toward the unfavorable end of the attitude scale mirrored this change in attitude by indicating such a shift on the self-rating scale. The one student in the experimental group who was found to have negatively changed his opinion on

(*Continued on page* 460)

British Information Services

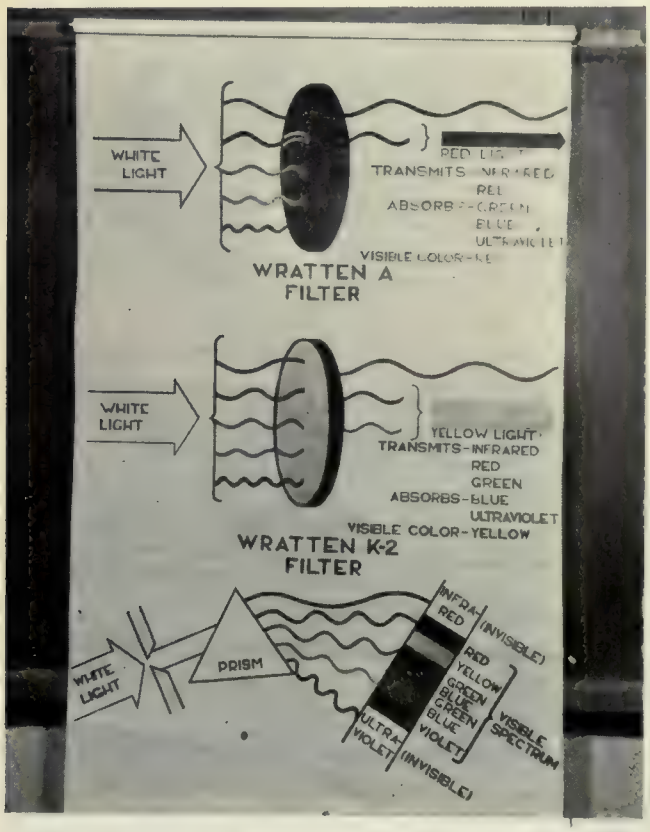
MACBETH for study.

CAESAR for background.

WINDOW SHADES make excellent charts

by DAVID P. BARNARD
Instructor, Audio-Visual Education
The Stout Institute, Menomonie, Wisconsin

ONE-VIEW CHART used to teach audio-visual classes the operation of a film library. Material was projected onto the curtain by the use of the opaque projector. Information for the chart was obtained from the booklet "How to Run a Film Library," published by Encyclopaedia Britannica Films. Colored India inks were used.



THREE-VIEW CHART used in teaching the principle of filters in a photography course. The chart was constructed by projecting illustrations published by the Eastman Kodak Company onto the shade with an opaque projector. Colored India inks were used.

THE VALUE OF CHARTS as visual aids is so well recognized it need not be reiterated here. Not so well known, however, is how to use white-cloth water-base window shades for drawings, charts, and diagrams. Such inexpensive shades may be bought in almost any furniture or home-furnishings store for about one dollar each, depending on where you live and the quantity you purchase.

Charts are of the greatest value when they are made to correlate with the course of study for use with a specific lesson or unit. For a single "frame" presentation, they have an advantage over other visual aids such as slides because no equipment is needed for projection. All you have to do is remove the shade chart from the filing case, kept conveniently at the front of the classroom, and place it in position in standard window shade brackets previously located just above the blackboard. This requires considerably less time and effort than setting up a slide projector for one or two slides.

In teaching audio-visual education, photography, and graphic arts at the Stout Institute, I have had occasion to produce and use many window-shade charts (see illustrations). The captions under the photographs indicate the purpose of the charts and the medium used in their preparation.

The shade type of chart permits ready storage and filing inasmuch as the shades may be rolled up, rubber

bands slipped over each end, and a number and title lettered on the outside to enable identifying the chart without unrolling it.

Construction of the charts is fairly simple. If the illustration you wish to draw on the chart can be projected by using an opaque or slide projector, hang the shade on the brackets, focus the material on the shade in the correct location, and lightly trace the outlines

on the cloth. Remove the shade from the brackets and lay it out flat on a table. Ink the lines and letters with black or colored India ink, using a straightedge for straight lines and a compass for circles and arcs. If you are artistic, you may wish to use a brush. Colored crayons may be used or showcard paint. India ink, however, will make the most permanent chart.

If there is to be a sequence of illustrations, the first one should be at the bottom so that the shade may be pulled down just far enough for that illustration to be seen by the class. After the first illustration or chart or diagram has been discussed, the shade may be pulled down to expose the next diagram. Generally three diagrams will be all you will have space for. In arranging a sequence this way, you keep the class from "looking ahead" while you are explaining the first diagram.

Charts made on railroad or poster board have always presented a storage problem; they have to be filed flat, one on top of the other, because they bend and warp when stacked on end. Window-shade charts can be readily filed by using a "pigeon hole" type of filing case, arranged so that the shades are standing on end or lying horizontally. Each "pigeon hole" space may be numbered or lettered to correspond with the number or letter on the shade. An index listing the numbers and titles may be pasted onto the cover of the filing case or located close to the case. We have found this system very helpful in our graphic arts department where we have some sixty window-shade charts on file.

The following general rules have been found helpful in producing charts—window shade or any other kind:

1. Strive for simplicity.
2. Arrange illustrations in an arresting and pleasing manner.
3. Use color for definition or more complex charts.
4. Design material to be as illustrative as possible in order to avoid detailed printed explanations.
5. Use numbers and a legend whenever detailed labeling is required.
6. Plan chart size to accommodate the maximum viewing distance. This would generally be about thirty feet. Letters should be at least one-inch high to be legible at this distance.
7. Check the content for technical accuracy.

And last but not least, after you have made your window-shade chart, use it correctly! The following points may prove to be helpful in using charts in the classroom:

1. Use a pointer.
2. Speak toward the class.
3. Provide time during your explanation for the students to take notes.
4. Stand to the side of the chart.
5. Show one diagram or illustration on the chart, or one chart at a time.
6. Time the use of the chart with the discussion.

When you go to buy your shades remember to ask for *water-base white-cloth* shades. Oil-base shades will not work well because they will not take ink and crayon readily. You can buy shades in varying widths and lengths—but thirty-six inches is probably the most satisfactory width for most chart purposes. Decide on a standard width, however, so they will all fit your filing case and wall brackets.

Yes, you'll discover that *window shades make excellent charts!*

☆☆☆☆☆☆☆☆☆☆☆☆☆ NEWS NOTES ☆☆☆☆☆☆☆☆☆☆☆☆☆

A-V Highlights of GS Convention

☆ Educational films and filmstrips and the question of how community Girl Scout councils can best use them came in for concentrated attention at the largest national convention ever to be held by Girl Scouts of the USA—in Milwaukee, Wisconsin, November 15-18.

Convention visual-education events included a demonstration, "Can Motion Pictures Change Attitudes?", by Julien Bryan, director of the International Film Foundation, and a Visual Education Quiz Show with Glen Burch, executive director of the Film Council of America, serving on the quiz "board of experts." Questions covered in the quiz included budgeting and financing local visual-education services, finding projection equipment in the community, and local Girl Scout use of films for adult volunteer training, for interpretation of Girl Scouting to the public, and for Girl Scout troops.

The latest Girl Scout film, *Girl Scouting Returns to Japan,* had its "world premiere" on International Night of the Convention.

On the A-V Rostrum

☆ The Iowa State Education Association held its Audio-Visual Section meeting in Des Moines November 4. In his feature address, UNESCO representative Dr. Edgar Dale, Ohio State University, gave the a-v audience "A Picture of the World." Discussion panel participants tackled "Audio-Visual Problems within Our Schools," under the leadership of Lee W. Cochran, State University of Iowa.

☆ At the annual meeting of the New Jersey Visual Education Association at Atlantic City, November 11, Dr. Walter A. Wittich, University of Wisconsin, demonstrated the classroom use of a-v materials in teaching a social science lesson with sixth-graders from Atlantic City's Brighton Avenue School.

☆ "Communication Arts in Public School Education" was the theme of the Washington DAVI meeting at Seattle, November 4-5. Speaker Dennis Williams, Encyclopaedia Britannica Films, gave educators a look at "The Educational Film of Tomorrow —Its Nature and Implications for the Modern School." Godfrey Elliott, Young America Films, traced "Trends in the Projected Materials," and Robert L. Gitlar, University of Washington, "Trends in the Use of Documentary Materials."

Film Festival for Children

☆ The Tenth International Film Festival in Venice coincided this year with an International Festival for Children, a 20-day program of special features, documentary and educational films. Much applauded by the children at the festival were *Andersen's Tales,* filmed in Denmark, and the Swedish film *The Three Aunts.*

Educators and specialists interested in films for children met to learn the lessons of this First International Festival for Children and to try to devise ways and means of producing and exchanging more films especially made or suitable for children throughout the world.

School Broadcast Conference

☆ The 13th annual School Broadcast Conference, held in Chicago October 18-20, brought together approximately 2,000 school administrators, teachers, and radio executives.

Four state superintendents of public instruction participated in a round-table discussion of "Radio in Education Today." John L. Bracken, president of the American Association of School Administrators, was the keynote speaker. Round-table participants included Vernon L. Nickell, Illinois; Deane E. Walker, Indiana; Lee M. Thurston, Michigan; and G. E. Watson, Wisconsin.

Dr. Benjamin Fine, education editor for the *New York Times,* discussed "Crisis in Education" at the annual SBC-AER luncheon meeting. The conference program also included demonstrations of the classroom use of television and radio round-table techniques in the classroom.

TEACHER-COMMITTEE Evaluation OF NEW FILMS

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Assistant Professor, School of Education
BETTY STOOPS, Assistant in Selection, Audio-Visual Center
Indiana University, Bloomington

A Visit From St. Nicholas

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 4 minutes, 16mm, sound, black and white or color. 1949. $15 or $30.

Description of Contents:

Animated drawings, cut-outs, and models are used to picture the famous poem by Clement Clarke Moore.

Committee Appraisal:

Simple animation, organ background music, and a pleasant-voiced narrator should make this film appealing to small children. The narration is confined to the reading of the original poem. Some children may be disappointed that St. Nick appears in a white suit rather than the traditional red.

Stepping Along With Television

(Bell System Telephone Offices) 10 minutes, 16mm, sound, black and white. 1949. Produced by Caravel Films. Available for free loan from Bell Telephone.

Description of Contents:

The film presents a non-technical description of television broadcasting. Beginning with a picture of a family in Waukesha, Wisconsin, enjoying a televised program of a ballet based on Tschaikowsky's "Sleeping Beauty," the film shifts to New York, whence the program orginates. The studio, lights, cameras, sound equipment, technicians, and performers are shown.

Actual photography and animation show the transmission of this television program. Electrical impulses from three television cameras travel by cable to the control room overlooking the studio where technicians adjust the images, select the image to televise, and channel it to television wires. Via telephone wires the image travels underground to the telephone building several blocks away. The program is picked up here and the dancers are shown again.

From New York the image is carried by line to the Philadelphia television tower, whence it is broadcast locally. Continuing by coaxial cable, the program travels from Cleveland to Toledo to Chicago. In Chicago a shift is made to radio relay as a means of transmitting the program. Actual photography and animation show the operation of the radio relay towers. The program travels to Milwaukee, from which station the family in Waukesha receives it.

Once again the family is shown enjoying the televised program. The narrator points out that the long trip has not tired the dancers and that they have made it in a two-hundredth of a second. The film ends with a long-distance telephone call from Grandad in Boston. When his granddaughter tells him about the television program, he expresses no surprise at the television developments, but rather a feeling that he naturally expected such advance in the method of communication.

Committee Appraisal:

Junior and senior high school groups discussing television or considering the subject from a general-interest point of view should find the film interesting. Even though the ballet program is shown in an interrupted fashion, the film does give an idea of one type of program which can be expected from television. The film does not contain a great amount of information concerning the technical aspects of television, and some may feel that too much film footage is devoted to the long-distance telephone call.

The Roosevelt Story

(Brandon Films, Inc., 1700 Broadway, New York 19, N. Y.) 76 minutes, 16mm, sound, black and white. 1946. Produced by Tola (Martin Levine and Oliver A. Unger). Apply for rental and lease terms. Study guide available.

Description of Contents:

The Roosevelt Story, edited chiefly from newsreel footage, presents pictorially the personal and public biography of Franklin Delano Roosevelt and some of the significant national and international developments in which Roosevelt was a prominent figure. The commentary, much of it editorial in nature, presents a favorable interpretation of all events portrayed in the film.

The opening scenes show the funeral procession accompanying the body of Franklin D. Roosevelt as a Washington cab driver summarizes the value of F.D.R.'s contributions and at the same time belittles the motives of those opposing the New Deal. The film proceeds to show the house where Roosevelt was born and the schools he attended. Roosevelt himself is first shown on the screen in films taken on his wedding day. These are followed by scenes of his early private and public life, including his activities under the Wilson administration.

His attack of infantile paralysis in 1921 and his recovery and activities in establishing a clinic at Warm Springs, Georgia, are shown. Following his recovery, F.D.R. is pictured supporting Al Smith and in 1928 becoming governor of New York, where he is pictured in some of the first sound newsreels ever made. His mother and wife are pictured as two women who made important contributions to his success.

The Roosevelt family is next shown boarding a plane to

Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual Center at Indiana University.

Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.

Brandon Films

. . . warm, human, dramatic

fly to Chicago to enable Roosevelt to accept personally the 1932 nomination for the presidency of the United States, an unprecedented act. Will Rogers introduces Roosevelt to the Chicago convention. Portions from the campaign speeches of both Roosevelt and Hoover provide background for documentary footage of the depression and drought. Roosevelt's inauguration is pictured, as well as the functions of such New Deal agencies as the N.R.A., P.W.A., and C.C.C.

Pictures of Roosevelt in his library feeding Falla, visiting with his family, and relaxing in the yard of his Hyde Park estate reveal some of Roosevelt's more personal characteristics.

Roosevelt's subsequent re-elections are recorded. Declaration of war against Japan and the United States' entrance into World War II are followed by a long sequence dealing with the universal draft. The drawing of the first number, the induction of the first draftee, and the reactions of the draftee's "sweetheart" are given in detail. Here the commentary shifts to a woman's voice. Such international meetings as those at Cairo, Egypt, and Yalta show Roosevelt's conferences with Chamberlain and Stalin. The signing of the Atlantic Pact and parts of his important speeches and fireside chats are also presented. His hopes and plans for an effective United Nations are pointed out. The film concludes with a picture of Roosevelt delivering his last address to the Congress and flashbacks to the opening scenes of the funeral.

Committee Appraisal:

Supervised by Elliott Roosevelt and released by United Artists, this biographical film covers more than forty years of United States history. It is a warm, human, and dramatic presentation and should be useful on the high school, college, and adults levels. Certain omissions in Roosevelt's public affairs, such as his attempt to expand the Supreme Court, and the commentary, which patronizes the so-called "man of the street" and implies that some of the opponents to Roosevelt's program were un-American, need to be noted. Among purposes defined for the film are reporting a portion of American history, covering the life of Roosevelt, producing attitudes favorable to the Roosevelt administration, and developing a positive interest in the future of people for peace, order, and security.

Fitness Is a Family Affair

(National Film Board of Canada, 400 West Madison Street, Chicago, Illinois) 15 minutes, 16mm, sound, black and white. Produced by National Film Board of Canada, Department of National Health and Welfare. $50.

Description of Contents:

After contrasting the life of a family that has unity and works together with that of a family that has no sense of unity, the film continues by showing the attitude of the desirable family permeating the neighborhood and resulting in the establishment of a functioning recreational center.

The beginning scenes of the film show children using the street as their unsafe and only playground. Next it shows Ed Logan arriving home in a vile mood. The entire Logan family appear preoccupied with their own interests. They eat supper and spend the evening as very lonely individuals. Mrs. Logan has absolutely no companionship from her husband, since he spends the evening "snoozing."

Ed Logan's neighbor, in contrast, arrives home in a jolly mood and further endears himself to his family by taking special note of each of them in a pleasing way. Supper is strictly a family affair. They enjoy it together and share its responsibilities. A picture of one of their family picnics shows them sharing this fun with a guest.

The success of a basement rumpus room leads the teen-agers to consider a neighborhood center. Ed Logan is approached on the subject of using his garage for this purpose. Strangely enough, he accepts the proposition, and as the project develops he becomes very much interested in it. A film on recreational centers seen by the group provides many practical and excellent ideas. The men's woodworking and the women's needlework transform the drab garage into an attractive recreational center.

The film ends by showing a backyard nursery that the parents developed after having developed and enjoyed first the neighborhood center. Pictures of happy people seem to indicate that the neighborhood projects contribute to the neighborhood friendliness and happiness.

Committee Appraisal:

This film, simple in structure and message, should prove effective in stimulating community action in connection with community recreational programs. The film has been recommended to illustrate the steps in planning a community recreational program, some of the techniques and procedures, and the value. The portrayal of a limited number of people, an excellent selection of various types of people, and faithfulness to reality and truthfulness help the film audience to identify themselves with the motion-picture characters.

Henry Wadsworth Longfellow

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 17 minutes, 16mm, sound, black and white. 1949. Produced by the Emerson Film Corporation. $85 less 10% educational discount. Teacher's and Discussion Leader's Guide available.

Description of Contents:

This film presents some of the highlights of Longfellow's life and catalogs many of his poems.

At the age of thirteen Henry is shown telling his well-to-do parents that he has just had a poem published in a newspaper. Following his father's wishes, Henry studies law half-heartedly at Bowdoin College, meanwhile publishing other poems.

Rebelling, finally, he goes to Europe to prepare for a professorship of modern languages. He then becomes heavily involved with his teaching duties, and, dissatisfied, finally re-

(*Continued on page* 462)

EBFilms

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- ★ THE STRANGER AT OUR DOOR (20 min.)
- ★ ON THE RIGHT SIDE (20 min.)
- ★ WALKING WITH GOD (30 min.)

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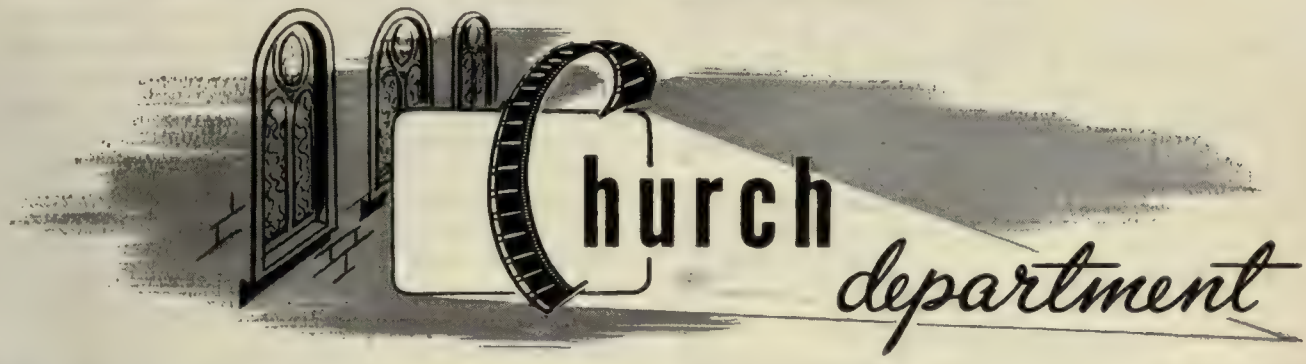


Business Ethics and the Church

by WILLIAM L. ROGERS*

DURING a four weeks' trip to the west coast I visited with the operators of several film libraries in each of fifteen major cities. To my astonishment, a number of these operators complained about the business ethics of some of the churches which rented their films. Their complaints ran along the following lines:

(a) A minister will rent a film for his church and, before returning it, make it available for use in another church without an additional rental fee. (b) Certain churches will keep a film for a whole week. (c) A church will receive a film on an offering of service charge basis from its denominational headquarters and then let ministers and churches of another denomination use the film without paying full rental price.

As one who has himself been a pastor of a church and has for many years had contact with ministers of many denominations, I am confident that these complaints, even if based upon actual fact, do not represent intentional dishonesty but rather a lack of understanding of rental regulations and their purpose. Accordingly, in order to make for a better understanding of these matters, I will outline the basis on which film rentals are fixed and the principles involved in setting up the terms.

Preliminary Considerations

There are two preliminary considerations which must be understood.

First, the production of religious films costs a tremendous amount of money. The average cost of the quality religious film offered today may run anywhere from $1,000 to $2,000 per minute of screen time. The film *I Am With You,* produced in Africa under the auspices of the Church of Sweden, cost nearly a quarter of a million dollars, or more than $3,000 per minute of screen time.

Second, regardless of whether a film is produced (a) by a commercial organization, (b) by a church board for promotional purposes, or even (c) by a corporation to advertise its product—the audiences which view the film must eventually pay the cost of its production. In (a) the cost must be recovered through sales or rental fees; in (b) through increased offerings received as a result of the use of the film; and, in (c) the corporation expects to recover its cost through increased sales. Ultimately the audience pays for the film or production will cease.

In the past few years certain denominational agencies have followed the practice of producing films to promote special denominational programs. In many cases they have planned the film so that it will have value for other denominations as well. By doing so, they feel able to produce a more expensive and presumably better film than their own budget would warrant. They anticipate that sales and rentals to other denominations will more than make up for the extra cost. These agencies then arrange for the showing of such films to their own congregations free or on a service charge basis.

Good Intentions

It is easy to understand how a minister, upon receiving such a film from his own denomination and appreciating its quality but not the financial implications, might feel perfectly free to make a generous offer of this film to a neighboring church. He fails to realize that his own board is counting on rentals from these churches to help pay that part of the cost of production which was not covered by the denominational budget. While the use of the film in his own church may result in increased offerings for the program the film promotes, his board certainly will not benefit by increased offerings in the churches of other denominations.

The independent producers of religious films are in an even more difficult position than the denominational agencies and boards whose productions are backed by promotional budgets. Their figuring runs something like the following:

There are, perhaps, 20,000 churches which show films more or less regularly. If my film is good, it ought to get 10,000 showings. My film cost $30,000 to produce. I must, therefore, get a net income of at least $3.00 from each of 10,000 showings. But, because of the cost of making prints and the cost of distribution, my net income will be only 35% to 50% of the rental

*Executive Secretary, Religious Film Association, Inc., 45 Astor Place, N. Y. 3.

fee. Therefore, my rental fees must be lifted to $6.00 or $8.00 each before I can recover my investment from 10,000 uses of the film. Because my film is only 25 minutes long, $8.00 is the top rental the churches will pay. Therefore, I will charge $8.00 per rental and hope that more than 10,000 churches will use the film so that I can pay interest on the money I borrowed and earn a small profit!

In view of the situation described above, it is easy to see that if one church books a film and makes it available free of charge to another, the producer is deprived of his rightful return on his film.

What the Law Holds

This right of the producer is recognized by law. Probably very few laymen realize it, but the law which applies in this case is the Federal Copyright Law. The United States Courts have recognized that the so-called rental fee for a film does not simply cover the rental of a commodity for a period of time to be used as the rentor sees fit, but that it is actually a license fee paid for "copying" the film at a specific time and occasion and in a specific location. The courts hold that when a film is projected, it is copied on the screen, even though the copy of each individual picture (frame) lasts only for a fraction of a second. The laws are exceedingly strict and hold that rental fee pays for the license to use the film only in accordance with the terms on which the film is offered to the user.

When Violation Is Proven

Interestingly enough, if the individual who has obtained a license to use the film in a certain place offers it for use by another individual in another place and on another occasion, and the film is thus used, both parties are considered guilty of violation of the copyright. Suits may be entered against the offending parties, either on a criminal or civil basis. When violation is proved on a civil basis, the law automatically assumes that the damage to the licensor is valued at a minimum of $200 on each count. This law also applies to a film library which illegally acquires a film and rents it to a customer.

Obviously, very few producers would be brash enough to enter suit against a church for violation of copyright, but it is well to know that the law does cover such situations.

We in the church field must assume that when the churches, and persons responsible for church programs, understand their obligations and responsibilities in regard to the rental and use of films, they will abide by these responsibilities. We would suggest, therefore, that when films are being ordered for church use, it is wise to become thoroughly familiar with the terms under which films are offered for rental and acquainted with the character of the agency offering them.

From the purely practical view of the long-term possibilities, it should be obvious that the continued production of quality religious films is not possible unless the producer has a fair and reasonable opportunity to recover his costs. It therefore behooves all who are interested in the future of the religious film movement to make every effort to see that rental terms are observed so that the financing of religious films can be put on solid economic ground.

Looking at New Films

The 18-minute film *The Wedding Feast* and the 20-minute film *Belshazzar's Feast,* both in black and white, are from the J. Arthur Rank studios. The 10-minute color film *The Good Samaritan* is also a Rank release. All three are available in this country through United World Films (1445 Park Ave., New York 29).

The Wedding Feast is a dramatic film based upon Luke 14:15-24 plus verses 11, 12, and 13 of the 22nd chapter of Matthew. *Belshazzar's Feast* is a film-sermon based on the 5th chapter of the Book of Daniel, with the sermon elucidating the meaning of the writing which appeared on the palace walls during the feast. *The Good Samaritan* is a puppet presentation of the story with the commentary giving the words of the Scripture.

The Wedding Feast sets out to state the story; not to interpret it. But in retelling it on film, the story is indirectly interpreted to a considerable degree without adding anything at all of significance. While remaining literal in its interpretation much of the way, it departs from the text quite a distance in certain parts. There is much evidence that this film was hastily and none too cleverly contrived, and on the handling of content it scarcely earns a "B" rating in my book. Technically, the film falls in the same or a lower bracket. Most of the photography is head-on, lacking in artistic effects, with many of the sets insufficiently lighted. The soundtrack varies in quality, and at the very beginning the sentence which gives the setting for the story is a total loss so far as the audience is concerned. The background music is satisfactory. This film is for youth and adults, and could be used as the background for a sermon on "The Robe of Equality and Humility" which all must put on when in the King's presence.

Belshazzar's Feast is called a "film-sermon" in the subtitle. We understand Mr. Rank has considerable interest in this type of film, considering this film experimental in character.

During this 20-minute film approximately 118 pictures are thrown on the screen. Analyzed roughly, five are dolly shots and two (possibly three) are pan shots. Pictures which we have already seen appear approximately 50 times. We are not only looking at still pictures but approximately one half of the time we are seeing pictures a second, third, and even fifth and sixth time. In itself this tends to relax attention. The minister who is preaching the sermon is brought on the screen some ten or eleven times, always at the same angle. Unfortunately, the elevation of these shots is such that his spectacles cast a shadow across his eyes except, perhaps, in the last two pictures. All these shots are medium close, tending to monotony; and there are no shots of the listening audience, lessening the sense of reality.

When seeing this film, the audience will be looking at *still* pictures—large black and white murals having no

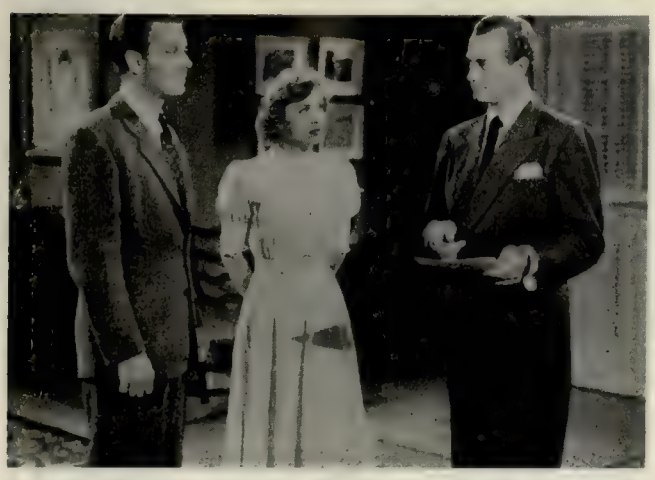
especial artistic values—while listening to a sermon. Do we need further experimental evidence to establish the fact that *still* pictures constitute extremely poor subject matter for the *motion* picture camera? Can 30 or 40 still pictures be manipulated by a producer in such a way as to constitute a satisfactory visual basis for a film which is to last 20 minutes—or any length, for that matter? Does not the essence of cinema reside in the power of the motion picture to bring 24 pictures before the mind in the short interval of one second? Such short-cuts to film-making can have but one end—a poor film.

As a sermon, the sermon of this film would be impressive. As a film-sermon it gets only a part of the attention of the audience since the pictures, because they are pictures, compel a certain amount of attention. Since the pictures in this film carry an insignificant amount of direct or illustrative meaning, they contribute very little to getting over the total message of the film. If superior preaching is to be taken to the people, let it be done on records, wire and tape recordings rather than on a soundtrack with still pictures running interference.

The Good Samaritan is one of the most artistic uses of puppets in film-making I have seen, especially in the color version of this 10-minute film. The story is presented, not explained or applied to life. Those who want to present this great parable in a new form and in a new manner will be pleased with this little film. It moves slowly and gracefully and the children of the younger grades will be pleased with its beauty The soundtrack gives the Scripture.

Prejudice

Prejudice is a dramatic film study of the effects of prejudice (anti-Semitism, in this instance) on the individual holding it. This is an important aspect of the subject, but not so important as showing the personal happiness that comes from living the unprejudiced life of goodwill and brotherhood. In the film, just about everyone, except Al (the Jew), does a mediocre job of living. Even the preacher bungles a pastoral call. In golf, all but Al would be shooting the course in 120! Can't films ever show someone playing life's course in



Questioned by the minister, Joe Hanson denies that hate literature makes any impression on him or his wife. The scene is from the motion picture "Prejudice," produced by the Protestant Film Commission and distributed by the Religious Film Association.

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THE RELIGIOUS SCREEN

by W. S. HOCKMAN, Church Dept. Editor

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the middle eighties? It would be encouraging and inspiring . . . and very likely just as dramatic. The film is technically good. (See the review of the film in EDUCATIONAL SCREEN, April, 1949, page 169.)

Into the Good Ground

Produced for the Board of Christian Education of the Presbyterian Church and distributed by the Religious Film Association, *Into the Good Ground* is a 30-minute film that tries to make it clear that fruitful Bible study and reading are dependent upon our attitude as we approach the Bible. This type of film is needed. It should be useful throughout the youth and adult church. If the story had been a little more convincing and the central problem and solution etched a little more strongly, it would have got a better rating than "B-1" here. (Longer review will appear in a later issue.)

Science or Religion?

Falling somewhere between science and religion, the 10-minute color film *God's Wonders in Your Own Backyard* is better science than religion. The science is in the pictures—many of them excellent. The religion is in the commentary—most of it uninspired and pious without being impressively reverent.

In this film a little boy and girl are photographed while discovering (under some careful direction, of course!) a worm, a snail, a spider, and a centipede in their backyard. The creative teacher in church and school may use the film—unless the commentary gets in the way—to promote an interest in living things and encourage a reverence for all life. The unimaginative and the less creative, especially in the church, will use the film because it sounds religious. For those who *use* films, it is recommended mildly; for those who *show* films it is not recommended.

Farmers of Japan

Farmers of Japan is a 20-minute black-and-white film produced by the U. S. Department of Agriculture and distributed by Castle Films. It shows the activities of a typical Japanese farmer as he wrests a living from his tiny rice and wheat fields by ancient methods and machines. It shows him forming small cooperatives to utilize better methods and better machines. The film is recommended as being useful with all ages in giving

information and building an understanding of Japan's rural millions as they toil endlessly and ingeniously to make a living.

New Materials

● Childrens' workers, departmental principals, and church-school teachers will be interested in a new release of Rev. Frank A. Lindhorst (College of the Pacific, Stockton 27, California) entitled *A Primary Unit.* This set of 62 kodachrome slides is a "documentary" of the teaching of a Primary unit (Learning From Jesus) in a lab school held at the College. It is intended for use with Primary teachers. It shows how the unit of study was planned and how it developed. It shows how worship and instruction can be blended. Principals and teachers will get ideas from it. The script is narrated in the first person, giving reality and greater interest. It contains an adequate discussion guide, which is cross-referenced to the script. Books related to the course are listed and other sources indicated. Even though the pictures were "shot" under many handicaps, Mr. Lindhorst was able to maintain above-average quality in his color photographs.

India Writes

DEAR CHURCH EDITOR:

Greetings from the India-Pakistan-Burma audio-visual clan! Two film libraries, institutes and workshops, a stream of literature, the production of 16mm color films, filmstrips and records form our present activities. We have been greatly helped by your excellent magazine.

DR. DONALD F. EBRIGHT, Secretary
Audio-Visual Aids Committee,
National Christian Council

37, Cantonment Road
Lucknow, U. P., India

● Song-Fest Slide Kit, No. I and No. II, contains 20 full-color pictures in double-frame size filmstrip giving words and illustrations for pep songs, ballads, folk songs, novelties, together with 20 cardboard readymount slide binders so the pictures may be mounted as 2 x 2 slides, if desired. The kit should be useful for youth meetings, conferences, and parties; for fellowship meetings, for lodges and civic groups, and schools. It's available from Church Screen Productions.

CHRISTOPHER MOUSE

CHRISTOPHER MOUSE is the story of a little mouse who goes with his grandfather to a nearby town where a Carnival was being held. He enjoys everything in the Carnival—a ride on a merry-go-round, on the train, etc. In fact, he and his grandfather enjoy themselves so much they forget it is getting late and when they start to look for a place to sleep they can find none. Eventually the grandfather remembers Farmer Brown's barn and they trudge out to the barn and get ready to go to sleep in the hay loft. Christopher doesn't like the rough straw as it irritates him when he lies on it. His grandfather, seeing his plight, begins to tell him the story of a little mouse many, many years ago who used to live in the hay loft of a barn and had a wonderful straw bed. One night some strangers came to the barn, a little baby was born, and there was no clean straw on the ground. The mouse's mother gathered all the straw she could to keep the ground dry and in order to get enough the little mouse had to give his own bed of straw. Then a little baby was born who was the Christ Child. The Wise Men came from the East to see the babe and after the telling of the story to Christopher, he went sound to sleep without another murmur.

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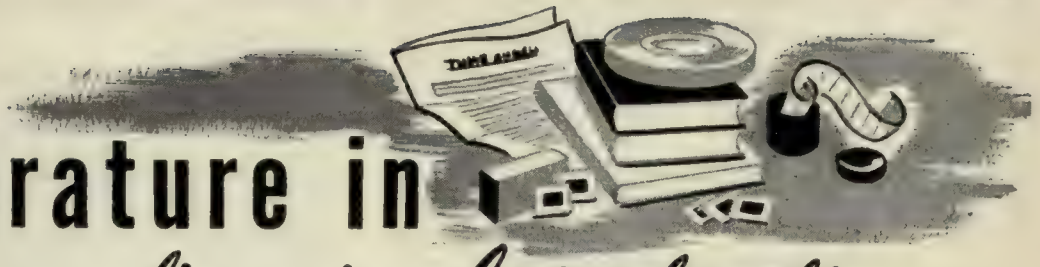
the literature in audio-visual instruction



MRS. ETTA SCHNEIDER RESS, Ed. D., Editor

Educational Book of the Year

● **Better Learning through Current Materials**—Lucien Kinney and Katherine Dresden, Stanford University, editors. Stanford University Press, Stanford, California. 1949. 182 pp. $3.00.

Here it is, the practical book on utilization. *Better Learning through Current Materials* is a summary of the experiences of a group of teachers and consultants working together, through conferences, workshops, correspondence, visits, and creative efforts in the classroom. The project was voluntary, and the teachers represented many subject areas in various schools of California.

The volume is replete with accounts of the ways in which current materials were used in art, English, foreign language, homemaking, mathematics, science, speech, and social studies classes. Each teacher is a vital thread in this cooperative effort to find out how to make best use of newspapers, periodicals, fugitive pamphlets, advertising material, publications, and the like. No medium was overlooked in the search for enrichment: news commentators, current plays, motion pictures, radio programs. Problems dealt with in the textbook were personalized through introduction to the local scene. Thus were labor problems made real and significant when they were related to the current issues in the community, and immigrant problems when tied in with the local migrant labor situation.

It is obvious that the editors have had to condense a great deal of material into a comparatively brief volume. They have wisely divided the book to include: (a) anecdotes and teaching techniques; (b) administrative problems and practical helps in building room display areas where current materials find attractive settings; and (c) methods used in evaluating the effectiveness of teaching procedures.

The nature of the three-year study behind this book is a fascinating story, as told in the foreword by Professors Reginald Bell and Lucian Kinney, of Stanford. A workshop at the University of California in 1946 paved the way. Participants were supervisors from the State Department of Education, teachers and administrators from fifteen high schools throughout California, and consultants from the Stanford School of Education. The purpose of the study was to find ways of increasing the use of current materials in the high school curriculum.

For the following six months, teachers were encouraged to follow their own interests and preferences in the kind of materials they were to explore, the purposes for which they were to be used, and the classroom "tactics" to be tried. At the June, 1946 workshop held in Palo Alto, the group met to appraise and summarize the evidence accumulated during the previous semester.[1]

One outgrowth of the study was the formation of a permanent California Council on Improvement of Instruction, an organization with neither dues nor officers, but with a lively interest in the following:

(a) to explore for new materials and better classroom procedures through individual experimentation, and through more formal study at several schools, to compare the results of teaching with extensive use of current materials with results from procedures without such materials.

(b) to coordinate the experiences of the Council, through annual conferences, sectional conferences held occasionally, the exchange of ideas through a biweekly Newsletter (edited at Stanford), and through visits to cooperating schools by the Stanford consultants.

The pattern used to describe the day-by-day use of current materials reveals a sound and significant philosophy of education, with a wholesome concern for the interest and achievement of pupils and a sensitivity to the needs and potentialities of their teachers. The educational consultants have noted that improved teacher competence was one of the outcomes of the study, although it had not been listed in the original purposes. Why?

> "First, because the initiative was with the teachers. They are seeking to improve their practices in clearly defined directions. . . . the assistance extended by the consultants in response to specific requests, exchange of ideas and practices at conferences provided an amazingly effective learning procedure. Evaluation programs continue to provide evidence of growth in teaching ability.
>
> "Second, and at least equally important, is the fact that the Project is indigenous to each school. The activities of each class and the procedures being studied are those that each teacher considers important."

To these reasons might be added that this was a study which dealt with persons, not statistics and ratios. The students were given every opportunity to evaluate the techniques and were made part of this vital piece of research; and all the teachers were regarded as key figures in a pattern which is constantly evolving.

As for the techniques described, "close your eyes and point your finger, any place you let it linger" (as the children's song goes), you will find interesting descriptions of classroom experiences. This aspect of the book is what makes it so appealing to this reader. It tells us what others have tried, and suggests that our ideas may be equally effective if used with foresight and direction. *Better Learning through Current Materials* gets my vote for the educational book of the year.—ESR.

For A-V Directors

● **How Much Does the Audio-Visual Director Need to Know?**—Alexander Frazier, Phoenix Union High Schools and Phoenix College. "The School Review", October, 1949. pp. 416-24. Reprints available from "The School Review."

This article should stimulate those already working as directors and guide those who aspire to the job. The author's thesis, already generally accepted in the field, is that the audio-visual director should be a promoter, a salesman, an order clerk and service technician; but more than that, he must know what the materials he handles can and must mean in a good school program, and he must become and be a teacher of teachers. An interesting comparison is made with librarians:

> "Audio-visual directors as a group would do well to look at librarians as a group. School librarians today are suffering from a lack of leadership that would have put them in the center of the school picture where they belong, as counselors of teachers on the use of printed materials. Librarians, even yet, are too largely trained as clerks and technicians, too little trained to become what they must become if they are to be hired everywhere they are needed and paid as they should be paid."

[1] See *Better Teaching through the Use of Current Materials*, by Kinney and Bell, Stanford University, 1947.

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Industry-Science Teaching Relations

☆ Approximately 300 teachers and businessmen met at the first regional meeting of the National Science Teachers' Association and industry representatives in Pittsburgh on September 30 to talk over what materials and services industry can offer science students.

An Advisory Council on Industry-Science Teaching Relations, including ten representatives from science education and ten from scientific and technical industries, is undertaking a program of fact-finding studies on sponsored teaching aids. The NSTA has already developed a program of consultation and evaluation services for producers and prospective producers of sponsored teaching materials. Detailed information about the services can be secured from the NSTA Executive Secretary, Robert H. Carleton, 1201 16th St., N.W., Washington 6, D.C.

A-V Aids for Industry and Labor

☆ The Audio-Visual Aids Department of the New York State School of Industrial and Labor Relations at Cornell University is offering the following A-V services to the people of New York State: (1) Short courses and institutes for labor or management groups on audio-visual techniques; (2) a consultation service with industries and labor unions on audio-visual problems of an educational nature; (3) publication of lists of industrial and labor relations films; (4) extension courses in various state localities on A-V techniques and materials.

Director of the Audio-Visual Aids Department is Professor J. James Jehring, who is also chairman of the Committee on Research and Planning of the New York State Audio-Visual Council.

Adult Film Fare

☆ Films the general public rarely gets to see were featured on the program of the Second Public Film Forum of the Screen Directors Guild, held in November at the Museum of Modern Art auditorium in New York City. Included were "non-theatrical" industrial, medical, religious, art, and government films. The First Public Forum of the Screen Directors, staged last June and previewing an array of United Nation films, was greeted with an overflow crowd. And, reports Guild President Jack Glenn, the Forum mailing list is still growing.

☆ The Sunday morning Cinema 16 series, given at New York City's Paris Theatre, has attracted a capacity audience, the film society has announced. Cinema 16 has now launched a second Sunday morning series, featuring the same 16mm film programs but on different Sunday mornings. Cinema 16 will continue its regular Wednesday night showings at the Central Needle Trades Auditorium.

☆ The newest 16mm theater to make its debut is the World Documentary Theater, which opened at New York City's Barbizon Plaza Hotel in October. The theater is devoted to showing unusual documentary and educational films from all over the world. Robert J. Gurney is manager of the theater; Joan Laird, formerly of United World Films, is program director; Gene Searchinger, formerly of the Voice of America, International Division, NBC, handles production.

Hollinger to PCW

☆ John A. Hollinger, formerly Director of the Department of Audio-Visual Education in the Pittsburgh Public Schools, has joined the staff of the Pennsylvania College for Women Film Service as Assistant Director for the year 1949-50, according to an announcement by James S. Kinder, Director of the PCW Film Service.

CORRECTION: The review of the film "Meet the Sioux Indian", which appeared on page 409 of the November issue, listed incorrectly the address of Associated Film Artists. The correct address is: Associated Film Artists, 30 N. Raymond Ave., Pasadena 1, Calif.

CHRISTMAS EXHIBIT

(*Continued from page* 440)

which he and a friend made a fence to encircle the meadow in which the sheep were to graze . . . or to sleep. He also arranged for us to have an out-of-shape Christmas tree to dry and from which to gather the tiny pinespills that would be used for the dry grass in the meadow. Gray dried moss was fashioned into thickets to place by the roadside.

I bought a box of mica flakes and some paint; a local merchant gave us some of his largest cardboard boxes to cut up and arrange as the background for the pageant we were preparing. One youngster of no mean artistic ability was entrusted with the job of tracing the ramparts of Bethlehem on the cardboard. Then he cut these in a zigzag pattern of various houses in the distance, each towering helter-skelter above the encircling city wall. This "city" was painted gray, and sand was gently dropped on it while the paint was still wet in order to give the impression of sun-dried mud houses of first-century Palestine.

Another boy painted some old sheets, given to us by a cooperative mother, while his friend dropped sand on the sheets (the one painted brown, the other brown and gray). A third sheet, painted gray and covered with mica flakes, was wrapped around a small box to serve as the cave in which we finally placed the creche. The brown sheet represented good old terra firma, while the brown-and-gray sheet delineated the hypothetical nuances between the drab valley and the hillside at dusk.

Our entire exhibit was planned and prepared at a workshop during our spare moments. A local woman kindly lent us a complete Nativity set of figures, which we tucked away carefully until the time for setting up our Yuletide array. A rough sketch of the panoramic tableau as it was to appear was drawn and ready.

"X-Day" fell on the Sunday preceding Christmas. At two o'clock sharp, we brought all our materials to the barber shop. Each one in the group was personally responsible for setting up a part of the exhibit, in accordance with the sketch. Two and one-half hours after we began, the exhibit was ready.

But what has all this to do, you will ask, with a language teacher? Everybody knows the story of the Nativity and everybody knows, at least vaguely, the Biblical topographic background to the extent that he can identify and distinguish between the cedars of Lebanon and the Canadian maple tree. Assuming also a knowledge of the personages represented in the pageant, we had each one of these designated on a small white card by its French appellation: *Vierge Marie, Roi-mage, Berger, Chameau,* etc. In that way those who looked at the exhibit could see something of what the youngsters had accomplished linguistically as well as artistically.

You're probably interested in what the people thought of our work. Although the barber was skeptical at first, his customers praised the exhibit so much that he finally bought a spotlight and set it up himself to illuminate the scene at night. The people's reaction was really astounding—scarcely a minute of the day passed without someone's admiring our "masterpiece." The barber

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"boasted" that he had to wash his window on the average of three times a day because of the multitude of noses pressed against the pane. People living in apartments across the street reported that as late as midnight they could see people standing before the crib in admiration. People from every race and creed expressed sincere congratulations throughout the Christmas season.

Before we took the crib down (which we did with much care only after the Feast of the Magi, January 6), the proprietor insisted that we allow an extra day so he could have a photographer record our enterprise.*

In making and carrying out our plans, we tried faithfully to follow Edgar Dale's principles as expressed in "Audio-Visual Methods in Teaching." Our exhibit was "seen"; the exhibit site was well chosen; one main idea was expressed clearly and concisely; the labels were short and simple, uniform and legible; the exhibit was well lighted, interesting, and attractive. We feel that our Christmas exhibit was a real success and a truly worthwhile experience for both doers and viewers.

*Author Chasse regrets, and so do we, that when the photo was made (see cut on page 440), the cards identifying the figures and objects had already been removed.—Ed.

MOVING ATTITUDES

(*Continued from page* 447)

the attitude scale likewise indicated this change on the self-rating.

It is interesting to record, furthermore, that tests and grades of a conventional type do not indicate what attitude a student has toward a subject. A comparison of test scores (subjective and objective "factual" tests) and grades showed that there was no difference between the classes, both ranking high. This confirms the idea that where grades are concerned, one need not like a subject to do well in it. As a matter of fact, among the students graded highest by the teacher were some whose attitudes had become decidedly unfavorable toward Shakespeare.

Each student wrote a brief (and again anonymous) comment regarding his study and the use of films. Here's what one said: "The motion pictures helped a great deal. I got a lot more out of the longer passages when I saw them in the movies." Another comment was, "I have to read the same things over two or three times before I understand them, unless someone explains them to me. The better I understand the play, the better I like it, and the movies helped to explain."

And here is what one student had to say about assigning "parts" to read aloud in class: "When the play is read in class, I think the beauty of it is spoiled. Motion pictures are the very best way of presenting . . . Shakespeare." Still others demonstrated an astute critical faculty in comparing one film with another as to technical quality and acting.

In general, then, the conclusion drawn from the experiment is that *motion pictures of Shakespeare's plays, when used in conjunction with good teaching methods, will significantly help the teacher develop in students a favorable attitude toward Shakespeare.* Certainly the investigation lends support to the statement that motion pictures perform no miracles in the teaching process. As already noted, in spite of her use of motion pictures, the teacher was unable to prevent one student in the experimental group from shifting toward an unfavorable attitude; nevertheless, motion pictures materially aided the teacher in her work of developing an appreciation for good literature. Surely the skilled and competent teacher will welcome motion pictures; the teacher who does not use them gives herself an unnecessary handicap.

The investigator wishes, further, to make a few observations based on the experiences gained during the progress of the experiment. First of all, the motion picture used in literature classes has a different function from that of a training film in a science class, for instance. In the former instance, when properly used, the film provides a pleasurable experience connected with the enjoyment of good literature. Every effort should be made to offer the film as a pleasant personal experience, and subsequent study should refer back to the "fun" derived from it.

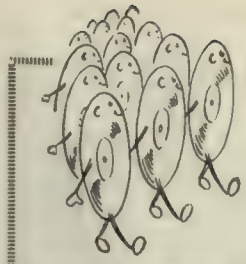
Another observation has to do with the length of a film to be used. It was found that Teaching Film Custodians' *Romeo and Juliet* proved to be the least valuable; it condensed into forty minutes a film produced to run almost two hours. The result was confusion; further, since it took a full class hour to show, it could not be used as a part of that day's study. Accordingly, the suggestion is made that it might be more useful to lift significant scenes or episodes from the feature film and use them in the classroom as a unit. They could be related to the rest of the picture by a short explanatory preface. The British Information Services' films, which are made this way, are quite useful. It is hoped that when *Hamlet* is offered for educational use, it will be divided into units of scenes from fifteen to twenty minutes in length with appropriate forewords.

In the meantime, there is a great need for films in the literature field.[3] If commercial Hollywood films cannot be adequately adapted for educational purposes, it may prove necessary to look for the production of literature films specifically designed for utilization in the classroom.

If the aim of teaching Shakespearean drama is to be the development of an "appreciation and understanding" of literature, then the development of a favorable attitude toward the subject is fundamental. Motion pictures appear to be one of the best tools a teacher can use to achieve success in the stimulation and motivation of students toward a favorable attitude.[4]

[3]It should be noted, however, that educational film producers are not ignoring the need. Encyclopaedia Britannica Films, for example, recently released a new series of films on great men in American literature (for a review of one of the series, see the Teacher-Committee Evaluation of New Films department in this issue). And Coronet Films keeps adding new subjects to its "Background of Literature" series.—Ed.

[4]Readers who would like more detailed information about the experiment described in the preceding article are invited to communicate with author Hirsch at the School of Education, Stanford University, California. The thesis upon which the article is based is available from the Stanford University Library.—Ed.



Records on Review

MAX U. BILDERSEE

• **MASTER MERINKUS,** a childlike character in the field of children's records, is a new venture for the Educational Division of Gimbel Brothers, Philadelphia, Pennsylvania. The first album in the Master Merinkus series contains six individual, unrelated discs. Little can be said by way of overall evaluation which can be applied to each of the discs other than that these records are satisfactory from the technical standpoint and most unusual from the content point of view.

MASTER MERINKUS

The records in the album include "Cinderella", "Mister Poopersnickle", "Mother Goose", "Angel Food", "Activity Songs" and "Master Merinkus". The first of these, "Cinderella", is overabbreviated to fit the needs of the disc and loses thereby. Although it may be rated as "good", still no activity outcome should be anticipated. Dancing is the only outcome that may be expected from the "Activity Songs" disc. The "Mother Goose" record requires a high familiarity with the Mother Goose rhymes and is probably much too sophisticated for the kindergarten children for whom these records are intended. Similar comments can be made about each of the other single discs, but it must be said that the same material, in the hands of the teacher, may be far more appealing to children in school.

Master Merinkus is a likable, normal child who says and does the things that normal children say and do—reacts favorably to a pleasurable situation and enjoys himself. Kate Cox Goddard, who has written these verses, most assuredly knows children and their interests. The performance by Anita Wright Hanna makes the characters cute, not too appealing, and not very childlike. Mrs. Hanna's disembodied voice fails to carry with it a convincing personality because she unsuccessfully employs caricature, coyness, and similar subtle voice shadings that children, the severest critics, see through almost immediately. They then lose interest in the content of the records. When Mrs. Hanna is herself as an adult, she is a capable performer; but as a child, or in character portrayal, her presentation falls short of conviction.

• **WHEN I GROW UP** (YPR 725) and **OUT-OF-DOORS** (YPR 724), two recent releases of Young People's Records, Inc., of New York City, both appeal to older children in the 2-6 age group for which they are intended, as well as to younger children in the 7-11 group. They are suitable for kindergarten and first-grade classroom use, particularly for entertainment purposes.

Each is well suited to school objectives, although "Out-of-Doors" will be more readily accepted by children because it suggests immediate physical activity. It is interesting that, instead of a "resting song" such as is often included in children's participation records, the editors chose to insert a piano solo (Beethoven's "Third German Dance") as a contribution to the child's participation in music through listening. There is nothing in "Out-of-Doors" to detract from its educational value. Tom Glazer's presentation is up to its usual musical standard and his singing is simple, clear, and easily understood. Children will join in the singing and will

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dance to the simple instructions of such songs as the "Hopping Song" and the "Swaying Song".

"When I Grow Up", sung by Tom Glazer and Charity Bailey, is a sound contribution to children's playing at being grown up. It too is intended to appeal primarily to the first-graders and will be interesting to some of the older children. It may be used to motivate extended discussion about work, growing up, or, most properly, it may be used to stimulate playing at adult activities.

● **THREE YPR RECORDS** intended for older children, **There She Blows!** (YPR 426), **Working on the Railroad** (YPR 427) and **Rondo for Bassoon and Orchestra** (YPR 1009) by Carl Maria von Weber will appeal most readily to the ten and eleven-year-olds. These records each contribute to instruction in the intermediate grades and are readily adaptable to school use.

"There She Blows!" is an authentic whaling story. The songs presented, "Blow Ye Winds of Morning", "The Whale-O", "Around Cape Horn", and "Haul Away" represent a rich part of our folk heritage. These and many other similar songs are still sung by American seamen at work and at rest. The form of the music in these particular sea songs arises directly from the work patterns of sailors. This very good record is suitable for school use, particularly in the intermediate grades, for singing and for overall enrichment in the study of American History.

"Working on the Railroad", representing railroading in the story of American westward expansion, is of even greater school use. This excellent recording may be readily correlated with the elementary school curriculum and is a dramatic presentation of familiar and unfamiliar railroad work songs based on the construction and the completion of the first coast-to-coast railroad. Such songs as "The Shiny Silver Rails" and "Paddy" enrich learning and make it more pleasurable. This record will be useful in fifth and sixth-grade social studies classes, particularly for motivation and for the presentation of information. In addition to the musical participation immediately anticipated, the teacher may also expect dancing, dramatization, and reading for both information and appreciation as direct outcomes of the listening experience.

The von Weber "Rondo" is musically suited to the seven to eleven-year-old group, is well performed, and holds the attention of young people. It is intended primarily for music appreciation and gives the child a fine opportunity to participate in musical performance by listening. This very good recording is well suited to school use for the purpose for which it is intended.

Needle Chatter . . .

RCA-Victor recently announced continuing confidence in the 45-rpm discs and reported sales up over 200%, but the rumors of change persist. The latest is that RCA has readied its long-anticipated advent into the production and sale of recorded tapes. These can be a boon to schools because they are unbreakable, repairable when torn, and do not lose audible quality despite repeated playing. But we have heard nothing yet about an inexpensive, quality tape player.

School interest in tape recorders generally is widespread, and there is reason to believe that rapidly-enlarging competition in the blank-tape manufacturing field will mean lower prices.

Audio engineers tell us that the plastic-based tape is far superior to the paper-based tape for every use, and the "gadget" field has a new tape splicer which is quick, clean, accurate and inexpensive. But we hesitate to suggest it for school use because the actual tape cutting must be done manually with a razor blade or equally sharp knife—definitely not for students to handle.—MUB.

EVALUATION OF NEW FILMS

(*Continued from page* 451)

turns to Europe to prepare for a better position at Harvard University. At thirty-three he is charming, friendly, and famous for such poems as "The Village Blacksmith," which is pictured and read.

His first wife having died while in Europe, Longfellow soon remarries. When he comes home to Craigie House in the evening, he tries to guess which of his poems his wife has been reciting to their five children.

His inspiration for "Evangeline" and "The Song of Hiawatha" is shown to reflect his interest in a true American culture.

In his old age, he is extremely popular, receiving in his study callers of all ages. Saddened by his second wife's tragic death, he continues his work on a translation of Dante's "Divine Comedy." When four children present him with a chair, the gift of the children of Cambridge, he recites for them "The Arrow and the Song."

The narrator points out that Longfellow is known as "the children's poet," that he wrote from his feelings, and that his place in literature is forever secure.

Committee Appraisal:

Life-like re-creations of people and places are the outstanding features of this film. Literature teachers on the junior and senior high school levels should find it very effective for developing an appreciation of Longfellow and stimulating an interest in further reading of his poetry. Many titles are mentioned in the film, and their subjects are frequently commented on. The best-known incidents in Longfellow's life have been included, with only very brief plot transitions. Other films in this new biography series are about Washington Irving, James Fenimore Cooper, Benjamin Franklin, and Thomas Jefferson. The entire series makes an outstanding contribution to the field of American literature and biography for teaching purposes.

☆ Eastern Illinois State College has inaugurated a new audio-visual program for the college, training schools, and extension courses for the surrounding area in the state. Director of the program is Arthur F. Byrnes from New York City.

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20 Candles for EBFilms

Encyclopaedia Britannica Films will celebrate its 20th anniversary with a Twentieth Birthday-Christmas party on December 16. Special ceremonies will mark the completion of two decades of producing films for classroom use.

Since its founding in the fall of 1929, the company has increased its library of 16mm sound films to a total of more than 320 subjects, covering the curriculum from kindergarten to college.

December's birthday celebrations will be a particular event for the three men who launched ERPI films and have supervised the production of EBFilms ever since: Dr. V. C. Arnspiger, executive vice president; Dr. Melvin Brodshaug, vice president in charge of product development; and James A. Brill, vice president in charge of creative design.

Bausch & Lomb Enters 97th Year

Ninety-six years ago in November a small optical shop opened its doors in what is now the Reynolds Arcade Building in downtown Rochester, New York. On sale were a few thermometers, field glasses, magnifiers, and horn-rimmed spectacles. Today the company founded by John J. Bausch and financed by the $60 life-savings of a friend, Captain Henry Lomb, is the "world's leading producers of scientific optical instruments."

A dramatic story of industrial pioneering and perseverance and product development—through war and peace—marks the years between. It was in 1874 that the company, numbering about 50 men and women, moved to its present location in Rochester's St. Paul Street, where Edward Bausch, eldest son of the founder, was placed in charge of microscope manufacture.

Captain Lomb died in 1908; when John J. Bausch died in 1926, Edward Bausch became president. In 1935 he was elected Chairman of the Board, and M. Herbert Eisenhart, an M.I.T. graduate chemist and head of Eastman Kodak's chemical laboratory from 1913 to 1917, when he joined Bausch & Lomb, became president.

Scores of new and improved products have been added over the years. Among the most recent additions following the company's return to peacetime production after World War II are phase contrast microscopes, a tiny plastic gonioscope for diagnosing glaucoma, tension-type eyeglass frames, a series of wide-field microscopes and home movie lenses that rival the Bausch & Lomb Balter lenses used by Hollywood cameramen, a television slide projector, and an ultra-violet microscope for cancer research.

EDUCATIONAL SCREEN congratulates Bausch & Lomb . . . and looks forward to reporting the company's plans and progress in the next 96 years.

For more about anniversaries, see the Audio-Visual Trade Review in the November, 1949 EDUCATIONAL SCREEN.

Picturing Progress at Coronet

As part of its 10th anniversary celebration, Coronet Films invited representatives of the educational and motion-picture press to visit the company's studio at Glenview, Illinois, to see for themselves the progress in film production during the last decade.

The visiting group previewed two of the newest Coronet productions—a film on dental health and *Dating: Do's and Don'ts,* an effective film-story treatment of a very human problem that is likely to receive a warm reception in school, church, and community. Graphic production boards showed an impressive group of films in various stages of completion—all organized, systematized, as is essential when an organization turns out 80 films a year. Coronet now has a library of over 300 subjects.

A-V Institute on Film

The National Institute for Audio-Visual Selling, a new 15-minute filmstrip released by the National Audio-Visual Association in cooperation with the Audio-Visual Center of Indiana University, explains the need for an annual a-v selling course and shows the planning and operation of the first such institute held in 1949.

Because of the necessity of frequent and rapid frame changes to tell the Institute story in 15 minutes, the Operadio signal-on-film automatic filmstrip system was used; the filmstrip can be projected only on that type of equipment. Prints are available from NAVA, 845 Chicago Ave., Evanston, Illinois, for loan to people interested in attending the 1950 Institute (Indiana University, July 24-29) and to a limited number of others.

Those who wish to see the filmstrip but who do not have Operadio automatic filmstrip equipment are invited to contact the Operadio Manufacturing Company, attention Mr. Robert L. Shoemaker, St. Charles, Illinois.

Death of Shumaker

Edward E. Shumaker, former president of Erpi Classroom Films, Inc., and of Encyclopaedia Britannica Films, Inc., died November 4 of a heart ailment in his home at Merchantville, New Jersey. He was 67 years old.

Mr. Shumaker was head of Erpi from 1935 to 1943 and president of EBFilms until 1944. He began his career in educational film production two years after he retired as president of RCA-Victor. He was also a former president of the Victor Talking Machine Company before it became RCA-Victor, a vice-president and director of Western Electric Company and of the First Camden (N. J.) National Bank and Trust Company.

New Management for SVE

The Society for Visual Education, Inc., Chicago, manufacturer of slide and filmstrip projectors and materials, has been sold to a new management group. The company is a leading producer of 2 x 2 slides and filmstrips and maintains the largest libraries of educational and religious slides and filmstrips in the world.

Officers of the new management are James L. Garard, chairman of the board; William H. Garvey, Jr., president and treasurer; B. J. Kleerup, vice-president and director; and G. B. Miller, secretary and assistant treasurer. Miss Marie Witham, former president, who has been with the company since its founding 30 years ago, will remain as a director and consultant.

The sale included Society for Visual Education, Inc., parent organization, and S. V. E. Products Co., 1345 W. Diversey Blvd., Chicago.

The new management brings to the pioneer visual-education organization a wide range of abilities in the business field, and together with the present experienced staff of the company, plans are being made for continued expansion in the ever-growing field of visual education.

Equipment List

"Current Models of Projection Equipment, October, 1949" is now available from the National Audio-Visual Association, Inc., 845 Chicago Avenue, Evanston, Illinois (price: $1.00).

The listing gives descriptive information, including prices, of current models of 16mm sound projectors, automatic projectors, microscopic projectors, opaque projectors (including combination opaque and slide projectors), overhead projectors, slide and filmstrip projectors, and sound slidefilm projectors. A list of names and addresses of manufacturers is also included. Represented in the listing are all principal lines of equipment that have come to the attention of NAVA; the information is reproduced exactly as reported to NAVA by individual manufacturers.

Eye Gate House Expands

According to a recent announcement, Eye Gate House, Inc., 330 W. 42nd St., N.Y.C., is moving to greatly enlarged quarters in the same building in order to handle more efficiently their rapidly-increasing business. The Modern Teaching Aids Club Plan, originated about a year ago by Eye Gate, is reported to have been joined by thousands of schools. By this plan, member schools receive for free preview a full-color set of filmstrips on a variety of elementary subjects each school month.

Publications

● Post Pictures Corp., 115 West 45th St., N. Y. C. 19, announces that "Post Scripts," a monthly bulletin devoted to news and information on the 16mm film industry, is available to anyone who would like to receive it.

● General Electric Company, Schenectady 5, New York, has published the new 1950 edition of its pocket-sized Photo Data Book (50c). It contains up-to-date information on exposures, shutter speeds, filter factors, and lens formulas as well as simplified instructions for taking motion and still pictures.

Equipment

New Triumph Amplifier

Introduction of a completely redesigned amplifier for the Victor Triumph 60 16mm projector has been announced by E. E. Burks, acting general manager of Victor Animatograph Corporation.

The new amplifier features a high reserve gain sufficient to provide reserve output at voltage as low as 90 volts. According to the announcement, a 60 db signal-to-noise ratio at normal operating levels makes the amplifier completely noiseless in performance. To simplify and improve tone performance, the amplifier employs a coupled dual tone circuit with single control. Output has a range up to 26 watts with less than two percent harmonic distortion.

The new amplifier is one of several revisions being introduced in current Victor projectors. Among other revisions is a new rubber-mounted ball-bearing type of motor for Victor Envoy, Lite-Weight, and Triumph 60 projectors. The new motor is self-aligning and is lubricated for life.

RCA at the Fair

A new version of the RCA 70-D turntable to accommodate the RCA Victor 45-rpm records as well as 33⅓ and 78-rpm records, linked with a new amplifier and LC-1A duo-cone loudspeakers, was demonstrated at the first annual Audio Fair, held in conjunction with the Audio Engineering Society's initial annual convention in New York City, October 27-29.

Recording and reproduction on tape, disc, and film, as well as microphones, loudspeakers and amplifying equipment, were included in the RCA exhibit. New portable film recording equipment, a rack-mounted tape recorder, a new school consolette with associated switching and audio equipment, and the new Type 515S1 15-inch duo-cone loudspeaker were among products highlighted by the Film Recording, Broadcast, and Sound Equipment Sections of the RCA Engineering Products Department and the RCA Tube Department.

Da-Lite Versatol

The new low-cost Versatol Tripod screen has been announced by Da-Lite Screen Company, 2711 N. Pulaski Road, Chicago. Features include the "Crystal-Beaded" picture surface assuring bright, sharp pictures; a sturdy gray metal case; a tripod adjusting to four convenient height positions; non-scratch tripod feet; and a handle for easy carrying. The screen is available in eight popular sizes from 30" x 40" through 70" x 70".

"Printer" for Sound Tape

A machine for copying sound tape recordings in commercial volume has been developed by the Minnesota Mining and Manufacturing Company, St. Paul, Minnesota. The machine uses a "contact printing" method by duplicating the magnetic patterns produced in the iron oxide coating of the master tape. By placing the unrecorded copy tape in contact with the master tape in a magnetic field, the original magnetic pattern is transferred.

Medallion for Magnetic Recording

The 1949 U.S. Camera Achievement Awards for outstanding contributions to photography were presented at a dinner and ceremony honoring the winners on November 8 in Rochester, New York.

The Medallion for the outstanding contribution to motion picture photography went to the Armour Research Foundation of the Illinois Institute of Technology. A research team headed by Marvin Camras has developed magnetic recording as a method for sound recording on 8mm and 16mm film.

Briefly stated, the soundtrack consists of a layer of newly-developed magnetic recording material bonded to the edge of the film. Through exhaustive research work, the processes have been so simplified that not only can 8mm sound projectors be marketed at a price within the reach of most people but adapters can be built into existing projectors, making it possible to bring any 8mm or 16mm film "up to date" by the addition of any kind of soundtrack desired.

It is expected that the development will double the market for amateur motion picture use within two years. Three major companies have been licensed to manufacture the sound projection equipment; a fourth company has been licensed to coat the film with magnetic recording material at the time it is sent for development.

U.S. Camera Achievement Awards in other photographic fields were presented to the Mt. Wilson and Palomar Observatories for the experimental photographs recorded with the giant 200-inch Hale Telescope; to the Polaroid Corporation

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for its new "picture-in-a-minute" Polaroid-Land Camera; and to Edward J. Steichen, Director of the Department of Photography, The Museum of Modern Art, New York City, for his outstanding individual contributions to the field of still photography.

Victorlite Overhead Projectors

Products of Victorlite Industries, Los Angeles, are the speaker-operated overhead projectors known as the "VisualCast" and the "OpaCast."

Light but sturdy, the VisualCast operates in a normally-lighted room. The operator can draw, sketch, write, erase, and rewrite while facing the class or audience. Features are its light weight (not over 23 lbs.); 500-watt 120-volt T20 prefocused standard projection lamp; 30-watt AC cooling fan (AC-DC if desired); two 9-inch diameter condensing lenses.

The OpaCast opaque projector, according to the manufacturers, gives a brilliant picture without too much thought to the room illumination. Equipped with anastigmatic lens, the Independent OpaCast weighs only seven pounds with blower. An OpaCast attachment may be mounted on the VisualCast. The attachment contains its own light source of two 500-watt pre-focused lamps. An auxiliary blower assembly, which keeps the lamps and interior cool, fastens onto the staff of the Visual-Cast. The attachment weighs 3 lbs. without blower. Anastigmatic lens may be purchased for the attachment.

The VisualCast and OpaCast are distributed through Henning & Cheadle, Inc., 539 Book Tower, Detroit 26, Michigan, and branch offices.

Stori-View Album Covers

Church-Craft Pictures, Lindell & Locust Blvds., St. Louis 3, Missouri, has announced that an album cover is being made available with each purchase of four Stori-View sets to permit the building of a library by providing a suitable, substantial, and attractive method of filing Stori-View sets.

Stori-Views are full-color transparencies, twin-mounted in sturdy frames, for viewing through the Stori-Viewer, a new stereopticon device. Each frame is imprinted with a brief story or description. Six Stori-View frames, jacketed in a special envelope and telling a complete story designed for children, comprise a complete set.

Special Stori-View albums contain four sets telling four related stories. Titles of albums now ready are: *The Christmas Story; Parables of Jesus; Miracles of Jesus; Great Cities; Great Wonders; A Trip to the Zoo.*

Built-in Antenna

Philco has developed and incorporated into its new television models a complete self-contained electronic aerial system that is said to eliminate the necessity of aerial installations of any kind in up to 80 percent of the present TV areas. The Philco built-in antenna is an integral part of the television circuit itself and is entirely concealed within the cabinet.

Screen "Stars" Change Names

Radiant Manufacturing Corporation, Chicago, has announced new names for two of its projection screens because of many recent improvements. Radiant's "Champion" will be called the "DeLuxe Champion." Radiant's "DL" portable tripod screen has been renamed the "Screenmaster." Designations for both models (Model K for the DeLuxe Champion and Model DL for the Screenmaster) will remain the same.

3-Speed Audio-Master

The lightweight, inexpensive playback machine exhibited by the Audio-Master Company, 1650 Broadway, New York, at the National Audio-Visual Convention features a 3-speed motor for 78-45-33⅓ rpm, a new-type pick-up arm with a reversible twist crystal cartridge containing two needles for standard and long-playing discs, and an 8-inch loudspeaker. The Audio-Master has a jacket for the microphone so that it can be used as a P.A. system.

Evn-Pan Tripod

Director Products Corporation, 2 W. 46th St., N. Y. C., announces its new Director Evn-Pan Tripod. The tripod weighs only five pounds and yet will support a still or movie camera weighing 200 pounds. It features, according to the announcement, an extremely smooth tilt and pan mechanism, telescopic aluminum legs designed to assure smooth operation, and reversible steel point or rubber feet to hold it firmly in place. When not in use, the Evn-Pan folds into a small, easy-to-carry, easy-to-store package.

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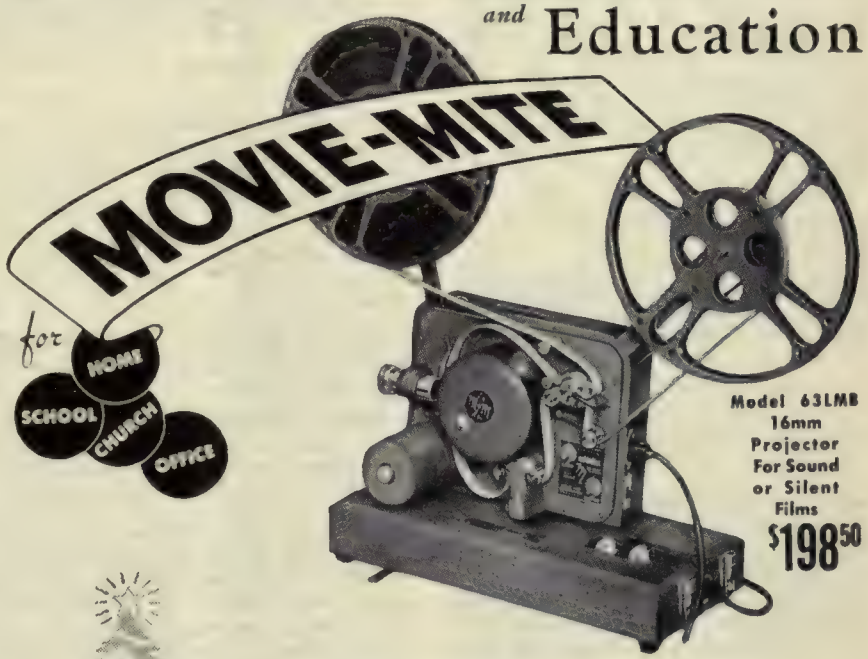

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People

● High spot of the Society of Motion Picture Engineers' banquet at the Hollywood Roosevelt Hotel during the recent 66th semi-annual convention was the presentation of achievement awards. Top award was the Society's Progress Medal, presented to **Dr. Harvey Fletcher,** former Director of Physical Research, Bell Telephone Laboratories, for outstanding achievements in motion picture technology. Others given recognition were **Ralph M. Evans,** Eastman Kodak Company, presented the Samuel L. Warner Memorial Award for work in motion picture color; and **Fred G. Albin,** now with ABC, selected for the SMPE Journal Award for his paper on television monitor tube photography. **Earl I. Sponable,** president of SMPE, made the presentations.

● **Henry Stinson** of Ruston, Louisiana, has been named Louisiana District Manager of Encyclopaedia Britannica Films, it was announced recently by **Dennis R. Williams,** EB-Films' vice president in charge of distribution.

● **Douglas B. Hobbs,** in charge of motion-picture educational and technical information activities of the public relations and advertising department of Aluminum Company of America, died October 11, 1949, in New York City. He was the producer of numerous outstanding motion pictures for the Alcoa Film Library, including the technicolor productions *Unfinished Rainbows* and *Curiosity Shop.*

● Addition of **Robert J. Longini** to the Chicago production staff of Sarra Inc., film producers, has been announced by **Joseph G. Betzer,** director of film planning, and **Harry W. Lange,** production manager. Formerly photographic and motion picture instructor at Chicago's Institute of Design, Mr. Longini also was associated with Coronet Films and Bowman Films, Inc. before joining Sarra.

● **Loran Fisher** has been appointed Chief Archivist of the U.S. Air Force Central Motion Picture Depository at Wright Field, Ohio.

● **Aaron Katz,** president of Official Films Inc. and Official Television Inc., announces that **Leon Levy** and **Isaac D. Levy** of Philadelphia have acquired an interest in both of the above-mentioned firms and will serve as members of the board of directors of each corporation.

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Current Materials

Recent 16mm Releases

16mm films announced on this page and following pages are **sound** and **black and white,** unless otherwise indicated.

■ Film Highlights, 1697 Broadway, N. Y. C. 19.

The Christmas Story (1 reel)—story of the Nativity; traditions observed today—wreaths, mistletoe, Santa Claus; background music with St. Bartholomew's Choir.

Abe Lincoln (1 reel)—portrayal of Lincoln's life from early boyhood to assassination.

Judy in Easterland (2 reels)—story about a little girl who learns the real meaning of Easter.

Labor Arbitration (2 films, 2 reels each)—original, dramatic presentation of management-labor arbitration; conducted by Samuel R. Zack, labor industrial consultant.

Let's Visit Series (1-4 reels each)—14 films about places and peoples of other lands—*The British Isles; Paris; The Orkney Islands; Scotland; Finland; Our Neighbors; Costa Rica; Lancashire; Palestine; Denmark; Rhodesia; The Netherlands; The Crofters; The Shetland Islands.*

■ Films of the Nations, 55 W. 45th St., N. Y. C. 19.

Handicrafts of Belgium (1 reel, color or b & w)—skilled Belgians at work on handicraft specialties: lace, pottery, glassware.

Work and Play in Belgium (2 reels, color or b & w)—comprehensive view of Belgium—scenery, agriculture, industries, people.

The Dutch Way (2 reels, color or b & w)—overall view of Holland showing how the country's position on the map has shaped her history, economics, and national talents.

Two Queens (2 reels, b & w; 3 reels, color)—documentary recording ceremonies and festivities surrounding assumption of the Dutch crown by Juliana, after abdication of Queen Wilhelmina.

■ Coronet Films, 65 E. South Water, Chicago 1, Illinois. Each film 1 reel color or black and white, unless otherwise indicated.

Fantasies Series—famous folk tales brought to life through cartoon animation and puppetry. Titles include: *King Midas and the Golden Touch; The Honest Woodsman; The Legend of the Pied Piper; The Cow and the Sprite; Rumpelstiltskin; A Visit from St. Nicholas* (⅓ reel). (For a review of the last film, see the Teacher-Committee Evaluation of New Films department in this issue.)

Our Living Constitution—how the U. S. Constitution operates; how it changes and grows to meet the needs of the times without changes in basic principles.

Are You a Good Citizen?—essentials of good citizenship.

The Nature of Energy—simple explanation of the concept of energy, including the relationship of atomic energy to other forms of energy.

Seasonal Changes in Trees—story of changes in trees, stressing classification, seasonal aspects, and careful observation.

Life in Mountains—conditions and adaptations to living in mountainous Switzerland.

Division Is Easy—fundamentals and applications of division concept.

Multiplication Is Easy—fundamentals and applications of multiplication concept.

■ Sterling Films, 316 W. 57th St., N. Y. C. 19.

Fairy Tales—series of live-action presentations of famous fairy tales for children. Titles of first six releases are: *Cinderella; The Beauty and the Beast; The Sleeping Beauty; Rumpelstiltskin; Repunzal; The Bear Skin.*

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■ Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

"Great Men" Literature and History Series (2 reels each)—5 films, each presenting an American literary personality in his authentic background and showing incidents in his life that helped shape what he wrote. Titles are: *Benjamin Franklin; Thomas Jefferson; Washington Irving; James Fenimore Cooper; Henry Wadsworth Longfellow.* (For a detailed review of the film on Longfellow, see the Teacher-Committee Evaluation of New Films department in this issue.)

■ Official Films, 25 W. 45th St., N. Y. C. 19.

Holiday Land (1 reel)—children's story about "Scrappy" and his dream of a holiday land in which he enjoys the continual celebration of all major holidays at one giant party.

Santa in Animal Land (1 reel)—children's story about a group of animal friends who decide to have their own Santa Claus.

■ Young America Films, 18 E. 41st St., N. Y. C. 17.

The Wonder of Chemistry (1 reel)—elementary science film explaining what chemistry is and preparing the student for an understanding of important chemical terms.

Let's Play With Clay: Part I, Animals; Part II, Bowls (1 reel, each)—elementary school films showing students how to create simple objects in clay without special tools.

Speech: Stage Fright and What To Do About It (1 reel)—first in a series of three films designed for public speaking classes; *Stage Fright,* directed especially to beginning public speakers, explains the causes of stage fright and outlines simple procedures to follow to prevent or control it.

■ Churchill-Wexler Film Productions, 137 N. La Brea Ave., Los Angeles 36, California.

Wonders in a Country Stream—film for primary grades showing children discovering a baby snapping turtle, a baby frog, salamander, caddis-fly, damselfly, and other common fauna living in and around a stream; a sequel to *Wonders in Your Own Backyard.*

■ Brandon Films, 1700 Broadway, N. Y. C. 19. (All films have English titles.)

Grand Illusion (9 reels)—French feature film acclaimed for contribution to world understanding; directed by Jean Renoir, with cast including Jean Gabin.

Farrebique (9 reels)—French documentary chronicling a single year in the life of a French family; suggested for the study of French farm life, the land, and the people and as a language teaching film.

Volpone (9 reels)—French feature based on Ben Jonson's masterpiece, adapted by Jules Romain and Stephen Zweig, starring Harry Baur.

Booklets and Catalogs

■ University of Michigan, Instructional Materials Laboratory, School of Education, Ann Arbor, Michigan, has available two "Directories of Evaluation of Visual Aids in Business Education". Prepared by members of Kappa Chapter of Delta Pi Epsilon, the 1947 directory ($1.00) gives detailed evaluations of 63 business-education films; the 1948 directory (25c) evaluates 31 films.

■ Ohio State University, Curriculum Division, Bureau of Educational Research, 13 Page Hall, Columbus 10, Ohio, offers "A Bibliography on Graphic Methods in Visual Education", prepared by Miss Ruth Seeger, Librarian for the Bureau of Educational Research. Send a large 6-cent self-addressed envelope and 10 cents to cover cost.

■ Society for Visual Education, 100 E. Ohio St., Chicago 11, Illinois, has announced the availability of a special holiday folder listing selected Christmas and other holiday filmstrips and 2 x 2 kodachrome slides of SVE and other leading producers.

■ Castle Films, Division of United World Films, 1445 Park Ave., N. Y. C. 29, announces a new edition of its catalog of 16mm and 8mm "Movies for Every Occasion"—sports, cartoons, music albums, historic events, adventure, travel.

■ Stanley Bowmar Co., 2067 Broadway, N. Y. C. 23, has released its Catalog No. 4 for 1949-50 describing "Aids to Visual Education"—equipment and materials available through the Bowmar Company. The edition contains an extensive listing of educational filmstrips and recordings.

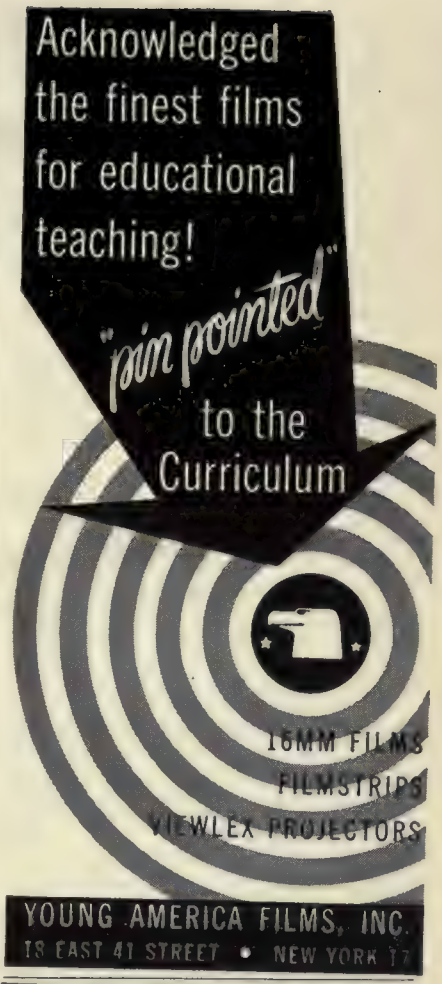
■ Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Missouri, has available its new complete 16mm Sound Film and Equipment Catalog.

■ Women United for the United Nations, Information Center for the United Nations, 535 5th Ave., N. Y., has available the 1949 revised edition of the "International and Interracial Understanding Catalogue of 16mm Films", listing and describing selected films dealing with the United Nations, member states, and related subjects.

■ Institutional Cinema Service, 1560 Broadway, N. Y. C. 19, has issued a comprehensive 1949-50 illustrated catalog of 16mm sound films, listing and describing educational and entertainment films available in the I.C.S. rental library.

■ Westinghouse Electric Corporation, School Service Dept., 306 4th Ave., Box 1017, Pittsburgh 30, Pa., offers a new 32-page Teaching Aids Catalogue, describing more than 80 charts, posters, and other materials available to teachers. Subjects include nuclear physics, science, home making, social studies, agriculture, industrial arts, and radio.

(Current Materials continued on page 470)



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FILMS

Academy Films (P)
P. O. Box 3088, Hollywood, Cal.

Associated Film Artists (P)
30 N. Raymond Ave., Pasadena 1, Cal.

Association Films, Inc. (PD)
35 W. 45th St., New York 19, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
3012 Maple Ave., Dallas 4, Tex.

Bailey Films, Inc. (PD)
2044 N. Berendo St., Hollywood 27, Cal.

Bray Studios, Inc. (PD)
729 Seventh Ave., New York 19, N. Y.

Castle Films, Div. of United World Films, Inc.
1445 Park Ave., New York 29, N. Y. (PD)

Catholic Movies (D)
220 W. 42nd St., New York 18, N. Y.

Coronet Instructional Films (P)
Coronet Bldg., Chicago 1, Ill.

Council Films (D)
100 Academy St., Antwerp, N. Y.
200 Park St., Central Square, N. Y.

Encyclopaedia Britannica Films, Inc. (PD)
Wilmette, Illinois

Films, Inc. (PD)
330 W. 42nd St., New York 18, N. Y.
64 E. Lake St., Chicago 1, Ill.
101 Marietta St., Atlanta 3, Ga.
716 S. W. 13th Ave., Portland 5, Ore.
209 Browder St., Dallas 1, Tex.
8414 Melrose, Los Angeles 46, Cal.

Films of the Nations, Inc. (PD)
55 W. 45th St., New York 19, N. Y.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

General Films, Ltd. (PD)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Heidenkamp Nature Pictures (P)
538 Glen Arden Dr., Pittsburgh 8, Pa.

Hoefler—Paul Hoefler Productions (P)
612½ S. Ridgeley Dr., Los Angeles 36

Hoffberg Productions, Inc. (PD)
620 Ninth Ave., New York 18, N. Y.

Institutional Cinema Service, Inc. (D)
1560 Broadway, New York 19, N. Y.

International Film Bureau (PD)
6 N. Michigan Ave., Chicago 2, Ill.

The Jam Handy Organization (PD)
2821 E. Grand Blvd., Detroit 11, Mich.

Knowledge Builders Classroom Films (PD)
625 Madison Ave., New York 22, N. Y.

Library Films, Inc. (PD)
25 W. 45th St., New York 19, N. Y.

March of Time Forum Edition (P)
369 Lexington Ave., New York 17, N. Y.

Mogull's Inc. (D)
112-114 W. 48th St., New York 19, N. Y.

Nu-Art Films, Inc. (PD)
145 W. 45th St., New York 19, N. Y.

Official Films, Inc. (P)
25 W. 45th St., New York 19, N. Y.

Ott—John Ott Film Library, Inc. (PD)
730 Elm St., Winnetka, Ill.

Religious Film Assn., Inc., Libraries (D)
35 W. 45th St., New York 19, N. Y.
206 S. Michigan Ave., Chicago 3, Ill.
3012 Maple Ave., Dallas 4, Tex.
351 Turk St., San Francisco 2, Cal.
1505 Race St., Philadelphia 2, Pa.
209 Ninth St., Pittsburgh 22, Pa.
2722 Pine Blvd., St. Louis 3, Mo.

Ryan Visual Aids Service (D)
1108 High St., Des Moines, Ia.

Simmel-Meservey, Inc. (PD)
321 S. Beverly Dr., Beverly Hills, Cal.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Swank Motion Pictures, Inc. (D)
614 N. Skinker Blvd., St. Louis 5, Mo.

Vocational Guidance Films, Inc. (P)
215 E. Third St., Des Moines 9, Ia.

Wholesome Film Service, Inc. (D)
20 Melrose St., Boston, Mass.

Willams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

FILM PRODUCTION

KEY: Width 16mm or 35mm. Educational; Television; Commercial; Home.

A. B. T. Productions, Inc. (16, 35, ETCH)
460 W. 54th St., New York 19, N. Y.

Russell Film Productions (16, ECT)
1825 S. Main St., Jacksonville, Ill.

MOTION PICTURE PROJECTORS AND SUPPLIES

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Bell & Howell Co. (M)
7117 McCormick Road, Chicago 45, Ill.

Comprehensive Service Corporation (M)
245 W. 55th St., New York 19, N. Y.

Forway Corporation (M)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

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Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Ca.

Mogull's, Inc. (D)
112 114 W. 48th St. New York 6, N. Y.

Natco, Inc. (M)
4401 W. North Ave., Chicago 39 Ill.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19 N. Y.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Revere Camera Co. (M)
320 E. 21st St., Chicago 16, Ill.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

S.O.S. Cinema Supply Corp. (D)
602 W. 52nd St., New York 19, N. Y.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Victor Animatograph Corp. (M)
A Division of Curtiss Wright Corp.
Davenport, Iowa

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7 Pa

FILMSTRIPS

Church Screen Productions (P)
5622 Enright Ave., St. Louis 12, Mo.

Encyclopaedia Britannica Films, Inc. (P)
Wilmette, Ill.

Informative Classroom Picture Publishers (P)
40 Ionia N. W., Grand Rapids 2, Mich.

Long Filmslide Service (P)
944 Regal Road, Berkeley, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Visual Sciences (P)
599E—Suffern, N. Y.

SLIDES

Key: Kodachrome 2x2. 3¼ x 4¼ or larger; Made to Order.

Breed Productions, Jack (PD-2)
42 Longview Drive, Marblehead, Mass.

Brooking Tatum Biochromes (P-2)
Florachromes, Faunachromes, Geochromes
Burlingame, California

Fason Films, Jack (P-O)
2100 S. University, Denver, Colo.

Hirsch & Kaye (D-2)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (P-4)
Meadville, Pa.

Nu-Art Films, Inc. (D-2)
145 W. 45th St., New York 19, N. Y.

Ryan Visual Aids Service (D-2)
409 Harrison St., Davenport, Ia.

FILMSTRIP, SLIDE and OPAQUE PROJECTORS

American Optical Co., Scientific Instrument Division (M)
Buffalo 15, N. Y.

Ampro Corporation (M)
2851 N. Western Ave., Chicago 18, Ill.

Beseler Company, Charles (M)
60 Badger Ave., Newark 8, N. J.

Comprehensive Service Corp. (D)
245 W. 55th St., New York 19, N. Y.

General Films, Ltd. (D)
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co. (M)
Meadville, Pa.

LaBelle Industries (M)
Oconomowoc, Wis.

Ralke Company (D)
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

SCREENS

Da-Lite Screen Co., Inc. (M)
2711 N. Pulaski Rd., Chicago 39, Ill.

Fryan Film Service (D)
3228 Euclid Ave., Cleveland 15, Ohio

Hirsch & Kaye (D)
239 Grant Ave., San Francisco 8, Cal.

Nu-Art Films, Inc. (D)
145 W. 45th St., New York 19, N. Y.

Radiant Manufacturing Corp. (M)
1215 S. Talman Ave., Chicago 8, Ill.

Southern Visual Films (D)
686-9 Shrine Bldg., Memphis 1, Tenn.

Williams, Brown and Earle, Inc. (D)
918 Chestnut St., Philadelphia 7, Pa.

RECORDERS—WIRE

Webster-Chicago Corp. (M)
5610 W. Bloomingdale, Chicago 39, Ill.

AUDIO-VISUAL SUPPLIES

Ryan Visual Aids Service (D)
409 Harrison St., Davenport, Ia.

Williams, Brown and Earle, Inc. (D)
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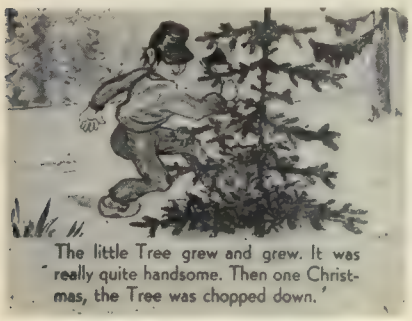
Recent Filmstrip Releases

■ Society for Visual Education, 100 E. Ohio St., Chicago 11, Illinois.

Fairy Tales (color)—series of Hans Christian Andersen's fairy tales made available through the combined efforts



of SVE and Dansk Baandfilm, Ringsted, Denmark; illustrations drawn by the Danish artist, Paul Lorentz. First two releases are *The Fir Tree* (29 frames) and *The Little Match Girl* (32 frames).

Bookkeeping Series (color)—produced cooperatively by South-Western Publishing Company and SVE and based on South-Western's publication "20th Century Bookkeeping and Accounting" by Carlson, Forkner, and Prickett, the first two strips available for distribution are *The Bookkeeping Cycle*—Part I (explaining the steps involved in recording and posting the opening entry to the ledger) and *The Bookkeeping Cycle*—Part II (showing how to record transactions in the journal, post journal entries to the ledger, and prove the equality of debits and credits in the ledger with a trial balance).

■ National Education Association, 1201 16th St., N.W., Washington 6, D. C.

You and the NEA (98 frames, color)—describes the association's services to the teachers and children of the nation. The strip may be ordered from NEA or obtained on a loan basis from your state education association.

■ United Nations, Department of Public Information, Films and Visual Information Division, Lake Success, New York.

The Universal Declaration of Human Rights—description of the contents of the Universal Declaration of Human Rights through the use of three-dimensional modeled figures, symbolic of all peoples. The filmstrip is available free of charge and is distributed with a kit containing the written narration, a discussion leader's guide, and the complete text of the Declaration.

Slides

■ William L. Morgan, Photographer, P. O. Box 174, Monterey, California, announces the availability for purchase of 2 x 2 slides picturing California scenes—Monterey Bay, San Francisco, Lake Arrowhead, the Redwoods, California Missions, etc.

■ Pan American Union, Dept. of Cultural Affairs, Washington 6, D. C., has available a listing of 2 x 2 color slides on Latin America which can be secured on loan.

■ John Wiley & Sons, 440 Fourth Ave., N. Y. C. 16, has issued a set of 163 full-color slides as a visual supplement to Carl O. Dunbar's textbook "Historical Geology."

■ Herbert E. Budek Co., Box 792, Dickinson, North Dakota, offers miniature and standard lantern slides on the history of art—Survey of the Entire History of Art—606 slides; Survey of Egyptian Art—213 slides; Survey of Greek Art—277 slides. Also available are several new religious filmstrips and filmstrips on the history of art and human culture.

■ Young America Films, 18 E. 41st St., N. Y. C. 17, has completed and released a set of 12 basic outline maps on black and white 2 x 2 slides specifically designed for use in history and geography classes at all school levels. The series includes outline maps of the following areas: U. S., Canada, Mexico and Central America, North America, South America, Europe, Africa, Australia, Asia, Eurasia, Mediterranean Area, and the World.

Film News Notes

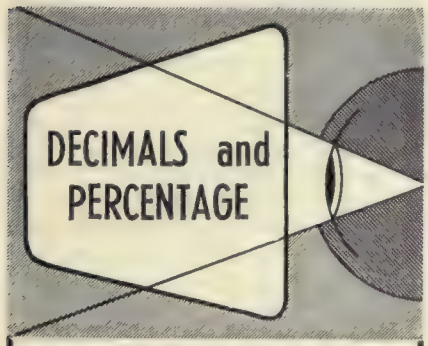
■ The Princeton Film Center, Princeton, New Jersey, reports that its production *A Natural Playground* (Palisades Park) will be used in the U. S. Department of State's overseas film program to show people abroad some of America's favorite vacation spots.

The State Department's film program now reaches an audience abroad of 100 million people. 16mm projection facilities exist in some 200 major embassies and consulates throughout the world. A fleet of mobile, self-powered units is employed to bring the American story to people in remote areas where electricity is not available. Films in circulation have been recorded in as many as 25 languages.

■ Encyclopaedia Britannica Films, Wilmette, Illinois, announces that the film *The Loon's Necklace* was awarded first prize for experimental and vanguard films at the Tenth International Exhibition of Cinematographic Art in Venice. The 1-reel color film, produced by Crawley Films Ltd. of Canada and distributed by EBFilms, has already been named Canadian Film of the Year and was a grand prize winner at the Cleveland Film Festival.

■ National Film Board, Ottawa, Ontario, Canada, has announced the following recent NFB film awards: first awards to Norman McLaren's fantasies *Hen Hop* and *Fiddle-de-Dee* at the Brussels Film Festival; first prize for short subjects to *Chante Jeunesse* ("It's Fun to Sing") at the Venice Film Festival; and first prize in a general biological film competition to *Vegetable Insects* at a Cleveland convention of the Biological Photographers Association.

■ Academy Films, 565 N. Cahuenga, Los Angeles, California, is producing the first educational film in color ever made on the ancient Nile River. *Nile River* will be the third film in Academy's "Great River" films (including *Mississippi River—Upper and Lower River* and *Ohio River—Upper and Lower Valley*). The film is being shot by Professor Hagopian of the University of California, L.A.



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(L. C. Larson, Editor)

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